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Vol. 34, No 7 November 17, 1917 Price 15 Cents

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MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures

MARY GARDEN
in
"THAIS"
by Anatole France
Released: December 30.

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Herbert Rawlinson in George Bronson Howard's greatest melodrama. Played at The Broadway for four solid weeks—at Los Angeles for two and repeated for two more — at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the critics as the best suspense drama New York has had for years.

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Dorothy Phillips in a 7-Reel drama of the West as rugged as the Rockies. A picture of lawless passions at flood tide—of Love springing up like a spotless lily out of ashes—of retribution.

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From the famous novel by Mary Roberts Rinehart, which was read in McClure's Magazine and book form (Houghton-Mifflin Co.) by 2,000,000 people.

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18146

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"THE MYSTERY SHIP" is the direct answer to thousands of Exhibitors for a serial that is a guaranteed winner. If you think this broad statement is "just conversation"—go to your nearest Universal Exchange, ask to have the first few episodes of "THE MYSTERY SHIP" projected for you on the screen, AND THEN PASS YOUR OWN OPINION.

In the first episode alone, $35,000 was spent to give your patrons a few thrills they have never witnessed in ANY serial in the history of moving pictures.

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THUS, with the tremendous punches in the first episode, you tie your patrons up for 16 solid weeks. Whoever sees these first episodes will pry his way in to see what follows. If you appreciate what the first episodes of a serial mean, you will waste no time in booking. With such a list of popular stars as

BEN WILSON-NEVA GERBER-KINGSLEY BENEDICT

supported by a big cast, you insure yourself of capacity and continuous entertainment of the most amazing character for your patrons. As one Exhibitor said who saw the first episodes—"Here's a serial that's a *real* serial." "THE MYSTERY SHIP" is *real* —one series of punches from start to finish. Get a copy of the BIG Ad Campaign Book and see what we have prepared for you to help you put "THE MYSTERY SHIP" over for 16 straight weeks. Book thru any Universal Exchange.

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A Strong Arm Drama of the East versus the West—A Picture with an Unusual "Kick" in it from Beginning to End

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Coming BUTTERFLY Productions—BROWNIE VERNON in "FEAR NOT" and WM. STOWELL in "FIGHTING MAD"

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PEGGY HYLAND

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OF GENIUS,
YOUTH AND BEAUTY

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"Persuasive Peggy"

The Supreme Success of the Year.

Story by Maravene Thompson
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"Persuasive Peggy"

Selling Fast

State Right Buyers, Exhibitors and the Public are clamoring for this marvelously beautiful production. It is the greatest artistic and acting screen triumph in years.

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"PRINCESS IN VIRTUE"
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Book this Unique Star in this Ultra Smart
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Lavish - Beautiful - Gorgeous - Distinguished
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Bluebird Photoplays (Inc) 1600 Broadway, N.Y.

KATHLEEN CLIFFORD

starring in

WHO IS "NUMBER ONE"?

Paramount Pictures

LET THE CRITICS *TELL YOU*

MOVING PICTURE NEWS: *"Best of its kind."*

"WHO IS 'NUMBER ONE'?" is to be the best of its kind. The subtitling is pithy and cleverly written. . . The atmosphere is complete.

MOTION PICTURE NEWS: *"More and more tense."*

Mystery is the dominating element in "Who Is 'Number One'?" The action grows more and more tense. . . The production has been made on a lavish scale.

THE TELEGRAPH: *"A Winner."*

Paramount's initial chapter film is a winner . . . a plot of unique interest and thrilling suspense. . . The producers have given us a splendid production. . . Exhibitors should find "Who Is 'Number One'?" a business getting serial.

DRAMATIC MIRROR: *"Noteworthy."*

"Who Is 'Number One'?" is noteworthy.

NEW YORK REVIEW: *"Sure fire winner."*

Kathleen Clifford is started well along a career. . . "Who Is 'Number One'?" is an exceptionally good thriller. . . Paramount has a sure fire winner on its hands.

VARIETY: *"Undoubted success."*

The producers have admirably visualized Anna Katharine Green's work. . . The detail in the serial is wonderfully worked out. . . "Who Is 'Number One'?" is an undoubted success.

EXHIBITORS' TRADE REVIEW: *"Hits high water mark."*

As a serial, "Who Is 'Number One'?" undoubtedly hits the high water mark in the way of continued stories.

MOTOGRAPHY: *"Altogether delightful."*

There are thrills aplenty. . . The story will not disappoint . . . the customary Paramount touch. . . Kathleen Clifford is altogether delightful.

The 7 "Wise Men" of Detroit

You know

that the illustration of this advertisement ran in the Sunday Morning Telegraph of October 21st, but do you know that since that date there is one more theatre in Detroit playing the famous Paramount and Artcraft Pictures for a solid week?

Now, There Are Eight Wise Men in Detroit. Seven of the wise theatre managers have theatres located as shown in the illustration and the eighth theatre is located on Monroe Avenue.

These eight theatres are classed as first-run theatres.

The quality of Paramount and Artcraft Pictures enables these theatres to show Paramount and Artcraft Pictures for an entire week. They are not little two-by-twice houses, but photoplay theatres in ever sense of the word. For instance—

REGENT THEATRE.—Seating capacity, 3,000. Only recently acquired and now under the personal supervision of Chas. Miles. Policy is combination second-run Paramount and Artcraft features and seven vaudeville acts. **Admission prices, fifteen to fifty cents.**

THE MADISON THEATRE—Seating capacity, 2,000. Owned by J. H. Kunsky, Inc. Is the newest theatre in town, having opened only last March. Faces Grand Circus Park, and is a beautiful structure, as the photograph will show. **Admission prices, fifteen to fifty cents.**

ORPHEUM THEATRE—Seating capacity, 2,000. Under the personal direction of Chas. H. Miles. Policy is combination second-run Paramount and Artcraft features and six vaudeville acts. **Admission prices, fifteen to thirty-five cents.**

WASHINGTON THEATRE—Seating capacity, 1,900. Owned by J. H. Kunsky, Inc. Located on Washington Boulevard, adjoining Statler Hotel. **Admission prices, fifteen to fifty cents.**

MAJESTIC THEATRE—Seating capacity, 1,820. Owned by the Majestic Theatre Co. Under the personal direction of W. W. McGee. **Admission prices, twenty-five to fifty cents.**

BROADWAY-STRAND—Seating capacity, 1,600. Owned by Messrs. Harry I. Garson and Phil Gleichman. Resident Manager, Mr. Phil Gleichman. **Admission prices, fifteen to fifty cents.**

LIBERTY THEATRE—Seating capacity, 700. Operated by J. H. Kunsky, Inc. Located on Monroe Ave. and Farmer St. Playing third-run Paramount features. **Admission price, fifteen cents.**

BIJOU THEATRE—Seating capacity, 300. Direction of Schram Amusement Company. Located on Monroe Avenue. Catering largely to transients, yet always playing high-class pictures a solid week. **Admission price, fifteen cents.**

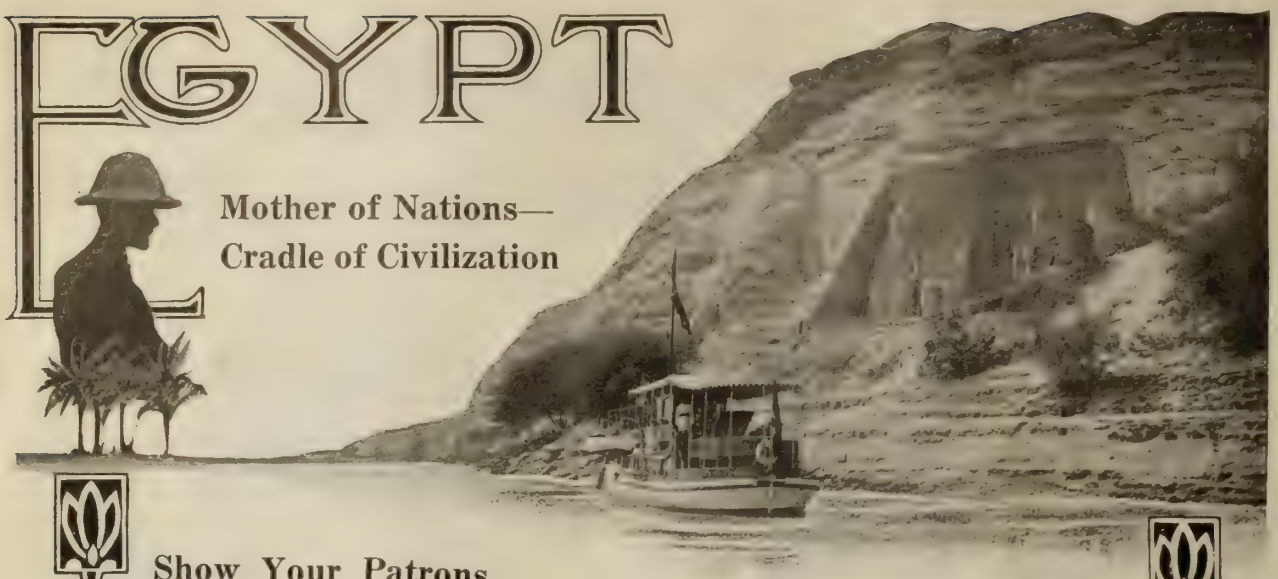
Paramount and Artcraft Pictures

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

have made it possible for wise exhibitors, the country over, to build up permanent and profitable business with the continuous supply of quality pictures. The exhibitors of Detroit have done it—YOU CAN DO IT!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

EGYPT



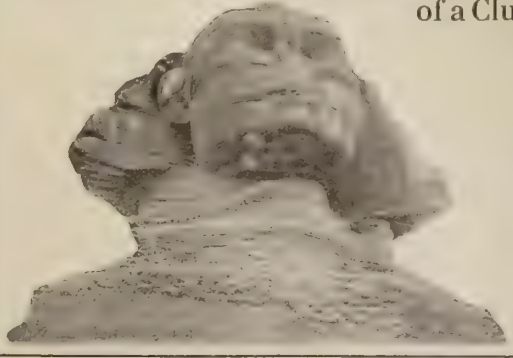
Mother of Nations—
Cradle of Civilization

Show Your Patrons

Paramount-Burton Holmes Travel Pictures

British Egypt. Upper Nile. Lower Nile. Real Streets of Cairo.

The Very Beginning of History Comes Drifting Down the Nile:—A Desert-Bordered, Mystery-Murmuring River, a 3,000-Mile Mirage Come True; Ruins of Egyptian Temple, 6,000 Years Old; The Silent Sphinx; Arab Dancing Horses; An Oasis With Palms; A "Dahbeah," the Original Houseboat; Busy Bazaars; The Gymkhama, or Field Sports; Real Streets of Cairo; Bedouin "Bergass," the Equivalent of Our Western Round-up; Ancient Grecian Temple of Isis; University Mosque of El Azar, Where 7,000 Mohammedans Study the Koran; The Silk Twisters Making Silk Fabric the Same as in the Time of Moses; Mummy of a Club-Foot Pharaoh and the Tombs of the Pharaohs.



The remembrance of Paramount-Burton Holmes QUALITY—the quality that fills Carnegie Hall's (N. Y.) $2 seats—remains long after the title of the picture is forgotten.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Paramount Pictures

VICTOR MOORE KLEVER KOMEDIES

"Faint Heart and Fair Lady"

Is the title of a new comedy in which Victor Moore is the star. It is a well constructed and funny short play. —The Morning Telegraph.

Shown at the Strand (New York) Week of October 28.

That is the difference between Klever Komedies and the others—Klever Komedies are well constructed funny plays—they are

The Comedies that tell a Story

By Thos. J. Gray. Directed by Chester M. De Vonde.

Open booking all Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

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Paramount Pictures

Paramount Pictures

Thos. H. Ince presents
WILLIAM S.
HART
AN ARTCRAFT

In "THE NARROW TRAIL"

"An improvement over prior presentations"

The newspaper comment used in the heading can inspire only two thoughts, to wit—Mr. Hart's work has improved and "An Artcraft Picture" means something. The exhibitor can't go wrong in plunging strong on "The Narrow Trail."

It is one characteristic of the Hart series and shows the actor-hustler in his usual Western poses, which in this particular film work are an improvement over prior presentations.
—Philadelphia Inquirer.

Everybody who wanted to see this much heralded photo-drama, however, could not, as the management was obliged to turn crowds away by the simple process of declining to sell any more tickets owing to capacity of the house.
—Salt Lake City Tribune.

William S. Hart, the idol of every girl who has ever seen him scowl menacingly from the screen and then melt before a woman, stars this week in "The Narrow Trail," a melodramatic romance of the Western mountains. Mr. Hart is just as fierce, just as fascinating, and just as tender in love as ever he was, and he has an excellent opportunity to bring all these forces into play in "The Narrow Trail." . . . In short, "The Narrow Trail" is an interesting, remarkably well-acted scenario.
—Philadelphia Press.

Mr. Hart's long absence from the screen in a new play has made his millions of friends more keenly anxious to see him than ever.

Are you *positive* that you have taken a long enough run to take care of this extra demand?

From the story by WILLIAM S. HART
Picturized by HARVEY F. THEW.

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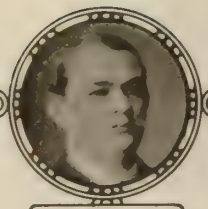
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

PICTURE

J. T. TURNER
SAN FRANCISCO


FRED DAHNKEN
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A. J. JONES
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The directors of the First National Exhibitors' Circuit

"ALIM

"THE TIE

The Story of an Unwanted Wife

"If it's good enough for the First

The First National Exhibitors' Circuit, Inc.

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DES MOINES

announce the purchase for their own theatres of

O N Y"

THAT BURNS"

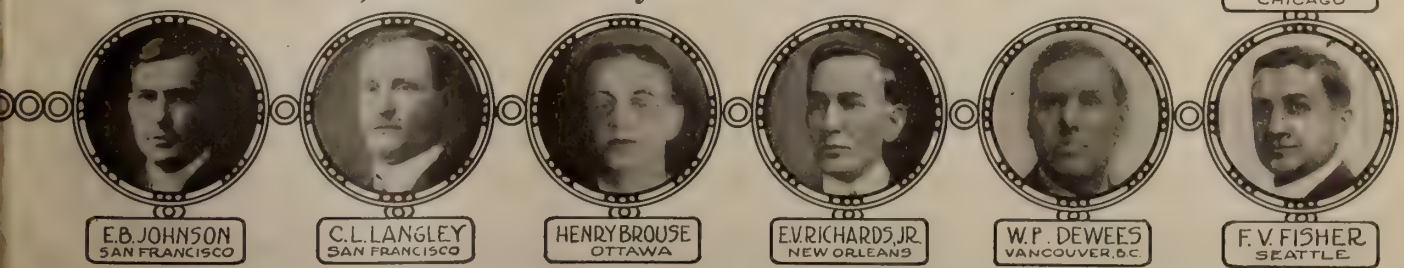
THIS feature, which was designed for release on the STATES RIGHT plan, was unanimously approved by the purchasing board of the Circuit, who consider it the best box office attraction of the many offered them to date.

IT HAS all the elements of a big winner: a swift moving story of gripping interest; the cast and production are away above average, and the title —well, any exhibitor can appreciate the title.

We Tip It For a Big Winner
Watch For Release Date
Early in December

National—it's good enough for YOU

18 East 41st Street, New York City



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CUB COMEDIES

GEORGE OVEY

AS

JERRY

IN

JERRY'S VICTORY

Released

November 22nd

in which

Jerry makes a "big killing"

BOOK THROUGH ANY EXCHANGE OF THE MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative

D. W. RUSSELL

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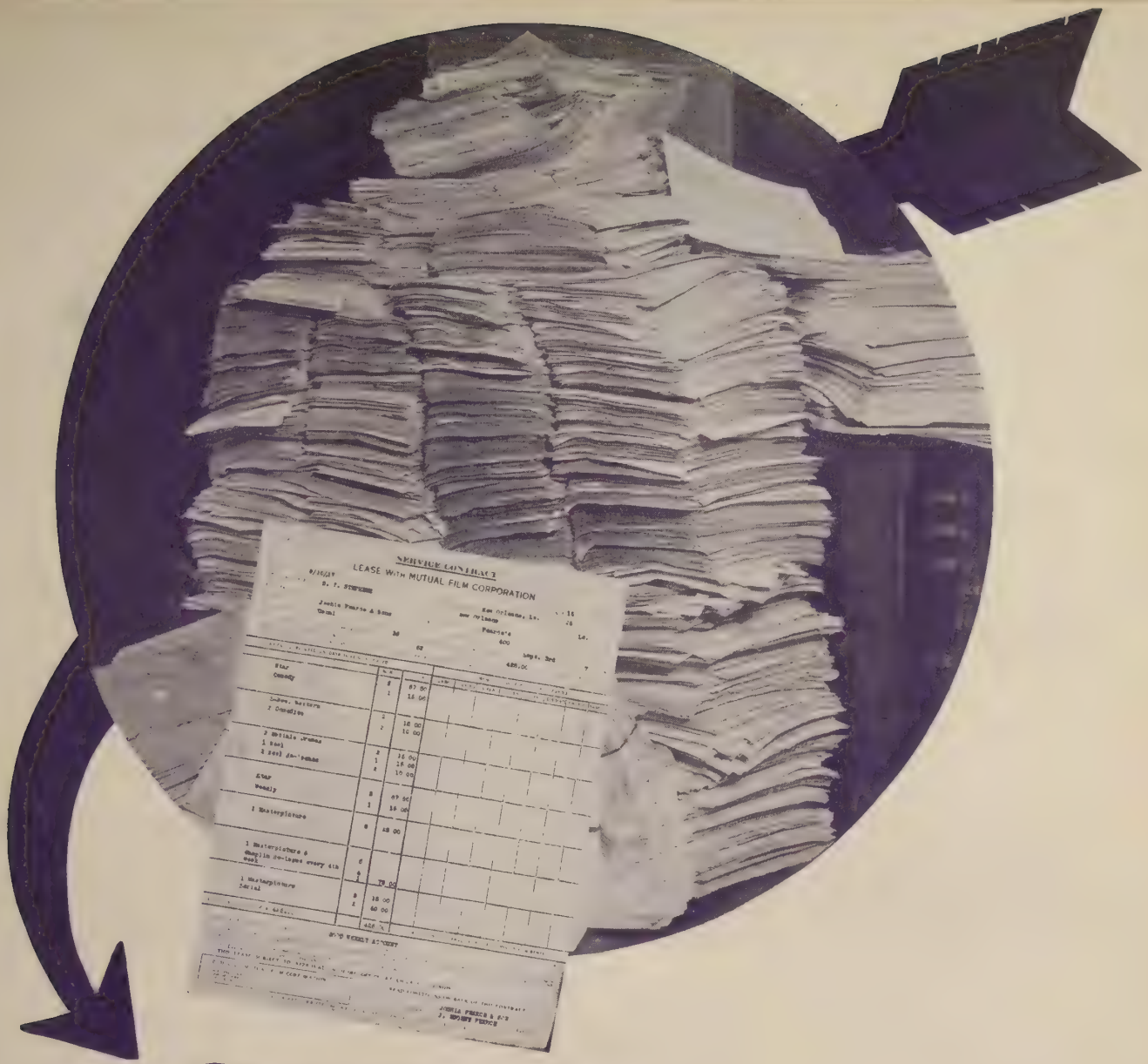

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ANN MURDOCK	MARY MILES MINTER	EDNA GOODRICH
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JULIETTE DAY	NANCE O'NEIL	CHARLIE CHAPLIN
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This new Mutual plan provides you with Big Star Productions—the Charles Frohman Successes in Motion Pictures—Chaplin Specials—everything to give you big box-office value. Have you looked into it? Ask your nearest Mutual Branch to show how you can earn bigger profits through this new arrangement.

BIG STARS ONLY

President
Mutual Film Corporation

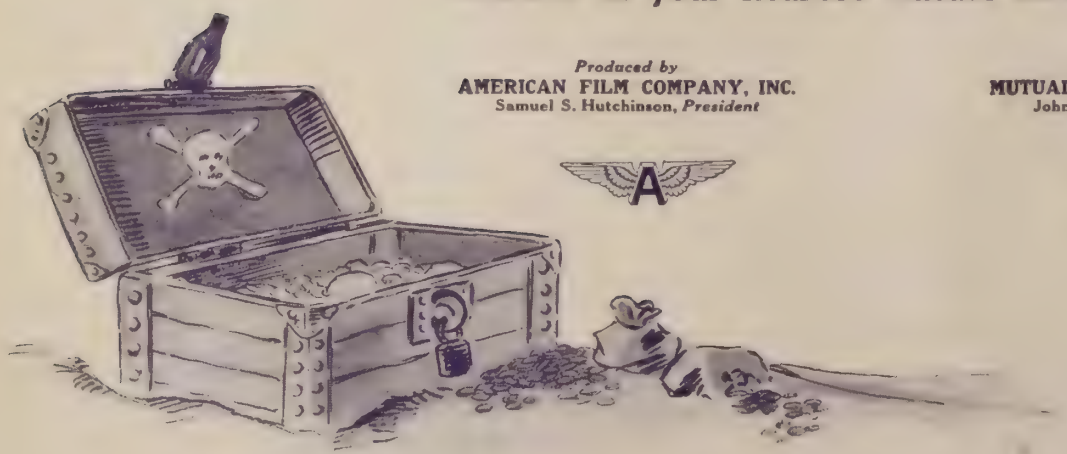
Samuel S. Hutchinson *Pres.*
AMERICAN FILM COMPANY, INC., *Presents*

Juliette Day

in

"BETTY AND THE BUCCANEERS"

A romantic drama in five acts. Scenes laid in a New England village and on the palm-fringed coast of the Island of Hullaballoo. By Edward Hungerford. Directed by Rollin S. Sturgeon. Released the week of November 12th. Book this and other Juliette Day features at your nearest Mutual Exchange.



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L. LAWRENCE WEBER, PHOTO DRAMAS, INC

PRESENTS JOHN BARRYMORE IN

A big picture from every viewpoint

the seven-reel mystery drama

RAFFLES THE AMATEUR CRACKSMAN

Dramatized by Eugene W. Presbey

Original Story by E. W. Hornung

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Crowds - BIG
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Now booking: Exchanges of
First National Exhibitors' Circuit

PICTURES

in "Daughter of Destiny"

Petrova Picture Company

Frederick L. Collins, President

25 West 44th Street, New York

The play that touches a Convict's heart will touch the heart of the world

Read this letter from Sing Sing about

"Mother"

Dear Mr. Tucker:-

We projected George Loane Tucker's screen version of "Mother" last evening and about 1200 men viewed this remarkable visualization of the sweetest story in the world.

"Mother" is a picture possessing one essential, outstanding feature which will insure its success wherever shown; sustained human interest and once seen will not be easily forgotten.

Elisabeth Risdon's wonderful characterization of the quaint, charming lovable mother completely won all our hearts, carrying us back down through the years to Home and Mother, with the wisdom of the ages in her quiet, passionless eyes.

Facing all things with courage and patience, making the countless little sacrifices for her boy's happiness that only a "mother" could make. She was your "Mother" – my "Mother" – our "Mother" – and the fires of desire to be fine and clean and decent, rekindled and burned anew within most of our hearts.

I want to thank you for your courtesy and kindness in making it possible for us to show this extraordinary picture to the men here and although many of us have strayed afar and missed the path, we cannot help but being better men if we only heed the message which "Mother" brought to us all.

With very best wishes and kindest regards, we are,

Yours very truly,

E. J. Meagher,
Mutual Welfare League of Sing Sing.

For terms and open territory apply at once to

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One-a-week × × × 52-a-year

William Fox
presents
Gladys Brockwell
in
A BRANDED SOUL

Will touch the heart of every woman

This picture is a November release and like all others has a wonderful appeal to women patrons

Think of a woman branded on the chest

What would you do? *If* your sweetheart was a traitor to his country? Would your love make you save him

All these interesting situations are portrayed in this compelling story

Wire your nearest branch manager...

Fox Film Corporation

STANDARD

WILLIAM FOX *Presents*

WILLIAM FARNUM

IN

THE HEART OF A LION

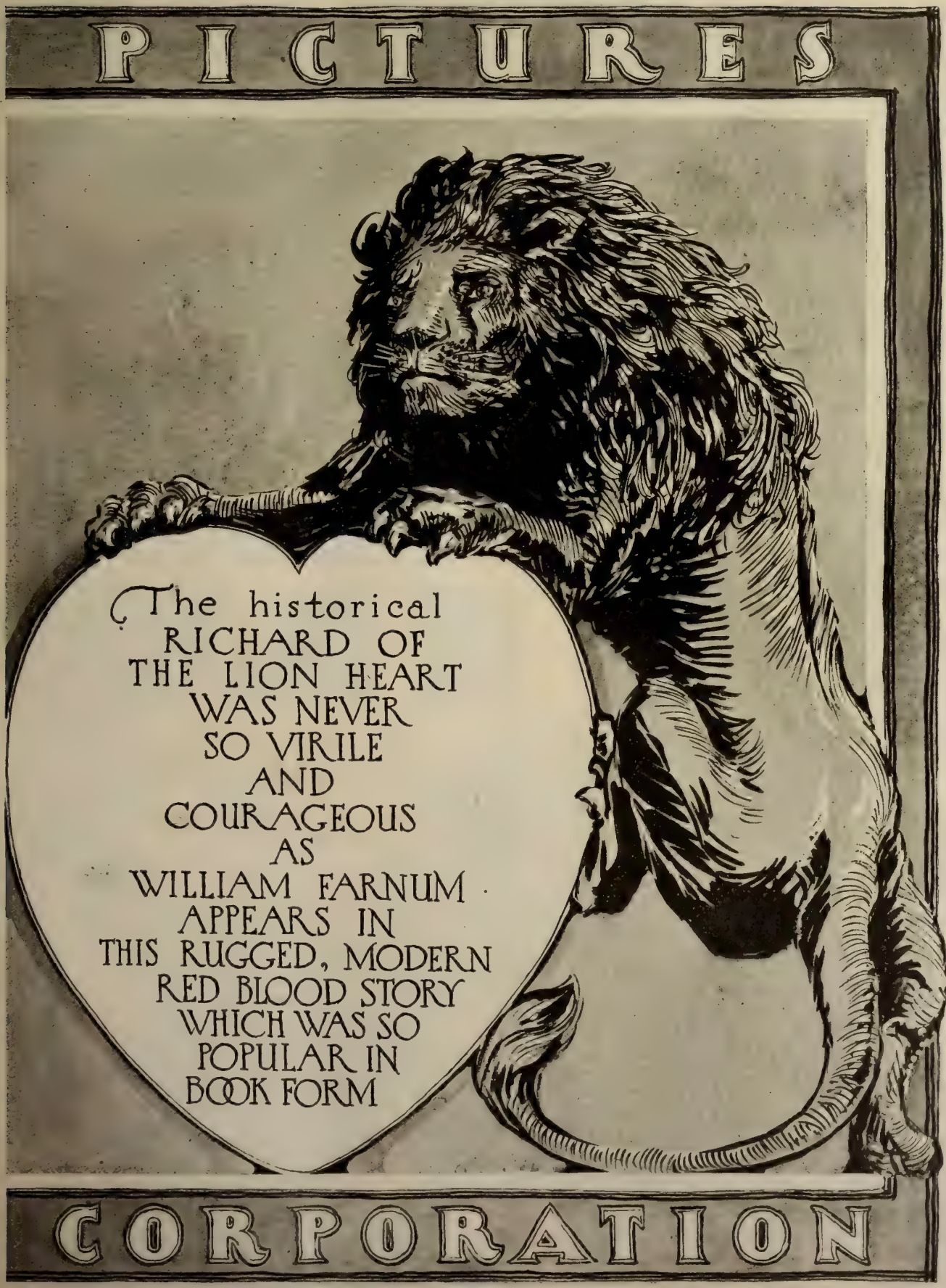
Based on
Ralph Connor's Novel
"THE DOCTOR"
Staged by Frank Lloyd

RIGHT UP TO DATE

1918 EMOTIONS THRILLS LOVES

SOON
TO BE RELEASED
ON THE
OPEN MARKET

FOX FILM


PICTURES
The historical
RICHARD OF
THE LION HEART
WAS NEVER
SO VIRILE
AND
COURAGEOUS
AS
WILLIAM FARNUM
APPEARS IN
THIS RUGGED, MODERN
RED BLOOD STORY
WHICH WAS SO
POPULAR IN
BOOK FORM
CORPORATION

STANDARD

A 1918 VAMPIRE

WILLIAM FOX
Presents

THEDA BARA
IN
THE ROSE OF BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

TIMELY,
UP TO THE MINUTE
IN THE MANNERS
OF TODAY
THEDA BARA'S
GREATEST PICTURE

FOX FILM

PICTURES

FOR LIBERTY

A MODERN SOCIETY DRAMA
THE BARA PERSONALITY AT ITS BEST
AN EXCITING STORY of A WOMAN FOILING A RUSSIAN PLOT FOR SEPARATE PEACE WITH GERMANY

DID A WOMAN TOTTER THE RUSSIAN THRONE?

ASK THEDA BARA, SHE TELLS EVERYTHING IN THIS PICTURE

CORPORATION

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PRESENTED BY WILLIAM FOX—

THEY MAKE THE Out'PEPS'even Tobasco FIX YOUR

TWENTY-SIX A YEAR—

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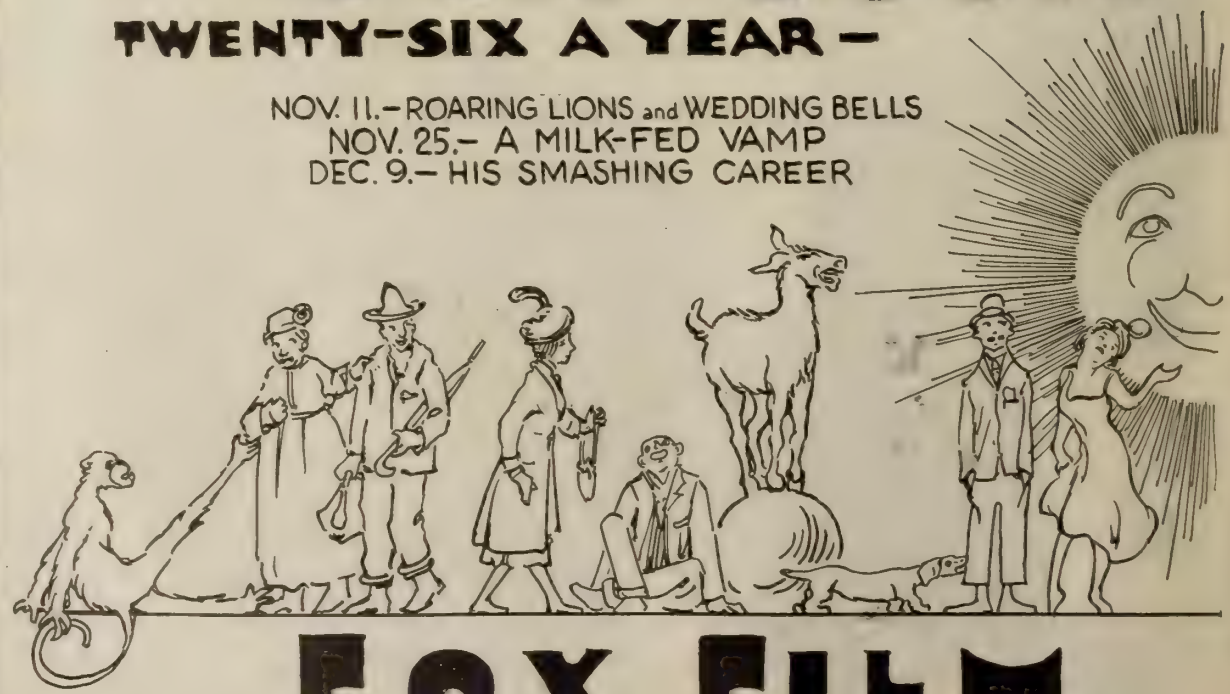
NOV. 25.— A MILK-FED VAMP
DEC. 9.— HIS SMASHING CAREER



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SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE — THEN BOOK THEM.

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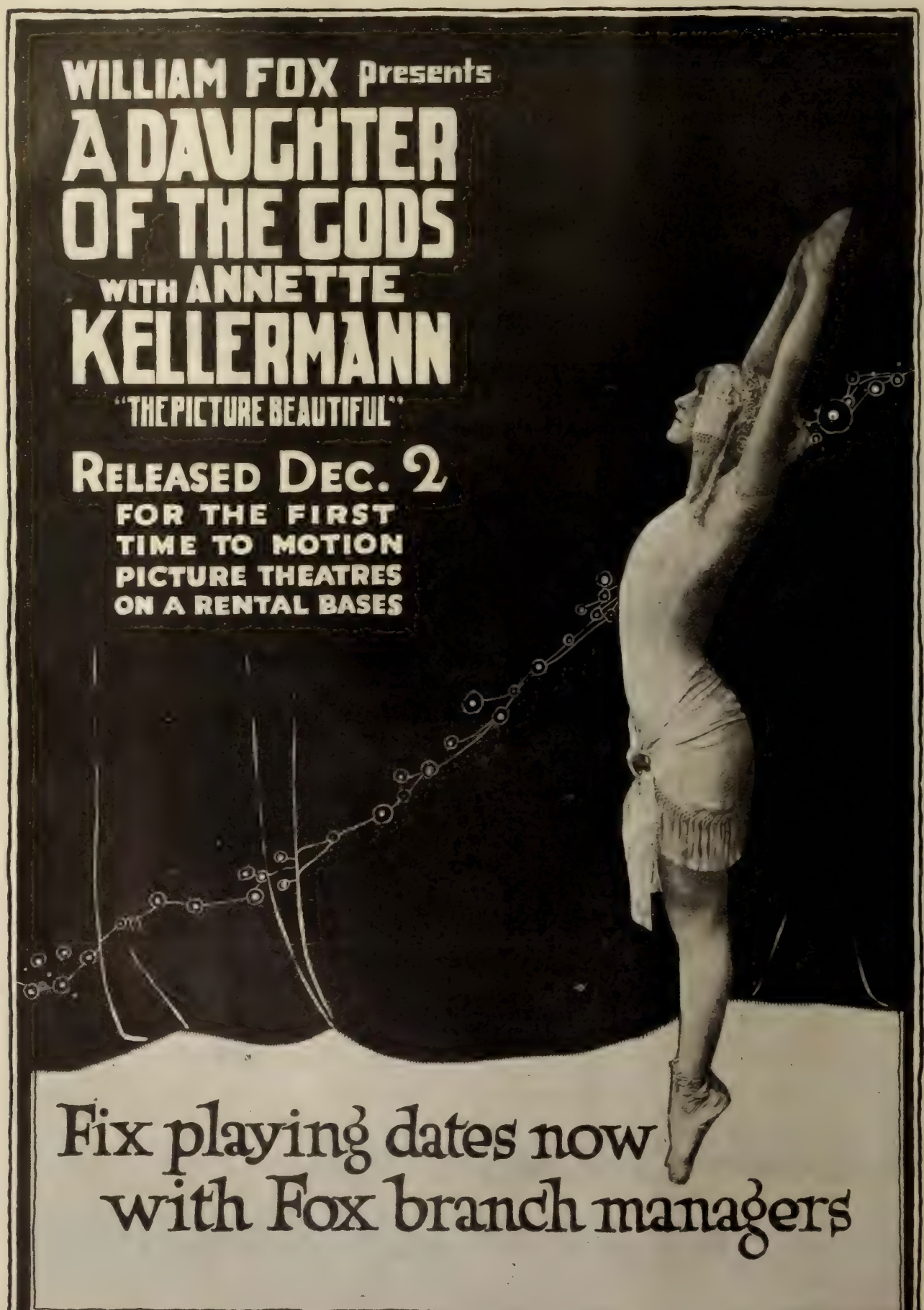
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A DAUGHTER OF THE GODS
WITH ANNETTE KELLERMANN
"THE PICTURE BEAUTIFUL"
RELEASED DEC. 2
FOR THE FIRST TIME TO MOTION PICTURE THEATRES ON A RENTAL BASES
Fix playing dates now with Fox branch managers

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One-a-week 52-a-year

WILLIAM FOX
Presents

A 1918 Drama of Woman's Redemption

Telling the temptations and frequent experiences of women of today.

Would you run away from home for love?
If your mother died of a broken heart, would you take up a life of dissipation? Or would you take up a life of repentance

Madame Markova has these problems to settle in this her first starring picture

MADAME SONIA MARKOVA
in
The Painted Madonna

Book the Fox Special Features now Mr. Exhibitor and provide your patrons with the best motion picture entertainment the market affords

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ANNOUNCE THEIR CONTROL OF EXCLUSIVE

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"CIVILIZATION"
THOS. H. INCE

"DAUGHTER OF THE GODS"
FOX SUPER-PRODUCTION

"JOAN THE WOMAN"
PARAMOUNT PROGRAM

"THE DEEMSTER"
ARROW FILM CORP.

"THE WHIP"
PARAGON

RIGHTS PURCHASED

PIED PICTURES

EXCLUSIVE SELLING AGENT FOR AMERICAS MOST PROMINENT PRODUCERS, CONFIDENTIAL PURCHASING AGENT FOR FOREIGN BUYERS

BROTHERS

INDIA

EXHIBITION RIGHTS IN STRAITS, FOR THE FOLLOWING FILM TRIUMPHS

"THE GIRL FROM FRISCO"
KALEM SERIAL

"DARKEST RUSSIA"
WORLD

"JIMMIE DALE"
MONMOUTH SERIAL

"NEW PROTEA"
FRENCH SERIAL (ECLAIR)

"ARBUCKLE COMEDIES"
PARAMOUNT

THROUGH

MONT CORPORATION

FELIX MALITZ GEN'L MANAGER

PRODUCERS ADDRESS ALL OFFERS TO
PIEDMONT PICTURES CORPORATION 729 SEVENTH AVE, N.Y.

SOLE AUTHORIZED PURCHASING AGENT FOR
KRISHNADAS BROTHERS AND LIKE IMPORTANT FOREIGN BUYERS.

"OVER HERE" shows the converting of a virgin forest into a great military city FOR 40,000 OF OUR BOYS IN 52 DAYS.

"OVER HERE" without warfare or bloodshed, the patriotic film of the hour—a SUPER FEATURE, a main attraction—in 2,000 feet has greater appeal and timeliness than any film yet produced. Released November 19th, 1917.

See "OVER HERE"! Its your opportunity to cash in, and cash in big.

WORLD-PICTURES
Exclusive Sales Agent

SELECT SP PICTURES

Her hand sought the jeweled dagger in her bosom that was to be her last defense. As she stood, hesitating, there came to her, by a trick of memory, scenes of her early happiness. With what high hopes she had seen Vale set forth, on the road to fame and fortune! And now—the sacrifice! Her hands tightened on the dagger—well, she would be no lamb led to the slaughter!

Isn't she stunning!
Of course, it's

ALICE BRADY

IN

"HER SILENT SACRIFICE"

(Directed by Edward José)

and it is the first of her

SELECT SP PICTURES

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York City

SELECT SP PICTURES

Having dismissed the maid, he turned to her. "If you and I were on a desert isle," he began, and then she received the surprise of her spoiled young life. You, too, will get the surprise, for you have been holding your breath with excitement all during this swiftly dramatic scene in

"SCANDAL"

(Directed by Charles Giblyn from the serial by Cosmo Hamilton)

This is the first of the splendid series of star pictures in which

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

You will be for her from the very first reel!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

"I told you he was a coward!" Under the accusation Monte flinched, as from a blow, and yet he remained silent! Silent, while his friends wondered; silent while his fiancee handed him back his ring. *But was he a coward? You will decide when you see*

"OVER THERE"

(Directed by James Kirkwood. Produced by Charles Richman Pictures Corporation.)

It embodies the patriotic spirit, and envisions the soul-stirring scenes that are making history today. As its stars are

CHARLES RICHMAN

and

ANNA Q. NILSSON

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

For Years and Years and Years

the one best bet in the entertainment world has been

EVA TANGUAY

Can you see the answer?
Delay no longer! Sign up for

"THE WILD GIRL"

in which HARRY WEBER presents the renowned Tanguay for her

First Time on the Screen!

SELZNICK PICTURES

It's your own fault if you are not in on this!

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Pathé

The 7 PEARLS

with **MOLLIE KING**
and
CREIGHTON HALE

Written by CHARLES W. GODDARD ····
author of "The Perils of Pauline," and
"The Exploits of Elaine." ·····

The SEVEN PEARLS WENT GOOD AT THEIR THEATRES

Under the caption "How did that picture go at your theatre?" The Exhibitors Trade Review of October 20th and 13th gave the following reports from theatres showing "The SEVEN PEARLS," these being all that were published on this serial. ·····

The SEVEN PEARLS,- LYRIC, Buffalo, N.Y. VERY GOOD
The SEVEN PEARLS,-COSTELLO, N.Y. City VERY GOOD
The SEVEN PEARLS,-PALACE, N.Y. City VERY GOOD
The SEVEN PEARLS,-NEW COLUMBIA, BOSTON, MASS.,-
AUDIENCE APPRECIATIVE

It looks like a unanimous vote, gentlemen. How about putting it on at your theatre.

Produced by
ASTRA for
PATHÉ

PATHÉ

BESSIE LOVE

BRYANT WASHBURN

PEARL WHITE

PATHÉ PLAYS HAVE MADE GOOD *from the* **START!**

Not only has extraordinary interest been shown in them by exhibitors but the reviewers have been unanimous in their praise of them .....

What they say of the first of the PATHÉ PLAYS

"STRANDED IN ARCADY' is good, interesting melodrama.... Suspense kept up until the final fade-out.... Production satisfactory in every way. .... Shows the popular Mrs. Castle in an entirely new role. .....
Exhibitors Trade Review

"STRANDED IN ARCADY' ought to prove a box office winner....Teems with action. Maintains tensest interest.... Never have been made five reels with more ... action. Direction flawless.. Mrs. Castle has never done better work. Motion Picture News. "STRANDED IN ARCADY' a dramatic story full of thrilling adventures.... Mrs. Castle charming.... Exhibitors will find this picture popular..... Dramatic Mirror. "In 'STRANDED IN ARCADY' Mrs. Castle makes good as a screen player....There is no doubt of that....The story interests and holds, throughout....Thrilling" Moving Picture World. .....

FANNIE WARD

FRANK KEENAN

PLAYS

Announcing

Mrs. VERNON CASTLE

in the third of the five reel PATHE PLAYS....

SYLVIA of the SECRET SERVICE

A thrilling, fast moving drama that will keep your audience keyed up to Q every minute of the time......

Story by Joseph Trant .....
Scenario by Philip Bartholomae
Directed by George Fitzmaurice

Produced by ASTRA

MRS. VERNON CASTLE

What they say of the second of the Pathe Plays:

"'The Mark of Cain' is a mystery story of unusual excellence Presented with a deftness and skill that keeps the observer guessing every minute of the time. Mrs Castle appears with her usual grace and charm The story a model for its type."
Moving Picture World

"A thrilling and mysterious detective story with plenty of action makes 'The Mark of Cain' an exciting entertainment for lovers of the sensational Replete with unusual situations. Holds interest from first to last. Brimming over with thrills, action and excitement."
Exhibitor's Trade Review

"'The Mark of Cain' has the fine advertising advantage of Mrs Castle's name and a story that will please. Mrs Castle handles her role capably and extracts all its worth Plenty of suspense and the action is fast"
—Dramatic Mirror

"'The Mark of Cain' is a murder mystery story, swift of movement and rich in thrilling, melodramatic situations. The unraveling of the mystery is done after a clever fashion to the tune of rattling fast action."
Motion Picture News

Pathé

YOU HAVE LEARNED to EXPECT the BEST IN PATHÉ SERIALS .....

to give you the best in the new Serial ...

The HIDDEN HAND ....

PATHÉ has assembled a cast which everyone will admit is superior in every way, a cast headed by the beautiful

..... DORIS KENYON .....

and in which SHELDON LEWIS the famous "Iron Claw" of the "Iron Claw" and the "Clutching Hand" of "The Exploits of Elaine," ARLINE-PRETTY and MAHLON HAMILTON have prominent parts. Arthur B. Reeve, whose mystery stories in the Cosmopolitan Magazine have a very large following, and Charles Logue wrote the story - an authorship which insures interest from Start to finish.

As usual the serial will be extensively advertised in the great Hearst chain of newspapers and many others. Striking posters and complete campaign books to help the exhibitors fill his house. Remember what Pathé serials have done for you in the past, turned dull days into big ones, and Book "The HIDDEN HAND .....

Released November 25th

Pathé

DORIS
KENYON

Pathé

Patriotism, Intense Interest in Our Boys Abroad, and the Eagerness of Those Hundreds of Thousands Whose Relatives and Friends are already in the Service, To see the life they will Live – All this you have to appeal to when you show the Two Reel

UNDER *the* STARS *and* STRIPES *in* FRANCE

..... the first complete and authentic motion picture record of the life of our army in France. Brimful of human interest, timely to the minute, your audiences will be thrilled to the core. Show it and hear the applause!

READY NOW – GET IT FROM THE NEAREST PATHÉ EXCHANGE

Photographed by the Cinematographic Division of the French Army

Who is June?

June is a remarkable character appearing in a coming METRO production

June reaches the very heights of charm and the very depths of pathos in this wonderful, wonderful drama.

June will, unquestionably, attain the pinnacle of motion picture success and fame as the immediate result of this work of genius.

Who is June?

METRO
must keep you
in suspense a
little longer

A word to Mr. Stanley Mastbaum of Philadelphia,

Dear Mr. Mastbaum:

We have seen your name, Mr. Mastbaum, on our booking records for a long time, and we still see it there. Knowing that you have been a consistent user of METRO Pictures we feel, modestly, that we have helped along with your success.

Now then, will you take a good long look at the new Emily Stevens production called "OUTWITTED" and give us your frank opinion of its value to the Exhibitor?

We believe we can guess your answer – perhaps that's why we're putting it up to you.

Sincerely,

METRO Pictures Corporation
by the President

P.S. We congratulate you on your splendid fight against the attempt of the Pennsylvania Board of Censors to ruin what you considered a wonderful production,–Emily Stevens in "A Sleeping Memory"

Wonderful

EMILY STEVENS

IN

OUTWITTED

Charles A. Logue wrote it · George D. Baker directed it
and Miss Stevens wins new honors in it ·

6 GREAT ACTS **METRO** releases it NOVEMBER 12

Mr. Exhibitor:

Make the most of a wonderful opportunity—

A REALLY great patriotic picture serves two purposes - It delights and benefits your audience— it helps you to make money, money that you need to buy Liberty Bonds and pay all the taxes possible to help Uncle Samuel out in this great crisis.

You know what "*The* Slacker" did for you.

Now comes its greater successor with the big little star.

MABEL TALIAFERRO *in* Draft 258

Wm. Christy Cabanne who made "*The* Slacker" also directed this production and the story is by June Mathis and Mr. Cabanne -

There are NO Battle Scenes -

Go and Go NOW to your nearest METRO Exchange and book this Box Office clean-up.

TRIANGLE

Triangle Magazine is published to help exhibitors make money. Do you receive it regularly? If not, send us your name and address.

J. P. Cotter, Manager
of the
Orpheum, Grand and Empire Theatres
in Baker, Oregon, on October 23, writes:

"Just a word of commendation to the publishers of Triangle Magazine which the writer considers one of the best trade papers which comes to this office."

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York

TRIANGLE

Olive Thomas

in

"INDISCREET CORINNE"

She shocked her aristocratic family by craving to be a "regular vampire with a past." Her wild escapades as a masked dancer will keep your patrons in suspense and laughter.

Released November 11

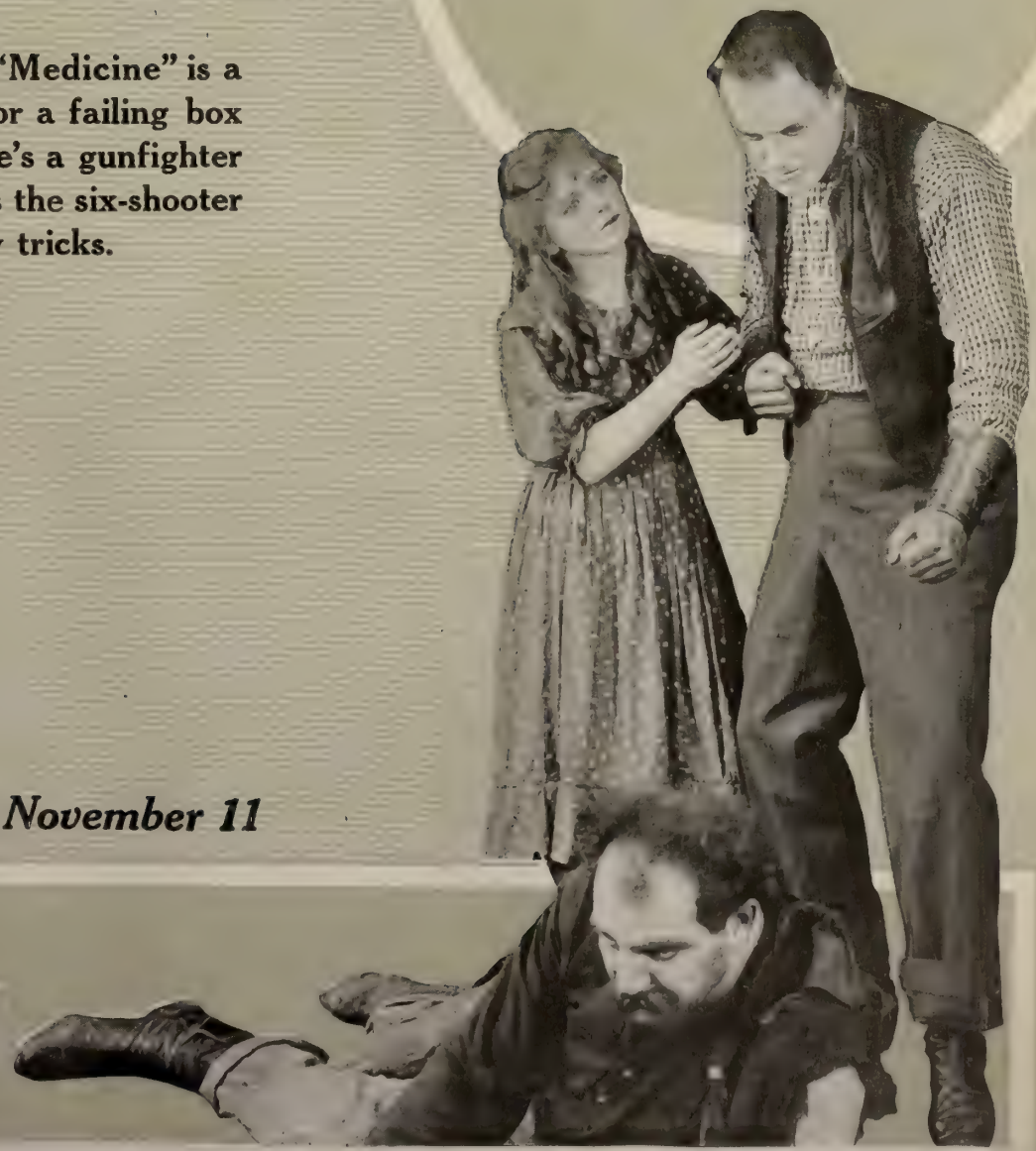
TRIANGLE

Roy Stewart

in

"THE MEDICINE MAN"

This man's "Medicine" is a sure cure for a failing box office. Here's a gunfighter who teaches the six-shooter new tricks.



Released November 11

TRIANGLE

Keystone Comedy

"FALSE TO THE FINISH"

His wife and mother-in-law combine to end his love affairs with the pretty gown models.

Released Nov. 11

Herbert Brenon

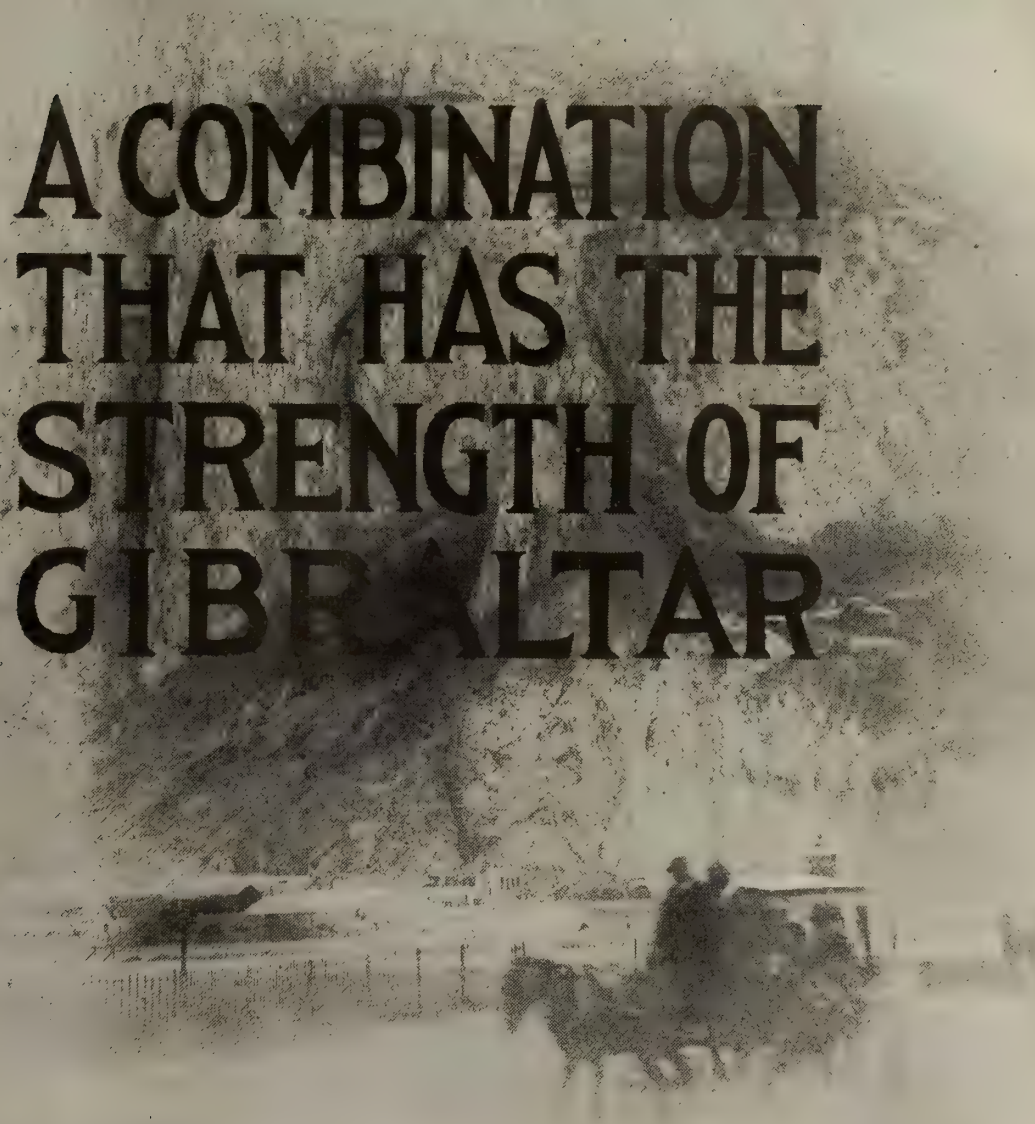
Personally Directs

BRENON PRODUCTIONS HB

FIRST NATIONAL EXHIBITORS' CIRCUIT

and

A COMBINATION THAT HAS THE STRENGTH OF GIBRALTAR



ROCK OF GIBRALTAR
FROM ACTUAL PHOTO
© UNDERWOOD & UNDERWOOD

A Promise and a Fulfillment From Director to Exhibitor

A business transaction of unique interest to the entire motion picture industry has just been effected, whereby Herbert Brenon's "Empty Pockets" will be distributed throughout the world by the First National Exhibitor's Circuit.

The Rupert Hughes' story of THE MELTING POT of New York, with its notable Brenon cast, is a thrilling and absorbing melodrama of swift movement, adroit turn of plot and appealing love interest.

BRENON CORPORATION

(Controlled by Herbert Brenon)

Executive Offices:	Distribution Offices:
BRENON STUDIOS,	509 Fifth Avenue,
Hudson Heights, N.J.	New York City, N.Y.

BERT LYTELL

in

The Lone Wolf's Return

as adapted from the story
now appearing in

20 THE SATURDAY-EVENING POST October 27, 1917

THE FALSE FACES

A CHAPTER FROM THE HISTORY OF THE LONE WOLF

By Louis Joseph Vance

(to be exhibited in January)

Louis Joseph Vance

has written his most powerful melodrama in his sequel to "The Lone Wolf."

Mr. Vance's fascinating hero makes his return as a spy behind the German lines. The story, moving with tense speed, rapidly carries him through an amazing series of adventures on the Flanders battlefield and in a Teuton submarine. The trench scenes and moments on a death-dealing U-Boat will form a picturesque background for the thrilling action.

The sequel has already attracted wide attention. It has been pronounced to be far swifter and more unusual of plot than its predecessor. It will make a more compelling film story than "The Lone Wolf" because Mr. Vance wrote the new story with the screen adaptation in mind.

DISTRIBUTION CONTROLLED BY
BRENON CORPORATION
BRENON STUDIOS
HUDSON HEIGHTS
NEW JERSEY

The verdict of Exhibitor Press Public

BERT LYTELL
AS
MICHAEL LANYARD

WRITING OF "THE LONE WOLF" THEY SAY:

"Bert Lytell in the title role gives a very fine performance."—*Exhibitors' Trade Review.*

"Bert Lytell screens like a 'winner' moves with the agility and 'pep' of a Fairbanks, and executes with a subtleness and unaffected air of a born artist."—*Motion Picture News.*

"Bert Lytell acts with the ease and finish of a veteran."—*Moving Picture World.*

"Certainly there has never been a more captivating crook than this 'Wolf.' Much of his appeal is due to the personality of Mr. Bert Lytell."—*New York American.*

"Bert Lytell, who makes his screen debut in the production is delightful."—*New York Telegraph.*

"Never played a picture in the Hamilton Theatre that met with better commendation than 'The Lone Wolf.'"—Hamilton Amusement Co., Lancanster, Pa.

"'The Lone Wolf' was one of the best productions that we have ever shown at our Strand Theatre."—M. E. Comerford Amusement Co., Scranton, Pa.

"'The Lone Wolf' got over in splendid shape and was quite a sensational success, creating much talk."—The Circle Theatre Co., Indianapolis, Ind.

"The acting of Mr. Lytell in every detail was excellent."—F. B. Hammond, Philadelphia, Pa.

"I could give enough remarks on Mr. Lytell to fill a book."—A. L. Zacherl, Grand Forks, N. D.

"Mr. Lytell's acting favorably impressed everyone."—E. Brodie, Lawrence, Mass.

"Mr. Lytell is sure to be a favorite."—Jack F. Truitt, Sedalia, Mo.

Goldwyn Pictures

And They Call This The "Greatest Of Goldwyn's Achievements"

JANE COWL, beautiful, popular and powerful star, with her assured following throughout America, scored a nation-wide success in her first Goldwyn Picture.

"The Spreading Dawn," a story by Basil King, already known to millions through its publication in the *Saturday Evening Post,* provided Miss Cowl with a play that still further increased her drawing power.

So great was the dramatic, the artistic, the technical merit of this production that in every part of the country it played to capacity audiences and is repeating its record this week – being hailed by critics everywhere as Goldwyn's greatest production.

Goldwyn *presents:*

JANE COWL *in* *The Spreading Dawn*

by Basil King

with the certain assurance, based on our own knowledge of its box-office drawing powers, that it will prove to be one of the most popular and most praised pictures ever offered in any theatre.

Advisory Board:

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Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

There Were Many Girls But This Is the One He Married.

SHE was poor and humble. She had youth and charm and beauty, but she was just a helpless and almost friendless little girl in a big, cold city.

HE was rich and heart-hungry and no girl had won a place in his affections.

Accident brought Romance into their lives. Can you imagine the unusual events that drew these two together? Today, in leading theatres everywhere, millions of admirers are applauding as

Goldwyn
presents:

The adorable little favorite

MAE MARSH

in

Sunshine Alley

by MARY RIDER

Supported by popular Robert Harron

"It's A Goldwyn Picture"

This means that it is a beautiful production created by great artists and filled with novelties and refinements you so rarely see in motion pictures. In "Sunshine Alley" Mae Marsh is even more beautiful than she was as the beloved *Polly* in Margaret Mayo's "Polly of the Circus."

Goldwyn Pictures Corporation

16 East 42d Street New York City

Advisory Board:

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Chairman
EDGAR SELWYN
MARGARET MAYO
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ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

An Exhibitor Profit On Every Booking of "The Manx-Man"

THIS is one of those unusual productions that triumph over every kind of local condition. If a city is having a "dull week," this powerfully-told story draws the crowds again into the theatre.

"The Manx-Man" freshens public interest and sharpens the public appetite because it has, first of all, a "grip" in its theme; a pictorial dramatic power and a trio of popular stars. It has within it the genius of a brilliant director and one of the greatest stories of modern literature. Those are *reasons enough to insure the popularity of any production.*

THE MANX-MAN CO
PRESENTS

George Loane Tucker's picturization of Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon
Henry Ainley - Fred Groves

to the exhibitors of North America under the open booking plan and announces to all interested exhibitors the tremendous success of this production as a box-office attraction which can be booked only through the twenty-five offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

REX BEACH PICTURES

A Beautiful Girl from the Mills and a Pittsburg Steel Millionaire

TWICE they met—this foreign-born creature with the haunting eyes and this merciless man of wealth.

Once beside the body of her dead father—sacrificed to greed.

Next—in the heart of New York's night life, where his memory played him false.

And then came the tragic climax when all of her years of suffering were paid for in a single, lightning-like moment.

This is but *another of the dozen or more dramas* that thread their way through

REX BEACH'S

Greatest Story

The Auction Block

which is now ready for immediate release throughout North America on the "open booking" plan exclusively through the twenty-five branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

The Most Sensational and Thrilling Photo-drama of the World War

Ira M. Lowry
presents:

FOR THE FREEDOM OF THE WORLD

by
Capt. Edwin Bower Hesser

This Remarkable Production Will Command Tremendous Publicity in the Newspapers of All Towns and Cities

Distributed exclusively throughout North America and the remainder of the world through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

PARALTA PLAYS

PICK OF THE PICTURES

Paralta Plays
are distributed by
W. W. Hodkinson Corporation
which was organized to distribute
the best pictures obtainable.

It is W. W. Hodkinson's aim
to bring together
Producer—Distributor—Exhibitor,
and combine all their efforts
without jealousy and cavil
toward each other;
but only striving towards
unceasing progress
and prosperity
in equal measure
for all concerned.

The co-operation of
W. W. Hodkinson Corporation
with Paralta Plays Incorporated
ushers in a new era
in the motion picture industry,
because it means:

That the best pictures
are distributed
by the best method
to the satisfaction
of the Exhibitor;

That no promises are made
unless they be fulfilled:

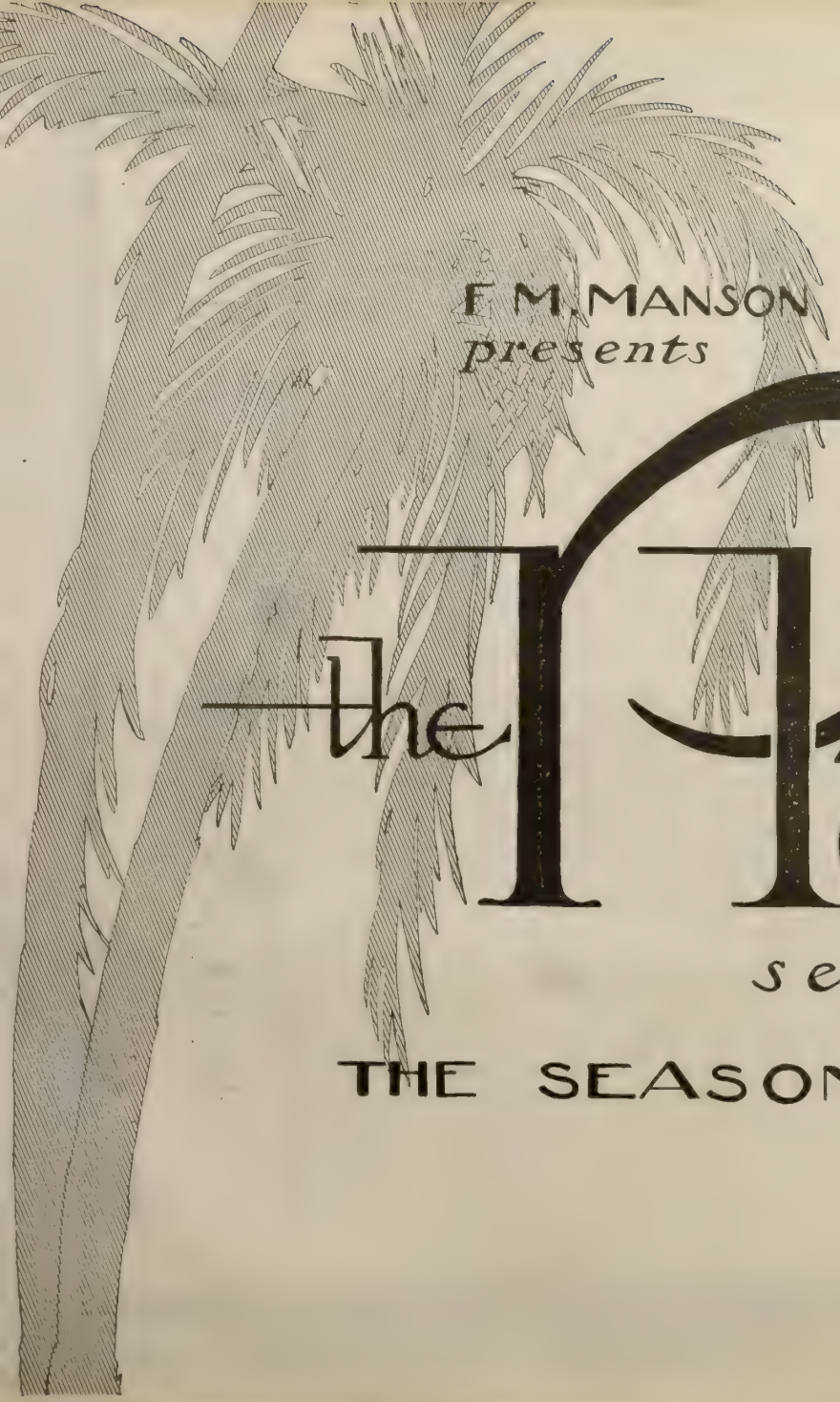
And this co-operation
inspires to the fullest extent
that which alone had made
industry successful
since the days
when Joseph sold grain
to the Egyptian Pharao;
that which is summed up
in the one word:

Confidence!

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

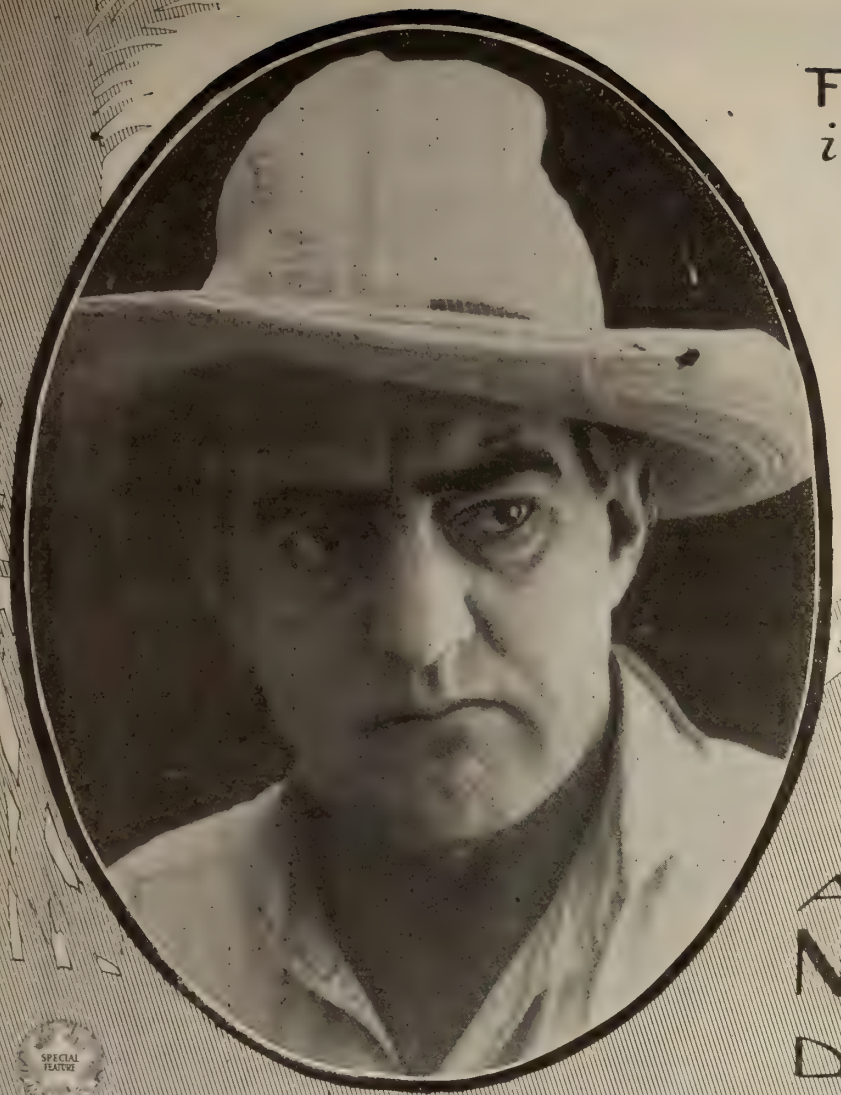


F. M. MANSON
presents

the Planter

seven parts

THE SEASON'S PREMIER SPECIAL



Frederick McQuigg as "Rob Reel" in the CHICAGO AMERICAN says:

BY ROB REEL.

Tyrone Power is to appear here next month in one of the strongest productions yet turned out by the camera. He has the lead part in Herman Whitaker's absorbing novel, "The Planter."

For a portrayal of strength coupled with ruthlessness there has nothing appeared this season to equal the work of Mr. Power. He gets the part of the evil Ludwig Hertzer over so strong that you feel the man's very presence, while you know all the time it is only a picture.

During the cool of Chicago Winter you are going to revel in tropic scenery which will make you forget to button your overcoat when you go out. It is a story of a rubber plantation and the life of remote southern Mexico. It is a reminder of slave days. It pictures the things we like to think of if—at all—as something which does not happen in the year 1917. Yet it brings to you in concrete form the very wrongs we hear hinted of and spoken of only vaguely.

The picture was made down in the rubber country with all of the tropical atmosphere and spectaeular settings described in the noval. F. M. Manson, a Nevada mining millionaire, with a hobby for pictures, presents the production and is head of the company which made "The Planter." The distribution is through Mutual, in whose exhibition room an advance showing was given the press and trade.

SPEND OVER $250,000.

Over $250,000 was spent in constructing "The Planter." It was necessary to move an entire company of 200 men and women.

AVAILABLE NOVEMBER 12

DISTRIBUTED by the

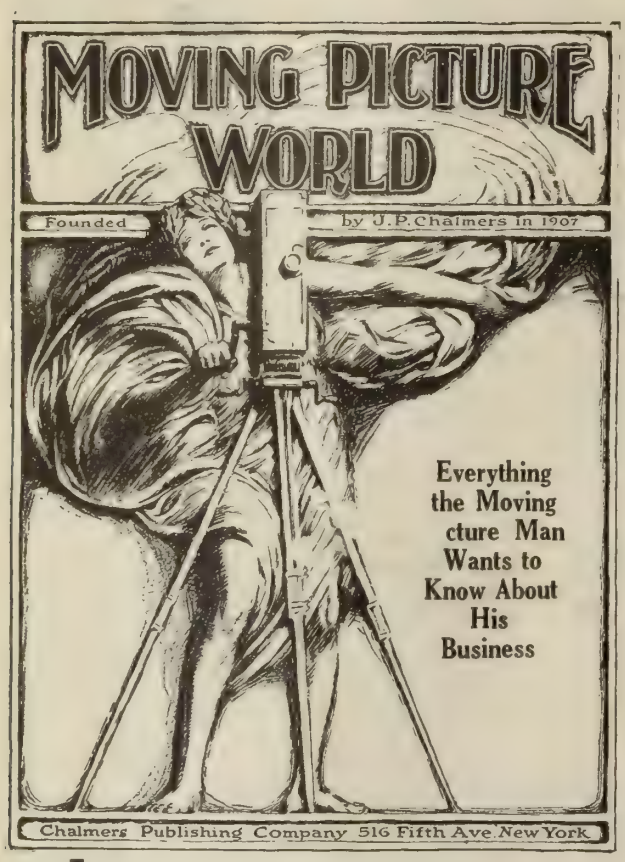
Tyrone Power

MUTUAL FILM CORPORATION

John R. Freuler — President

ONE·THOUSAND·DOLLARS·A·WEEK

MORETON


MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907
Everything the Moving cture Man Wants to Know About His Business
Chalmers Publishing Company 516 Fifth Ave. New York

THE BLUE BOOK OF THE MOVING PICTURE INDUSTRY

Write and ask us why—
If you don't believe it—
Or, better still—
Don't take our word for it—

Just ask any person who has been actively engaged in the moving picture industry for a year, or even six months.

You'll find it a well established fact that **to do business with the MOVING PICTURE WORLD goes a long way toward establishing you as a figure of commanding importance in your field.**

Every person commercially interested in moving pictures reads it.

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For none but the best type of individuals in the industry can be friendly with the MOVING PICTURE WORLD'S staunch and unswerving policy of square, honest dealing in every department of the business as a means to its surest and most permanent advancement.

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Send us your subscription today and read carefully each issue published.

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COMEDIES WITH A PLOT

ARTISTICALLY COLORED

PERRY PICTURES

JEANNE HALL

AURORA WELLS

ONE REEL FOR TWO REELS

STATE RIGHTS

CHARLES ASCOTT

ALBERT ROCCARDI

COMEDIES - that will STRENGTHEN any program

STORIES - with a heart interest that will make people THINK

PRODUCTIONS - that will make people TALK and always LOOK for —

PERRY PICTURES

Nearing Completion

"Aunties Triumph" .... Two Reels

.... "Cousins" Two Reels

In course of Production

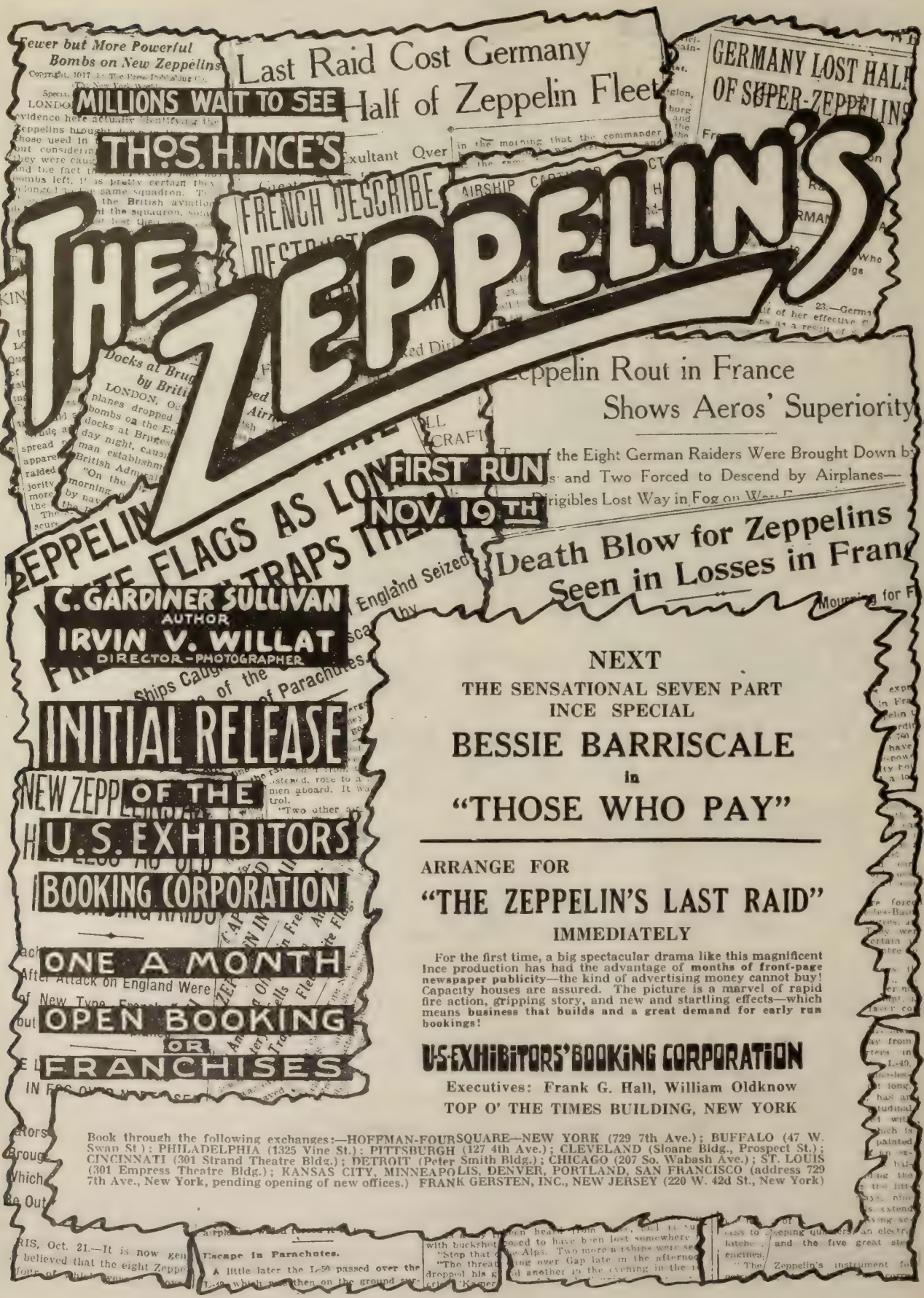
"Poor Uncle Ted" .... "Peace"

FILM D'ART CORPORATION

47 West 42nd ST. N. Y.

John D. Perry Pres. S. H. Wells Vice Pres. Wm. H. Wells, Secy & Treas.

ALLIED ART SERVICE


Fewer but More Powerful Bombs on New Zeppelins
Last Raid Cost Germany Half of Zeppelin Fleet
GERMANY LOST HALF OF SUPER-ZEPPELINS
MILLIONS WAIT TO SEE
THOS. H. INCE'S
THE ZEPPELIN'S
FIRST RUN
NOV. 19TH
Zeppelin Rout in France
Shows Aeros' Superiority
Death Blow for Zeppelins
Seen in Losses in Franc
C. GARDINER SULLIVAN
AUTHOR
IRVIN V. WILLAT
DIRECTOR-PHOTOGRAPHER
INITIAL RELEASE
OF THE
U.S. EXHIBITORS'
BOOKING CORPORATION
ONE A MONTH
OPEN BOOKING
OR
FRANCHISES
NEXT
THE SENSATIONAL SEVEN PART
INCE SPECIAL
BESSIE BARRISCALE
in
"THOSE WHO PAY"
ARRANGE FOR
"THE ZEPPELIN'S LAST RAID"
IMMEDIATELY
For the first time, a big spectacular drama like this magnificent Ince production has had the advantage of months of front-page newspaper publicity—the kind of advertising money cannot buy! Capacity houses are assured. The picture is a marvel of rapid fire action, gripping story, and new and startling effects—which means business that builds and a great demand for early run bookings!
U.S. EXHIBITORS' BOOKING CORPORATION
Executives: Frank G. Hall, William Oldknow
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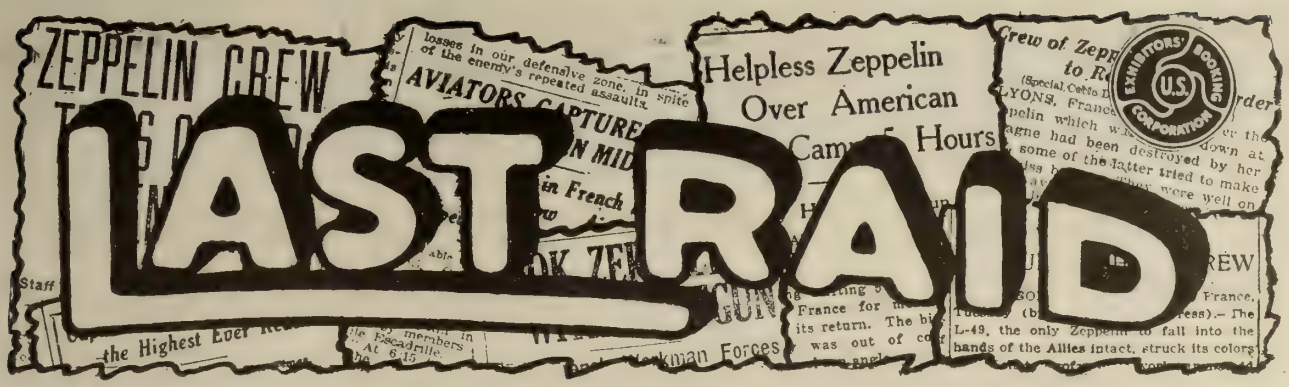

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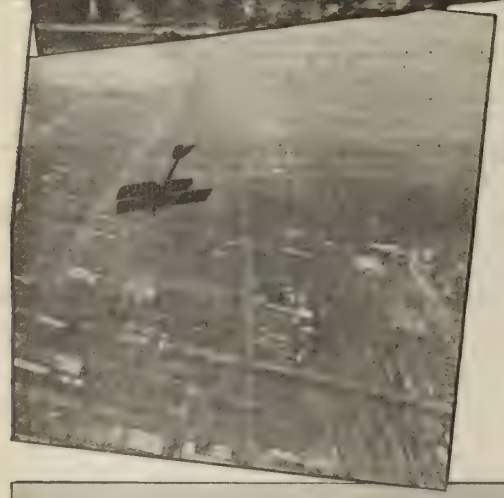

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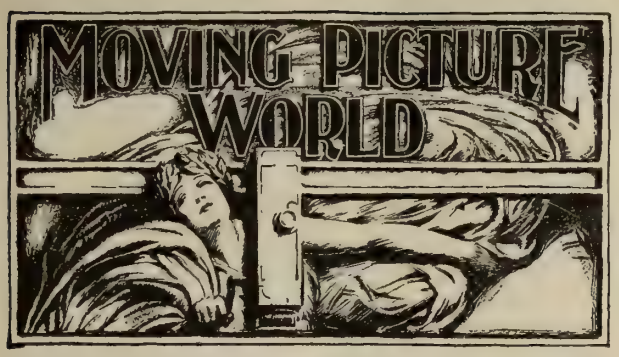

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(The Index to this issue is on page 1078.)

Saturday, November 17, 1917

Facts and Comments

FOR the convenience of exhibitors and readers throughout the country we are again printing that section of the bill covering the tax on theater admissions. See page 995. While the wording of these sections is far from explicit on many points, a second and third reading will show more clearly the intention. Two points that seem to cause confusion are the five cent exemption and the tax on children under twelve. The five cent exemption only applies where this is the maximum price for admission to any seat in the house. The tax on children under twelve, as we understand it, is one cent only, whether the admission for the child is five cents or fifty cents, except as noted above in houses whose only and maximum admission is five cents, on which there is no tax for either children or adults. We refer readers to rulings of Commissioner Roper on other pages.

* * *

AS WE have already said, one of the really deplorable features of the war tax is that it will be a contributing cause in closing many of the picture shows in our out-of-the-way and sparsely settled communities. In no sections of the country have the pictures been such a boon as they have where there is little else to add variety to the dull routine of life. It is no exaggeration to claim that the local picture show has proven a godsend to the older just as much as to the younger people in the rural communities of this vast country. We believe this very point will receive due consideration by our legislators and we may surely look for the repeal of this particular part of the tax just as soon as the Government can afford to do so.

* * *

THE experience of a well known and progressive Pacific Coast exhibitor in regard to special children's programs is not encouraging, judging from a paragraph in this week's correspondence. After a most earnest effort and great care and trouble in selecting programs, etc., Manager Clemmer of Spokane, Wash., has decided to discontinue his special children's exhibitions, to which he has given perhaps as much attention as any other individual in the country. Lack of interest on the part of parents, school teachers and others is largely responsible. We are inclined to believe that this movement is simply several years ahead of the time and feel that there is a need and a place for such work, if given proper consideration by parents and teachers. The trouble just now is due to the premature agitation for children's programs on the part of faddists and those who desire to create some activity for their own idle time. When this work is dropped by those who only make it a hobby to fill in otherwise unused time and is taken up by the real parents and teachers, we will see what the pictures can really do for the children, not only as recreation and entertainment but as the greatest aid to mental activity and development.

* * *

THE attention of theater managers and musicians is again called to the lists of tax free music published in this issue and in our last week's paper. The large quantity of available material as revealed by these lists will show that the picture theaters can be altogether independent of music that is liable to performing fees. As the value of music to the author or publisher is largely due to its popularity and as the picture theater is without doubt by far the best medium today for acquiring such popularity, we may pretty soon expect a much more reasonable attitude on the part of owners of copyright music when it is eliminated from the programs of say ninety per cent. of our picture theaters.

* * *

READERS of this paper, as usual, will have noted recently the reliability of our editorial and news columns. There has been no attempt, on our part at least, to magnify the woes of the exhibitor as represented by the war taxes, etc., simply to use them as an occasion to step in and pose as saviors of the industry. Just as soon as official and authoritative information on any of the knotty problems of the industry is available, our readers may be assured it will be found in the columns of the MOVING PICTURE WORLD. Furthermore, our influence whenever it can be of value or any real benefit will be exerted to the limit for the best interests of the trade, but not simply as a lever to advance our own personal interest.

A Blunderer in Screenland

By Louis Reeves Harrison

ALMOST anything Channing Pollock has to say on "What's the Matter with the Movies" is well worth reading, and the fact that he is very much more entertaining than logical need not deter rational men from observing his irrationality—his sophistry is so light, gay and interesting. He is fairly representative of that form of authorship which has acquired the habit of expressing itself through a complicated system of signs imprinted on sheets of paper, an art so old that its leading exponents have come to assume an attitude of "I am holier than thou" toward the rest of the world in general and toward the New Art in particular.

Such authors deserve the awe they inspire. They are the dark and mysterious wizards of language. They spend their devoted lives in acquiring a black-art proficiency, the occult science of saying something everybody knows already so that those who come under the spell of enchantment think they are reading something new. These jugglers of words are really expert conjurers, and they deserve both credit and sympathy. The mental sufferings they undergo in acquiring their art are only exceeded by the horrible tortures they inflict on their fanatical followers.

Between Browning and Pollock, I would chose Pollock any day in the week. I can, at least, imagine I am getting what he is trying to say, and there is no little satisfaction in that. I like him particularly when he is progressive—intelligent dissent from current world views usually contains some truth—for there emerges from his buoyant heresy a sincere desire to promote reform in present methods of motion picture production. Every branch of it can be improved, even the scenarios submitted to the studios by well known novelists and dramatists.

"The sun was setting upon one of the rich grassy glades of that forest. Hundreds of broad-headed, short-stemmed, wide-branched oaks flung their gnarled arms over a thick carpet of the most delicious green sward; in some places they were intermingled with beeches, hollies and copsewood of various descriptions, so closely as to intercept the level beams of the sinking sun; in others they receded from each other, forming those long sweeping vistas, in the intricacy of which the eye might lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude."

Fictionists of linguistic dexterity, in stories which flash out for a short season and then to the junk store, rarely excel this descriptive word-painting, and an intellectual labor is involved along the entire line, descriptive or narrative. They may take a vast amount of pains to impress the imagination of the reader through his solution of their word problems, itself an intellectual effort, with what can be instantly flashed on the screen in a glory and beauty transcending that of any other art of expression, but Mr. Pollock is of no such opinion.

"Pure waste of time," he says, "to call attention to the limitations of a medium denied the kindling power of words, the niceties and beauties of language." The real trouble seems to be that fifteen millions of people who go to the "movies" every day are not bothering their heads about the "niceties and beauties of language." They prefer to see that grassy glade in the forest with their own eyes to hearing about it through a medium in which one man struggles to express what they must struggle to understand. The sole justification of printed fiction is the author, and he would do as well in the movies if he knew how.

Mr. Pollock knows very well that a vast amount of elimination and transformation becomes necessary in adapting the go-as-you-please composition of the novel to stage presentation, and there is little doubt that he realizies the necessity of elimination and transformation in the screen product, but it is not improbable that certain difficulties of making pictured versions of a story have never come to his attention. There is not space in many such pages as this to enumerate them, but one may be offered by way of illustration, and it may shed a ray of light.

The dramatist may take infinite pains to finish his stage play so that it conforms to every possible requirement, and that it may be rehearsed as written. From in front he and the manager may study the whole effect. They decide to make changes. Again they study the whole effect, and so on, each time viewing details in their relation to the entire composition. The author of the screen version and the supervising director enjoy no such advantage.

A studio has been engaged in advance for a certain number of days at, say, a hundred dollars a day. Immediately upon the conclusion of this interior work the sets are removed, part of them props to be used in a production which immediately follows. It is practically impossible under present conditions to go back and do portions of the work over again. A lot of unforeseen errors creep in which, in the case of screen production cannot be remedied. The critic recognizes them, knows how they occurred and is tolerant accordingly. The novelist from whose story the screen version is made, incapable of making such a version himself, or only indifferent to all but the financial reward, sets up a howl of agony, though he may be paid more than the real author, the scenario writer.

Mr. Pollock becomes the author of a drama which he founds on a work of fiction. The skill of new workmanship all his, he gets credit for what he has accomplished. When a scenario writer takes the timbers of an old novel and builds a new ship out of it which sails on to success, he deserves credit for his work. He is the author of the screen version as much as the dramatist is of the stage version. The art of visualizing a story is not any more reflective than that of stage representation. Each is a distinctive art of expression in itself. There are authors who are doing as well as could be expected in writing stories for screen presentation. They may not attempt printed fiction or stage plays because they are not qualified by nature or training for that kind of work, but they do not feel that literature and the drama are losing anything on that account, and they do not assume an attitude of "I am holier than thou" because they are not getting all there is to be got while the getting is good in other fields than their own.

There is a reverse side to this coin. A certain poet wrote a few verses which deeply impressed a motion picture producer. He paid an author to write a story around these verses. The poet loudly denounced the screen story at a private showing, not having contributed even so much as a suggestion to it. But it met with tremendous success. Letters of congratulation poured in on the poet from all over the country, and royalties piled up so that the poet took practically all the credit and a percentage of money which made that of the real author insignificant. There are pigs in other pastures than this Mr. Pollock. What they want is the money earned by those who do the real work and the credit besides.

A Few Side Remarks

By Sam Spedon.

ASIDE from the patriotic value of the war taxes on motion picture films and theaters, it has awakened producers and exhibitors to the value of organization and co-operation. Nothing like a few swift kicks to arouse common interest in the industry. Since the question of war taxes presented itself we have never seen such large and enthusiastic assemblages of all branches of the industry. We are convinced that it is assuming a real businesslike aspect.

'Twas a Rough Trip.

The great trouble with the good ship Industry is that in years gone by it has been drifting on calm seas in fair weather. We have all been lounging about the decks "living the life of Riley." When the storms came, the winds blew and the seas dashed over our decks, we found there was no one to take the helm and man the ropes. We are fair weather sailors and we have found ourselves sure enough all at sea. We find we need some pilots and good sailors. It is very probable that our recent experiences will discover and develop some real good material to keep us in the right course.

An Official Lookout.

Again we point out to the industry the necessity of having a competent man at Washington, D. C., all the time to look after our interests. A man who has practical knowledge of and experience in the business. One who understands all its branches and would be looked upon as an authority. Not a lobbyist or political wire puller. If the right man, with calm judgment, were there all the time with the proper support of the industry it would be no time before he would be the official consultant of the industry at Washington. In addition he could keep the industry informed of matters under governmental consideration pertaining to it.

Getting Too Near the Make-Up

By Edward Weitzel.

NO ONE can possibly take exception to the statement that screen drama is a pictorial art. Such being the case it also follows that when a woman of inherent grace and beauty lends her pulchritude to the impersonation of the heroine of a moving picture play care should be taken to pose the artist with a keen eye to the best display of her comeliness. The reverse effect is often obtained by an inartistic use of make-up in the close-up. Full length and half length poses of the lady are shown that do justice to her physical charms; then comes a close-up that has the over-accentuation of a circus poster.

The face on the screen is anything but an object of beauty. The mouth is daubed with paint, after the fashion strictly adhered to by the Merry Andrew of the sawdust ring; the eyelashes are so heavily overlaid with cosmetic that they are but a grotesque exaggeration of anything human, and the lids liberally smeared with make-up, are ashen gray in color and resemble not life but death. Even the fashion among certain foolish females of plastering their faces with paint and lip rouge and walking abroad in the truthful and unsympathetic light of day does not offer any excuse for the human caricature too often thrown on the screen as the counterfeit presentment of an attractive and charming woman.

Variation and a deeper impression of the unloveliness of a streaked or piebald effect, when applied to the face, is frequently obtained by causing the lady to weep and permit the cosmetic on her lashes to mingle with her tears. This has a tendency to bestow on her what a once well known popular song classified as "two lovely black eyes." An instance may be recalled where a child of ten, a beautiful little girl, was shown fast asleep in a close-up. The picture would have been wholly charming but the childish look was almost destroyed by the paint on the heavily darkened eyelids.

The views expressed by Mary Garden on the subject of the close-up may prove interesting, in connection with what has just been written:

"The moving picture camera and the much-despised close-up have developed pantomime to a point of artistic precision never attained before. On the stage everything has to be highly colored, every gesture exaggerated and every expression heightened to achieve an effect on the huge audience so far away. Today the screen has brought the actor into such intimacy with his audience that every smallest movement, every flash of an eyelid counts. The camera has made acting natural."

It is not necessary to more than point out the fact that natural acting is quite as possible to the spoken stage as it is to the screen and that the modern theater, compact in size and supplied with perfect lighting devices, permits the smallest detail of the actor's art to register its full effect. Both methods of mimetic expression are capable of the highest results, when intelligently applied. The close-up comes under the same rule, and many examples of its effectiveness and artistic appeal are to be found in the better class of photoplays. It is continually being misused, however, through faulty make-up, and robbing every type of lovely woman of her beauty and charm.

Censorship, Be Prepared

By Sam Spedon.

WHILE we were at the Maryland Exhibitors' Convention in Baltimore last week, the censorship question in the state of Maryland was discussed. The majority of exhibitors present were in favor of abolishing it and decided that it could only be done through the legislature and the newspapers. The exhibitors requested the assistance of the exchange salesmen in interesting the exhibitors in their different territories by appealing to the local legislators to vote in favor of repealing the law that created the board of censors. In furthering this plan slides were suggested, besides many other things.

What Have We Got to Offer?

A candidate for the legislature, from Baltimore, who was present at the meeting, was called upon to express his views on abolishing the legalized state board of censors. He said he was in favor of repealing the law and would cast his vote and raise his voice to do away with it, but he would like to know what to offer in place of it.

Much Talk.

We listened to a great many speeches in favor of eliminating the state board of censors, but not one of the speakers offered any alternative. They seemed to forget that most people who are in favor of some sort of inspection are satisfied with that in vogue in New York City where we have the inspection of the license commissioner who, on complaint of any citizen, if complaint is justified, can prohibit the showing of the picture. One exhibitor told us afterwards that he was in favor of a law penalizing any producer who made a lewd picture or scene in a picture.

"Power" of the Screen.

Bursts of oratory were displayed in extolling the "power" of the screen in defeating political candidates

who favored state censorship and voted for it. Another exhibitor told us he could not oppose any political influence in his district without endangering his patronage or attendance.

We have emphasized the necessity of putting the soft pedal on the "power" of the screen. Too much hue and cry about the "power" of the screen suggests it might become a matter of favoritism or partisan. We must show that those who control it are willing to abide by the common laws of decency and order and take the consequence as law abiding citizens do when wrongfully or rightfully accused, leaving it to a jury of peers to decide. It does not mean that the right and wrong of the screen should be left to a politically selected board of censors, who naturally might be controlled by those who appointed them for political reasons. Right here we have another reason for opposing legalized censorship, it can be used to force the owners of the screen to use it in favoring political aspirants seeking office.

Something to Take Its Place.

It is easy to say "abolish censorship" and give any number of reasons for doing it, but we must be prepared to furnish something else to take its place. It is a foregone conclusion that owing to violations in the past, that we must submit our pictures to some sort of competent review before they are shown in public or be subject to the laws that apply to our offenses. Now is the time to prepare our ammunition and strengthen our defenses.

An Attack and a Reply

WE ARE publishing herewith matter that should be carefully read and considered by every film manufacturer and exhibitor. The provoking thing is that there is an occasional production that gives a semblance of justification to such condemnation as voiced in the attack of the Rev. C. G. Twombley. That his remarks apply to films in general is a gross libel on the industry and most unreasonable as clearly indicated in the reply of Rev. H. E. Robbins. Again we ask why should the ninety-nine per cent. of honorable and decent manufacturers and exhibitors have to suffer such unjust condemnation because of a contemptible one per cent. who persist in placing on the market the concept of their own filthy minds. For the good name of the industry, for the success of your own business, eliminate every questionable film from your program. The public do not want them and you cannot build up a dependable patronage from the few frequenters and hangers-on of the saloons, who are about the only people who flock to see filth.

Attack Made by Rev. C. G. Twombley.

According to a report in the Cincinnati Times-Star, motion picture producers of the entire country were challenged by the Rev. C. G. Twombley, of Lancaster, Pa., to contradict the statements made by him before the Episcopal Church Congress, which was held in the Sinton Hotel, Cincinnati. "It is the direct purpose of a large number of motion picture manufacturers to produce pictures characterized by immorality, illicit love, and other features which are ruining the youth of our country," he said. "The manufacturers hold that the public wants 'pep' and broadness, and so they give it. Immorality and the false standards of the underworld are handed out to young people who come to regard these standards as moral standards. The fact that, in the end, virtue overcomes vice, that there is a moral tacked to the end does not excuse the foul passageway until the end is reached." "Five investigations," he declared, "made in the past two years reveal the fact that from 30 to 50 per cent. of all movie shows deal with marital infelicity and illicit love. From 15 to 20 per cent. deal with murders and suicides, and 25 per cent. with kidnapping, blackmailing, gambling, poisoning and like crimes."

The Reply of a Brother Clergyman.

Relative to a statement recently made in Cincinnati at the Episcopal Congress, I have to say that as owner and manager of one of the largest moving picture theaters in western New York I deny the statement made.

Of course if the person who made the statement has the proofs he can name the "large number of motion picture manufacturers" and can designate some of the pictures to substantiate his claim.

I have made the business my avocation and careful study for many years, and have had extensive dealings with manufacturers and exchanges. I know many of the leaders personally. I think that my acquaintance with the subject ought to be such as to qualify me as an authority in the matter. As a clergyman in the Episcopal Church my interest has been such as to especially call to my attention the defects of moving pictures and the business of exhibiting and producing moving pictures. I know quite thoroughly the policy and productions of such producers as the Paramount, Artcraft, Goldwyn, K-E-S-E, Vitagraph, Universal, General, Triangle, Mutual, Pathe, Metro, and World companies. I have used and recommended their pictures, and I know that they aim to, and do produce clean pictures. Pictures that are, as a whole, cleaner than the average magazine. Many of the producers, such as Edison, the Educational, etc., produce pictures that are on the very highest plane.

Furthermore, so far as the industry can be classified, the overwhelming sentiment is against pictures and exhibitions which aim to exploit the sensational and salacious. The Moving Picture World is, and always has been, a powerful and uncompromising antagonist of unworthy pictures. The trouble with some of the gentlemen of some of the church congresses is that they try to say something startling and sometimes they are not always quite well informed.

The moving picture industry, which is the most powerful agency of education in this country today, is crucified between two thieves. On the one hand is the greedy exhibitor and producer who are utterly irresponsible, who appeal to the lowest in humanity, but who do not represent the industry any more than some of the freak religious movements represent the church, and on the other hand the over pious brother who is always looking for some head to hit and finds the moving picture business a handy target.

In spite of this, however, our President recognized the industry as so influential that he confided the great task of spreading the propaganda of patriotism to the moving picture theater. So effective have these theaters been that public recognition has been made time and again of the good results accomplished.

In this city, as chairman of the Four Minute men, I have been informed by the Liberty Loan Committee that our moving picture speakers have been largely responsible for making this one of the banner "Liberty Bond" cities in the state in spite of our large percentage of foreigners.

My theater, "The Strand," is always a place for clean, wholesome recreation. On Sundays it is a powerful agency for temperance, good citizenship, morality and patriotism. With the aid of moving pictures the big theater is packed every Sunday night with hundreds of men who are easily influenced by pictures, music and tactful speaking.

If our clerical friends in every community will recognize the local theaters and co-operate with the managers they will find wonderful opportunities open to them for reaching out into the "highways and hedges" and getting into contact with those who need good influences most.

I repeat that nothing could be more unreasonable than this tendency to judge this, the fourth greatest national industry, by its worst, and by its most disreputable and unworthy "hangers-on."

I do not ask that it be judged by its best. But we have a right to insist that it be judged as other things are judged, literature, for example, or even the church by its ideals, by its representative men and leaders.

Meanwhile I hope that God will some day put it into the heart and mind of some Carnegie to establish moving picture theaters and subsidize them in communities isolated and remote, so that the social decline, so apparent in these places, may be arrested and overcome by a recreation that stimulates the imagination, developes the mental and social faculties, and is accessible to almost every locality, and can be appreciated by every age and grade of intelligence.

Yours sincerely,

H. E. ROBBINS,

Rector of St. Mary's Episcopal Church and Manager and Treasurer of Strand Amusement Corp.

Questionable Films Do Not Pay

THE film production of questionable character and low moral quality does not pay, is not wanted by the public, is a money loser as it deserves to be. We say this without the slightest qualification and despite the fact that there are still a few boneheads, if not worse, in the producing end of the industry who fool themselves with the idea that these pictures are big money makers. Hardly a week goes past that we do not have to refuse classified advertisements from some State Right owner who wants to dispose of one of these vile features, which we already declined to advertise when first placed on the market. Most producers and exhibitors would not touch them, even if they did pay. Full realization of the fact that they are not profitable will possibly some day cure those responsible for them of their pernicious efforts.

TITLE OF LOCKWOOD PICTURE CHANGED.

The title of Harold Lockwood's next Metro wonder play has been changed from "Love Me for Myself Alone" to "The Square Deceiver." The original title is the same as that of the novel by Francis Perry Elliott, from which the screen play was adapted. The picture is a comedy drama and presents Mr. Lockwood in the role of a multi-millionaire who, meeting his dream girl conceals his indentity, becomes a chauffeur and lives a most unusual romance. The production is in five reels.

Roper Straightens Tax Tangle

Commissioner of Internal Revenue Rules that Film Is to Be Taxed But Once— Explains Admission Tax

THE Commissioner of Internal Revenue on Saturday, November 3, announced his decision as to the placing of the footage tax on motion picture films. Early in the week the motion picture industry in all its branches was astounded at the receipt of a letter by William Wright, of the Kalem Company, from Commissioner of Internal Revenue Roper, interpreting that section of the war emergency revenue law of October 3, placing a tax of one-half cent per foot on films, to mean that such payment should be made each time the film was leased.

This letter brought to Washington a group of manufacturers and exhibitors, who knew that large numbers of them would be driven out of business by such an unjust tax, as was exclusively told in last week's issue of the Moving Picture World, a lengthy conference was held with Deputy Commissioner Fletcher and Mr. Talbot, of the Law Division, and later William A. Brady conferred with Commissioner Roper personally. As a result the latter changed his ruling and the following was issued:

Treasury Department,
Office of Commissioner of Internal Revenue,
Washington, October 30, 1917.

Title VI, Section 600 of the Act of October 3, 1917, imposes "a tax equivalent to one-half of one cent per linear foot" "upon all positive moving-picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer, or importer."

The tax upon the manufacturers of automobiles, musical instruments, sporting goods, etc., imposed by the same title, has to be paid but once, and it is logical to assume that Congress intended likewise in the case of moving picture films. It also appears that a different interpretation of the section in question would impose greater burden than could have been intended.

The language of the sub-divisions imposing the tax upon the other articles mentioned differs from that concerning films in that the tax is imposed upon the articles "sold by the manufacturer, producer, or importer." However, the framers of the act recognized that moving picture films as a rule are not sold, but are merely leased or rented to exhibitors, and it was evidently in view of such practice that the language of the paragraph relating to moving picture films was made to read "sold or leased," instead of merely "sold."

Accordingly the words "sold or leased" as they appear in this sub-division are construed to mean **when first sold or leased;** requiring the payment of the tax only once.

DANIEL C. ROPER, Commissioner.

Approved: L. S. ROWE, Acting Secretary.

Roper Answers Washington Exhibitors

Internal Revenue Commissioner Straightens Out Some Knotty Points for Benefit of All Picture Men.

A NUMBER of things have occurred during the past few weeks which have shown the exhibitors of Washington City that there is great need for a strong organization there. On several occasions the exhibitors have got together only to permit their organization to die from lack of interest a short time later. There are many abuses that would never occur if the motion picture men had the strength to combat them; they are just beginning to realize that in unity there is strength.

With their various troubles standing out before them, a group of twoscore or more exhibitors congregated in the auditorium of the Cosmos theater on October 31 for a lengthy discussion. It was decided to hold open the question of the footage tax, to which all of the exhibitors have taken exception, until the association is more firmly organized. They will protest against the levying of a charge by the film companies on films put on the market prior to the effective date of that part of the war emergency revenue law as demands the payment by manufacturers, producers, and importers of one-half cent per foot.

The committee appointed the week before to ascertain from the Commissioner of Internal Revenue how the admission tax was to be assessed made its report, presenting the following letter received from Commissioner Roper answering the questions propounded in the committee's letter to that official:

Office of Commissioner of Internal Revenue.

William Hinton Holloway, Woodward Building, City.

This office acknowledges the receipt of your favor of the 25th inst., in which you submit certain questions in regard to the motion picture industry. These questions and answers are as follows:

1. Where no reduction in the charge of admission is made in the case of a child under twelve years of age is the tax 1 cent?

In the case of admission of a child under twelve years old the tax is 1 cent thereon irrespective of the amount charged for such admission. In the example given where the theater charges an admission of 15 cents and makes no exception in the case of the child the tax upon the child's admission would be 1 cent.

2. Where a theater charges a maximum admission of 5 cents for afternoon performances and a maximum of 10 cents for evening performances, will the tax have to be paid on the afternoon admissions?

Where the maximum charge of the theater is 5 cents for the afternoon performances there will be no tax paid upon any admission thereto. Where the maximum rate of 10 cents is charged for the evening performance the tax will be paid upon all admissions to those performances whether the person pays 5 cents admission or 10 cents admission.

3. Where a theater has a maximum charge of 5 cents for admission on certain evenings of the week and a charge of 10 cents on other evenings, will the tax have to be paid on the former as well as on the latter?

On such evenings where the maximum charge for admission is 5 cents there will be no tax due upon any admission charged. On those evenings where the maximum charge is 10 cents a tax will be collected on all admissions to the performance given on that evening. This ruling is the same as that given in No. 2.

4. Where a certain portion of the theater is set aside for 5-cent admissions while the balance of the house is held at higher prices, does the tax attach to such 5-cent admissions?

The tax will attach to such 5-cent admission. Five-cent admissions to a theater or other place of amusement are exempt from tax only when the maximum charge for admission to any part of the theater or place of amusement is 5 cents.

5. Where the theater charges 10 cents for adults and admits children free when under twelve years of age, will the tax have to be paid in the case of the children so admitted?

Where the theater charges 10 cents for adults and admits children under twelve years of age free there will be no tax upon those children so admitted.

6. Where a theater admits free children from organized charities, after having set aside a portion of the house for that purpose, and makes a charge of admission to other portions of the house, is the tax to be paid in all admissions whether free or charged for?

Where a theater admits free children over twelve years of age from organized charities, after having set aside a portion of the house for that purpose, and makes a charge of admission to other portions of the house in excess of 5 cents, a tax of 1 cent for each 10 cents or fraction thereof of the price charged to other persons for the same or similar accommodations will be collected.

No tax will be collected in case children under twelve years of age are admitted free.

DANIEL C. ROPER, Commissioner.

The meeting was presided over by A. Brylawski, Maurice Davis acting as secretary. These two and Messrs. Holloway, Linz and Crandall answered the various questions put to them by the exhibitors present, explaining each point in detail.

Mr. Crandall also made a report on the activities of the special committee appointed to take up with the various newspapers the question of inserting in their news columns some reference to the fact that attendance at the picture shows did not represent a luxury, for each attendance meant the payment into the treasury of the United States of the amount of tax which in the aggregate would do much toward supporting our soldiers "Over There."

The meeting was a very spirited one, and seemed to be the forerunner of a number of others to be held at stated periods. The exhibitors will again be called together at an early date to complete their organization and discuss the question of the footage tax and a number of other matters that are now pending.

War Tax on Admissions and Dues

Sec. 700. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission: Provided, That the tax on admission of children under twelve years of age where an admission charge for such children is made shall in every case be 1 cent; and (b) in the case of persons (except bona fide employees, municipal officers on official business and children under twelve years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted; and (c) a tax of 1 cent for each 10 cents or fraction thereof paid for admis-

sion to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service or merchandise. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of shows, rides and other amusements (the maximum charge for admission to which is 10 cents) within outdoor general amusement parks, or in the case of admission to such parks.

No tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs, none of the profits of which are distributed to stockholders or members of the association conducting the same.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Sec. 701. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid a tax equivalent to ten per centum of any amount paid as dues or membership fees (including initiation fees), to any social, athletic or sporting club or organization where such dues or fees are in excess of $12 per year, such taxes to be paid by the person paying such dues or fees: Provided, That there shall be exempted from the provisions of this section all amounts paid as dues or fees to a fraternal beneficiary society, order or association, operating under the lodge system or for the exclusive benefit of the members of a fraternity itself operating under the lodge system and providing for the payment of life, sick, accident or other benefits to the members of such society, order or association or their dependents.

Sec. 702. That every person, corporation, partnership or association (a) receiving any payments for such admission, dues or fees shall conduct the amount of the tax imposed by section seven hundred or seven hundred and one from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made, shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (c) in either case shall make returns and payments of the amount so collected, at the same time and in the same manner as provided in section five hundred and three of this act.

HOW TO PAY YOUR PARCEL POST TAX.

Under the regulations of the Post Office Department, as just announced to the postal service, patrons of the parcel post will have to cancel the internal revenue stamps affixed to parcels in payment of the tax provided for in the recently enacted War Emergency Revenue Law of one cent for each postage charge of twenty-five cents or fractional part thereof on packages of fourth class or parcel post matter on which the postage amounts to not less than twenty-five cents each.

The stamps are to be canceled by the sender placing thereon his written or stamped initials, together with the date upon which the stamps are attached or used. In no case, however, should the sender cancel postage stamps affixed to parcels; such stamps must be canceled only by postal employees.

Care should be taken to see that the full amount of postage at the appropriate fourth-class rate is prepaid, either by postage stamps or in money, and that the tax is, in all cases, paid by means of internal revenue stamps. Postage stamps will not be counted in payment of this tax, nor will the internal revenue stamps, in payment of the tax, be counted in payment of postage.

Exhibitors Discuss Tax Questions

Various Organizations Decide on Manner of Collecting From the Public—Resolve to Refuse Payment of Film Tax.

HOW to collect the war tax is still the principal question among exhibitors and many meetings have been held in the past week for the purpose of deciding what method to follow. For the most part exhibitors will pass the charge on to the public which will be asked to pay. There are instances, though, in which prices will be raised to cover the tax and returns made accordingly.

On the question of the payment of fifteen cents a reel to the manufacturer to cover the film tax there is a difference of opinion, with the majority deciding not to pay this extra charge. Reports of the action of several exhibitors meetings are here given:

San Francisco Exhibitors Will Educate Public.

The attention of almost everyone interested in moving picture and theatrical lines has been focused of late on plans for complying with the new amusement tax law. During the ten days preceding the date set for the act to go into effect almost daily meetings were held by exhibitors, film exchange managers or the managers of legitimate houses and on October 23d a mass meeting of all amusement interests was held at the Palace hotel during the lunch hour at the invitation of the United Motion Picture Industries of Northern California.

On October 22d a meeting of Allied Theatrical Managers of San Francisco, whose members are associated with the legitimate and vaudeville stage, met at the Hippodrome theater, and several moving picture men were also present by invitation. At this gathering a resolution was unanimously adopted that admission prices would remain as at present, but that the public would be called upon to pay the war tax in accordance with the letter and spirit of the new law.

On the following day the meeting at the Palace Hotel was held with about one hundred and twenty-five film men present, the gathering being one of the most harmonious and successful of any of the kind ever called here. A resolution similar to that adopted by the theatrical managers was unanimously voted. It was suggested that slides, window cards and newspaper publicity should be prepared at once to inform the public fully in regard to the new law and to make it plain to theater goers that they were being called upon to pay merely the tax exacted by the Government. The following committee of six was named to attend to this publicity work: Eugene Roth, of the Portola theater and J. L. Partington of the Imperial theater, representing the exhibitors; Herman Webber of the Paramount and Louis Reichert of the Metro, representing the film exchanges, and Homer Curran of the Cort theater and Ralph Pincus of the Columbia and Wigwam, representing the legitimate and vaudeville houses.

This committee met at the Cort theater at a later date and adopted a set of slides, a uniform box office card and plans for a general campaign of publicity. The film exchange interests also held a meeting of their own and agreed upon plans for assisting in the publicity work and of insuring protection to exhibitors from unfair methods.

Dayton Exhibitors Turn Tax Down.

Claiming he spoke for at least ninety-five per cent. of the exhibitors of Dayton, A. F. Kinsler, secretary of the exhibitors' league of Dayton, O., stated in an interview that the majority of the Dayton exhibitors would not pay the new tax of which they were informed last week. Mr. Kinsler as well as another prominent showman said he thought the new charge was unfair as he understood the nex tax on film was to be paid by the manufacturers and distributors, not the exhibitor. Quite a few of the managers here in their remittances to the various exchanges did not include the extra charges and as a result did not receive their receipted statement as usual, and even though this action has been taken by the exchanges the managers declare they will absolutly not pay the charge. It will be interesting to note the developments in this case, for, if the action taken by the Dayton men should prove successful, it will no doubt have an effect over the entire country.

St. Louis Exhibitors Refuse Film Tax.

A resolution was passed at a meeting of the St. Louis Exhibitors' Association October 26 that the president and secretary notify all film exchanges that the members of that association refuse to pay a film tax, and that no member pay any film tax until notified by the Government, and are not to sign any riders to be attached to contracts for that purpose. It is the opinion, the manufacturer has taken the wrong view in this matter in charging the exhibitor this tax as the law specifically states that the manufacturer must pay same.

North Carolina Exhibitors Will Not Pay.

President Percy W. Wells of the North Carolina Exhibitors' Association has mailed out letters to all exhibitors in the state instructing them to refuse to pay the arbitrary charge of fifteen cents per reel per day being charged by a majority of the film distributers in this territory, and this matter will be fought to a finish in North Carolina, a special meeting of the association to be called, if necessary, to combat this latest evil.

Films for Export Pay War Tax

Treasury Department Declares There Is No Exemption in Favor of Goods Destined Abroad.

MOTION picture films exported to foreign countries must pay the same taxes as are provided under the War Emergency Revenue Act of October 3, 1917, for motion picture films in domestic trade, according to a decision of the Treasury Department made through the Bureau of Internal Revenue, which has just been announced. The decision was handed down in answer to the question as to whether "goods manufactured in the United States and sold to persons in foreign countries are subject to the tax"?

"There is no exemption in favor of goods which are to be exported," the decision states. "The United States Supreme Court in numerous cases has held that such a tax does not constitute a tax on exports, or on articles exported within the meaning of the Constitution. 'A general tax laid on all property alike and not levied on goods in course of exportation, nor because of their intended exportation is within the constitutional prohibition.'"

In answer to the question as to whether, "in computing the price at which goods are sold, the usual trade discounts may be deducted from the price thereof for the purpose of ascertaining the tax," the Treasury Department states: "The amount of the tax is determined by the price at which the goods are actually sold by the manufacturer, producer, or importer. Hence, discounts would be deducted from the list price."

Returned goods of a taxable nature are taken care of under the following decision. The question asked was, "Are net or gross sales to be reported? That is, may there be deducted from the sales of each month merchandise which has been sold in a previous month, and which is returned during the month in which the report is made?" the department answering, "The merchandise becomes taxable when the manufacturer parts with his title in it, and all taxable goods actually sold should be reported. However, goods which are delivered to the buyer subject to his approval or to other conditions, and the property right to them is reserved to the seller are not to be reported until the completion of the sale." LINZ.

A TEMPEST IN A TEAPOT.

TROUBLOUS times have beset the Almighty Press Agents, otherwise known as the Associated Motion Picture Advertisers and composed of the writers of advertisements and publicity for the several firms of manufacturers and distributors of motion pictures and accessories. Recently several members of this organization succeeded in passing a resolution to the effect that the companies by which they were employed should not advertise in pro-German newspapers or Hearst papers. That little resolution started something.

Mr. Hearst, whose papers were attacked, is a member of the National Association of the Motion Picture Industry through the International Film Service, and his general manager, C. F. Zitell, got busy starting a back-fire. As a result of his activities numerous members of the "Almighty" got a tip that the anti-Hearst resolution should be rescinded in a hurry. This was accomplished at a tempestuous meeting held on Friday, November 2, with the added result that Arthur James, president of the organization, and Harry Reichenbach tendered their resignations.

What the future of the organization will be, now that Mr. James has withdrawn, is problematical. Some of its members have expressed the belief that its original purposes and its possibilities have not been conserved and that if continued other fields of endeavor must be found.

FORBES-ROBERTSON IN BRENON SUBJECT.

Sir Johnston Forbes-Robertson is to be presented on the screen by Herbert Brenon in Jerome K. Jerome's "The Passing of the Third Floor Back." The role of the Stranger in Mr. Jerome's famous drama is the eminent English actor's most popular and best loved stage creation.

Sir. Forbes-Robertson has just arrived in this country, and he will return to England as soon as the screen production is completed. He came to this country solely to do the Jerome drama before the motion picture camera, and the fact that he selected Mr. Brenon to interpret the play on the screen is a high compliment to the producer. Mr. Brenon has already commenced work on "The Passing of the Third Floor Back," and he plans to show the finished production before the first of the year.

Mr. Brenon is surrounding Sir Forbes-Robertson with a brilliant cast. Many of the original players will appear with the star in the film adaptation.

Indian Notes

By S. B. Banerjea.

THE authorities of the Bioscope Theater of Calcutta have established a record. They have exhibited the full series of "The Black Box" in one day, for the modest admission fee of four annas (eight cents). The audience, which was composed of Hindus, Mussulmans and Chinese, sat right through the performance, from 11:30 a. m. to 6 p. m. The full series was exhibited for three days in succession to crowded houses. J. F. Madan of the Elphinstone has shown the full series of "Peg o' the Ring," "The Black Box" and other big serials, but he has never charged less than fifteen cents.

* * *

They have also shown an Italian film, entitled "Pearl of the Ganges." All the Indian characters were so badly represented as to give rise to guffaws and uncharitable remarks. Film manufacturers who do not wish to make themselves ludicrous should take the help of Indians when depicting Indian scenes and characters.

* * *

They have also shown an all-comic program for several days in succession, and are now exhibiting "Peg o' the Ring." Indian songs and dances are an additional attraction.

* * *

Messrs. K. D. Bros. & Company have just completed the exhibition of the million-dollar film, "Civilization," at the Empire Theater of Calcutta. From a box office point of view the film was a success, but from the point of view of the audience it was a failure. The semi-official daily, the "Englishman," has correctly expressed the view of the Calcutta public thus:

"If 'Civilization' was meant to be absolutely and only an allegory, then all we can say is that it is a poor allegory. As an instruction picture it is a failure. The story is feeble, and, frankly, it is not heroic or stimulating. . . . 'Civilization' leaves us cold."

* * *

Another daily paper suggested that portions of this film should be cut out and made fit for Indians. Its suggestion was not followed. It is to be hoped, however, that Messrs. K. D. Bros. will not treat us to such "cold" films in the future. Ver. sap.

* * *

Mr. Ducasse of the Bijou and Grand Opera House specializes in British films. If he had his way he would show British films only, but he knows that his patrons want American films too, so he has to provide for the same. Not all British films are successes. I have seen several at his theater during the last four weeks which are dismal failures. I shall not name them for obvious reasons. He is now giving two changes of program weekly.

* * *

He has exhibited a large number of American comics to delighted patrons. We see more of "Luke" and "Fatty" than we used to do before. Indians and Europeans want less of Charlie Chaplin and more of Max Linder, Wiffles, Fatty, Luke, and other favorites. They want refined, not vulgar, comics.

* * *

He announces a purely Hindu film, entitled "Mokini Bhasmasur." I trust it will not prove to be a rubbish film like "Prahlad Charitrani," to which he treated us the other day.

* * *

The Empire of Bombay has shown "Twin Kiddies," a Mary Sunshine film, and "Mr. Barnes of New York." Arrangements have been made to exhibit "Patricia," "The Mystery of the Double Cross" and "The Neglected Wife" shortly. We shall now have an opportunity of judging Mrs. Vernon Castle's acting. From what I have read of her in the "Motion Picture World" and elsewhere I make no doubt she will be able to capture our hearts at once. Grace Cunard and Pearl White are already hot favorites of the Indian community. I hope Mrs. Castle will be able to establish a reputation second to none of our American favorites.

The new Alexandra of Bombay is now screening "The Purple Mask" to huge audiences. I am not surprised, considering the fact that our favorite, Grace Cunard, is the heroine of the play. This film, I should state, will be exhibited in Calcutta soon.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maryland Convention

Large Attendance Reported at Highly Successful Meeting —Will Pass Tax on to Public.

FRAUGHT with fervent enthusiasm and sincere earnestness, the convention held by the Maryland Exhibitors' League at Baltimore, Md., on Sunday, October 28, was one of the most inspiring film events that has ever been held in the city of Baltimore. The officers of the organization, including Frank A. Hornig, president; Louis Schlicter, first vice-president; Eugene B. McCurdy, second vice-president; L. A. DeHoff, secretary; W. A. Stumpf, treasurer, and J. Louis Rome, counsel, did all in their power to arouse the exhibitors of the state to action, and it could be readily seen by the crowd of about 150 from Baltimore and all sections of the state that the success of their work in piloting the affairs of the present league is unparalleled.

The men of the committee of arrangements worked hard to obtain results, and they succeeded. Circular letters and cards were mailed and telegrams were sent. L. A. DeHoff managed the publicity and the refreshment end with his usual swiftness and dexterity, and through him the roof garden of the Garden Theater was obtained for the occasion. Frank A. Hornig, with Louis Schlicter and others helping, worked like Trojans in perfecting the arrangements, and their efforts showed in the clock-like precision which marked the schedule of the entire event.

At 2:45 p. m. the convention was called to order by Frank A. Hornig, president of the League, who introduced, as the first speaker for the occasion, Lee A. Ochs, president of the National Exhibitors' League.

Ochs Disseminates Misinformation.

Mr. Ochs then for an hour made a talk on the war tax question, taking up both phases of the question as to the tax on films and the tax on tickets. Mr. Ochs first spoke of his recent interviews with the officials in Washington, and stated that the Internal Revenue Department had found it necessary to reverse its opinion in a number of instances. Regarding the tax on admissions it seems to be the understanding that the public is to pay this, and if the tax of $5 per reel is imposed every time a print is rented it will practically mean the end of the business. He spoke of the committee which would have an interview with Commissioner Roper and his deputies on Monday, October 29, and stated that he would like a committee of two or three appointed from the Exhibitors' League of Maryland to be present at the meeting. "If they insist on a $5 tax per reel," stated Mr. Ochs, "they are going to eliminate the entire industry and defeat the very purpose they started out for, and it is not the intention of the Commissioner and his deputies to do this. You must make the public pay the tax if you are to stay in business.

"I would advise you to increase the charge per ticket five cents. We are not showing 'movies,' but are showing productions of great cost. The trouble is with a great many that, as we started in cheap, they are afraid to change to the higher price. All are going to make the public pay for it, as the law distinctly says so. You are doing wrong to charge nine cents and ten cents, one cent for the tax; it will cut ten per cent of your admissions. According to their last ruling on the five-cent admission house, if on certain nights this five-cent house charges ten cents for a special attraction then the house must pay the tax on five-cent admissions at other times. (This is incorrect.—Ed.) According to the ruling of the Commissioner the tax is per ticket. If two people go into a theater and buy two fifteen-cent tickets the tax is not three cents, but two cents per ticket."

After finishing his address Mr. Ochs invited the exhibitors present to ask any questions they liked regarding the situation.

Thomas D. Goldberg arose and suggested that the exhibitors keep an account of the October receipts and that if the November receipts fell off considerably that it would show up.

Mr. Ochs then suggested that if there is a falling off in the recipts of any of the exhibitors that they send notice to Commissioner Roper and they would get relief, as he seems to be a very fair man.

Mr. Goldberg: "Don't you think it would be better to have the complaint go through the national organization so that the Government could see its power?"

Mr. Ochs: "My idea is that it would not be bad to have it come from all parts of the country. It would be more effective if it came from California, Nevada, Louisiana, the New England states and all over the country. It is my present opinion it would have more effect."

Censorship Discussed.

In speaking of the censorship question, Mr. Ochs said: "I hope that the exhibitors in the state of Maryland will do the same as those in New England have done if the same conditions exist here, for there are two associations in the state of Massachusetts. There had been some sort of jealousy between them, but the other day they got together and are now working along harmoniously. There is going to be a big fight in the state of Maryland this coming Legislature. There will be an attempt to eliminate censorship, and if there are two factions in this state it will be entirely wrong. Never mind who your officers are; forget about them. They are the least consideration. Get together and accomplish something. Your officers are to carry out your wishes, and if you don't like Jimmie Jones or Lee Ochs forget about it. Help whoever is in office. It is ridiculous to have a feeling against some one. It is going to hurt the organization. You want to repeal the censorship law, which is a bad thing, and you should repeal it. I want to say to you we are here to help you financially and otherwise. We are willing to go the limit. When it comes to censorship I always like to have my colleague, Mr. Bush, speak on censorship, because he loves it. (Laughter.) We will assist you in every way we can. We will send speakers, and if Mr. Bush can give up the time he will stay in Maryland a month or two months, if you want him (Applause)..

Won't Be President Again.

"Now, brothers, when my term of office is up I am going to say good-bye, and let some one else do the work. I refuse absolutely, for any consideration to be president again. There are some boys here that I want to be pals with, forgetting what occurred a year ago, or six months ago, and I want them to understand that no matter what they thought of me I am still willing to go fifty-fifty with them." (Applause.)

Mr. Ochs then explained that the funds which will come from the two exhibitions that will be held shortly—one in New York, in February, and the other in Boston, in July—65 per cent of the 50 per cent that the National League received would be divided among the states of the Union, according to the per capita tax paid in the National League.

Mr. Schlicter then made a motion that the League appoint

two members as a committee to go to Washington on Monday, October 29, to meet Mr. Ochs and the committee who were to see the Commissioner and his deputies. As this motion carried, C. W. Pacey and J. Louis Rome were appointed on the committee.

W. Stephen Bush, editor of the Exhibitors' Trade Review, was then introduced, and spoke for about half an hour on the subjects of the war tax, the methods of abolishing censorship, and made a comparison between the admission prices in this country and in Europe, where he traveled extensively

Agree That Public Must Pay Tax.

Mr. Hornig, president of the League, then suggested that a decision be made on whether to make the public pay the war tax or not. A discussion was held, and then Mr. Schlicter made a motion that all exhibitors see that the patrons of their theaters pay one cent tax on admissions of ten cents or fraction thereof. Guy L. Wonders, vice-president of the American Exhibitors' Association, and a member of the Maryland Exhibitors' League, then suggested that the League get up a uniform slide, giving notice and calling attention of the patrons to the fact that the United States requires the exhibitors to collect the war tax from the patrons of the theaters. Then the motion was framed as follows:

"That all exhibitors see to it that the patrons of their theaters pay the one-cent tax on all admissions of ten cents or fraction thereof, and that a uniform slide be furnished, calling this to the attention of the public." This motion was seconded and was unanimously carried by a vote.

Mr. Schlicter then arose and spoke on the value of organized effort in the way of organizations to accomplish purposes, and invited all those present who were not members of the Maryland Exhibitors' League to become members for their own benefit as well as the benefit of the League itself. Mr. Horning then asked all those who were not members to arise. A number stood up, and Mr. Hornig stated: "Those gentlemen who desire to join this association will please give their names to the secretary." The result was that twenty-three new members were enrolled.

Sam Spedon, of the Moving Picture World, was then invited by Mr. Hornig to address the convention, and he responded by saying that he hoped for the best regarding the war tax, but that he really felt like a ship passing through the U-boat zone at the time on the subject and that it was better to wait the outcome of the decisions which would be made in Washington before speaking too much on the subject.

The convention was then adjourned at 5 p. m. for a recess until 6:30 p. m. Mr. Hornig invited those present to return with their wives and sweethearts, as there would be music, dancing and refreshments. During this recess a fine supper was served, consisting of roast beef sandwiches, hot sausage sandwiches, potato salad and beverages, such as beer, ginger ale and other soft drinks. Professor Cupero, of the New Theater, then struck up some live music for the occasion.

Interesting Evening Session.

At 6:30 p. m. the meeting was again called to order by Frank A. Hornig, president, and he said: "The next object of this meeting is to launch a campaign to combat censorship. We want to devise some way of killing censorship. If anybody has anything to suggest this is the time."

Mr. Goldberg then arose and made an impassioned address regarding the censorship activities in Maryland and stated the experiences which had taken place the last time they were fighting the issue, before it had become a law. He said that the chairman of the censorship committee had requested him to make a report for him and the secretary of the organization was requested to write to the manager of each of the film corporations in Washington, requesting them to instruct their salesmen to see each and every exhibitor in the state and request the exhibitor to see the delegate from his district and get his views on censorship.

Then Mr. Bush was called again to make a few remarks on the best methods of combating the censorship evil, which he did. After him several others, including Harry Cohen, of the Washington Metro office; A. Dresner, of the Exhibitors' Film Exchange of Washington; V. A. Valentini and W. E. Stump, gave their views on the matter.

"The Baltimore censors," said Mr. Dresner, "are not capable of doing the censoring for the state of Maryland."

Mr. Schlicter then made a motion that a committee be appointed to draft means in the next few days as to the best mode of procedure and put the same in action immediately. This was seconded and unanimously carried, and the committee appointed included Louis Schlicter, chairman; E. C. Sandell, E. B. McCurdy, C. W. Pacey and J. Louis Rome.

Joseph H Mellen, Democratic nominee for the House of Delegates of the First Legislative District from Baltimore, who was present, was then called on for a few remarks, and he said in part: "As far as I am concerned personally I am not going to interfere with you as business men, and I am not going to permit others, as far as I can, to interfere with you. If this censorship that was passed at the last Legislature is against you, against your business and is keeping you from progressing, I am with you to kill that bill, or repeal it, if your cause is a just one. I don't propose to stand here and pledge myself, but I state if your cause is a just one I am with you and will even go so far as to make speeches for you."

A motion was then made that the exhibitors in the district which Mr. Mellen represents put on slides, advocating his election in view of the fact that he is going to help the exhibitors. This motion was unanimously carried.

Mr. Wonders then made a motion that a committee be appointed to get up a slide to be distributed to the exhibitors regarding the war tax on tickets and that a uniform charge be made to the exhibitors for same. This motion was seconded and carried, and Mr. Hornig appointed Guy L. Wonders, W. E. Stumpf and M. T. Eser on the committee to attend to this matter.

The convention, which is conceded to be one of the greatest ever held in the state of Maryland, was then adjourned, and those who cared to remain for the concert of Professor E. V. Cupero did so.

Among those who attended the convention were:

Frank Durkee, Charles Bender, W. Alberts, Charles Nolte, M. E. Windsor, M. D. Hooker, George W. Hoefher, J. G. Bower, J. L. Valentini, V. A. Valentini, George Benjamin, J. J. Hartlove, N. B. Burns, Frederick Clement Weber, B. Cluster, Charles S. Anderson, R. L. Rubenstein, C. E. Hicks, M. T. Eser, I. Berman, E. C. Berger, G Horton Gaffney, M. A. Berger, J. F. Ritterpush, G. H. Stroebel, C. Baumback, J. B. Cook, George Gaerdner, H. B. Cook, Joseph Brodie, Nat Keene, J. C. Cremen, Guy L. Wonders, M. Caplan, B. Rosenbauer, E. J. Rossiter, J. B. Fields, J. C. Vollbracht, C. W. Pacey, A. B. Price, H. Daley, J. Rabinowitz, Thomas D. Goldberg, Joseph Beechman, W. M. Tyler, Julius Goodman, E. C. Sandell—all of Baltimore.

I. Ulman, Helen Ulman, Ulman Opera House, Salisbury, Md.; C. H. Fisher, Star, Liberty and Belvedere Theaters, Cumberland, Md.; F. C. Wright, Colonial, Hagerstown, Md.; W. A. Moffitt, Red Wing, Laurel; Mrs. George Osborne, Star, Westminster, Md.; W. D. Nydegger and C. E. Easton, Maryland Theater, Hagerstown, Md.; F. G. Nirdlinger, Philadelphia, Pa.; A. J. Eichelberger and W. O. Kolb, Empire, Frederick, Md.; F. L. Spitzer, Imperial, Brunswick, Md.; A. C. Frey, Palace and Lyric, Frostburg, Md.; Phillip Miller, Republic Theater, Annapolis, Md.

Exchangemen: W. Courtney Jenkins, World Brady-Made Pictures; L. Rosenthal and H. Edmonds, General Film; W. F. Ballinger, Select Pictures; W. High, K-E-S-E; C. Eiseman and E. G. Evans, Mutual; O. D. Weems, Paramount; Ben Abrams, Four-Square Pictures; J. L. Whittle, Universal; Carl Senning, Fox; R. E. Barron and J. L. Brown, Paramount-Artcraft Pictures; Harry Cohen, Metro; A. Dresner, Exhibitors' Film Exchange, Washington.

The Officers of the League: Frank A. Hornig, president; Louis Schlichter, first vice-president; Eugene B. McCurdy, second vice-president; L. A. DeHoff, secretary; W. A. Stumpf, treasurer; J. Louis Rome, counsel. All were present.

J. M. SHELLMAN.

British Columbia Exhibitors Organize

Meeting at Vancouver, B. C., Has Large Attendance—Officers Elected.

A NEW association of exhibitors, known as the British Columbia Motion Picture Exhibitors' Association, has just been formed at Victoria, B. C. A similar organization was inaugurated several months ago which also included the exchange men, but that concern having died a natural death, the exhibitors of the province have now for the first time united themselves into a solid body for the furtherance of their own mutual interests.

At the opening meeting, J. R. Muir, the oldest exhibitor in British Columbia, was elected president, with Hector Quagliotti Romano as vice-president, and Frank Gow as secretary-treasurer.

The first big task before the new organization is to stand solid behind the campaign which is now being fought against the war tax. The representations and appeals which were made to the Government on behalf of the amusement interests for a reduction in the tax having proved fruit-

less, the matter will be fought out in the courts. The act is unconstitutional, but all concerned would have been content to ignore that had the Government seen its way to reduce the tax to a reasonable amount. When a deputation of exhibitors, accompanied by their counsel, Sir Charles Tupper, pointed out to the minister of finance that the tax was bringing in a revenue more than double the amount anticipated by the Government, and that the demand for a reduction was therefore a perfectly reasonable one, the only reply vouschafed was that the Government was out for all that it could get. Those were not the actual words, but that was just what it amounted to.

Before the tax can be contested in the courts, it will of course be necessary to put up a test case. This fact presented a difficulty that had to be overcome. The tax act provides that any theater neglecting or refusing to collect the tax will be liable to have its license canceled or suspended, and of course in order to establish a test case some theater or theaters will have to ignore the act. This aspect of the matter was discussed with the Government, and the difficulty was overcome by the latter kindly promising that no licenses would be interfered with for breaking the tax law until the courts have decided the issue.

Michigan Exhibitors Hold Meeting

Over 300 Gather in Detroit and Hear Tax Laws Explained by Revenue Official and C. C. Pettijohn.

By Jacob Smith.

MICHIGAN exhibitors broke all attendance records at their meeting, held in Detroit Thursday afternoon, October 25, under the auspices of the Detroit branch of the American Exhibitors' Association. The World correspondent counted exactly 331 present, which has never been equaled in the past. It only goes to show that there is always a time when those in the same line of trade will display a spirit of co-operation and a spirit of get-together if the right purpose is in mind.

The aim and object of the meeting was to discuss the admission tax, the music tax, and the tax on film, placed by the exchanges. The meeting was an enthusiastic and arousing one, the exhibitors displaying the keenest interest at all times in everything said and done. When it was all over there was a rush to the secretary's desk to sign application blanks, and it was a common remark all over the room, "This has been the best and greatest exhibitors' meeting I ever attended."

Before going further with the story let it be said right here that Charles C. Pettijohn, secretary and general manager of the American Exhibitors' Association, was present at this meeting and delivered a forceful speech.

The meeting was called to order by George C. Wilber, president of the Detroit branch of the American Exhibitors' Association. Mr. Wilber explained the aims and purposes of the afternoon, and introduced a representative of the local Internal Revenue Department. He read in full the war tax on theater admissions and then answered questions put to him by doubting exhibitors on certain points.

Ward N. Choate, chairman of the Committee on Four-Minute Men of Michigan, was the next speaker. He told the exhibitors what the Government was endeavoring to accomplish with its Four-Minute speakers, and he not only thanked the Michigan exhibitors for their splendid co-operation, but urged them to continue lending their assistance and support to the movement. He did not hesitate also to tell exhibitors to "flash" the speakers when they had reached, say, three and a half minutes so that they would know it is about time to conclude their remarks. He declared that the American Government was not unappreciative of what the theater-owners were doing to help scatter messages to the public, and that by public speaking greater publicity could be given certain matters than even the newspapers could give.

Mr. Pettijohn was the final speaker of the afternoon. By the way, just before he started, about forty state exhibitors who had been holding a conference at the Hotel Tuller entered the room, so that they were just in time to get the entire address of Mr. Pettijohn.

Every phase of the moving-picture industry was touched upon by Mr. Pettijohn, and he answered any questions that exhibitors put to him. First of all he discussed the admission tax, explaining it more fully than the representative of the Internal Revenue Department. Then he gave the history of the American Exhibitors' Association and how and why it was organized. He did not mince words; he talked straight from the shoulder and said a lot of things about certain New York producers that he absolutely defied denial. For his frankness and open way of saying things Mr. Pettijohn gained a greater respect in the eyes of every exhibitor present. Mr. Pettijohn did not touch upon theory, but spoke of practical ways of adjusting certain evils existing in the business.

Mr. Pettijohn emphasized the great need right now for a strong local and state organization in Michigan, and, of course, a strong national association, to handle the big problems that are constantly coming up. His remarks were not wasted because the adjournment of the meeting brought a flood of applications for membership in the city, state and national departments of the American Exhibitors' Association.

As regards the music tax, Mr. Pettijohn said exhibitors should simply refuse to play music that is copyrighted by the American Authors, Producers and Publishers' Association if they did not care to pay the tax. He himself believed the tax was unfair.

As to the theater tax, he urged exhibitors to pass the tax to the public, as that was the way the Government intended it to be.

As to the special film tax, he said that if every exhibitor in the country would absolutely refuse to pay and would stand together the tax would soon pass into oblivion.

As to the deposit system, he was thoroughly opposed to it, and again took the stand that if exhibitors would stick together they could soon get rid of this obnoxious phase of present-day methods in the photoplay industry.

It was a wonderful meeting any way you look at it.

ANNUAL BALL OF THE NEW YORK EXHIBITORS.

The Motion Picture Exhibitors of New York will hold their annual ball at Terrace Garden, 59th street and Lexington avenue, on Friday evening, December 7th. S. M. Berg, chairman of the entertainment committee, is making pro-

Meeting of Michigan Exhibitors at Detroit, October 25, 1917.

vision for some special features to precede the order of dancing that will be unusually surprising. He is making every effort to secure the co-operation of the producing companies to have a large attendance of motion picture stars who will take part in the program. For the first time in affairs of this kind there will be no program for which advertisements of any kind will be solicited, therefore it is hoped that all branches of the industry will assist in every way possible to make the ball an entertaining and financial success for those who attend, and those who have undertaken it.

Louisville Exhibitors Get Together

Adopt Scheme of Co-operatively Advertising Downtown Houses—Making Admissions in Even Nickels.

CO-OPERATIVE advertising was recently started by the leading Louisville downtown theater operators through the columns of all of the local newspapers in order to show the public just how the new war tax will affect the purchase of tickets, this advertising being done by the Alamo, Majestic, Mary Anderson, Strand, Walnut and Keith theaters.

Instead of taking the pennies in at the box office, and doing a lot of changing, the theater owners have decided to place all admission prices at two cents under the total cost of the ticket, or one cent under in the case of children, and tickets selling for ten cents or less. Prices will be posted in the lobbies, showing that the admission to a fifteen-cent show is thirteen cents for the house and two cents for the Government.

The theaters are in reality absorbing the costs, but some advances have been made to take care of this increase. The Alamo, Majestic and Strand Theaters, which have been charging an admission of fifteen cents, will let this price stand on the matinees, but will advance to twenty cents for the night performances, this having been under consideration even before the war tax came up. It is expected that this will increase revenue from the matinees and give more room for the night performances. The Walnut and Mary Anderson theaters were already charging twenty cents for both matinees and nights, and will hold these prices intact, it being figured that at this price the house can afford to absorb the additional ticket tax.

In the downtown district the price of all children's tickets has been advanced to ten cents, or nine cents for the seat and one cent war tax. This is for both matinee and night. The change between afternoon and night prices goes into effect at six o'clock in the evening.

Most of the suburban theaters have advanced prices to fifteen cents, this being thirteen cents for the seat and two cents for the war tax. In these same houses the price of children's seats will remain at five cents; in fact, the price to the child being cut to four cents, while the tax is one cent. The desire of the children to see the pictures in the suburban houses accounts for about four-fifths of the business, and it would therefore be unwise to raise prices out of the reach of the child.

The Cherokee Theater, one of the leading suburban houses, recently circularized the Highlands with the weekly programs, the front page carrying a notice relative to the change in prices. This notice read: "The Cherokee will not raise prices. But according to the new tax law which goes into effect Thursday, November 1, every person entering the theater must pay one cent in addition to the price of admission. We are required by law to collect this extra cent for the United States Government. Every child must have a ticket regardless of age. Children twelve years and older, ten cents. We take it for granted that our many friends and patrons will appreciate our stand in this matter. Only your continued patronage will make it possible for us to operate at these prices."

Leading theatrical men claim that, in addition to the war tax, it will be necessary to advance prices and get additional admission, as the new film tax and other costs are rising so rapidly that it will either be a case of handling much inferior subjects or getting a higher price in order to exist.

The suburban houses which will charge four cents and one cent for children, and thirteen cents and two cents for adults, include the Aristo, Baxter, Broadway, Cozy, Crown, Hilltop, Ideal, Knickerbocker, Norman Preston, Shelby, Sun, West Broadway, Empire and Shawnee.

It is said that, as with the old-time theaters, a difference should be made between day and night prices in the downtown photoplay theaters, and for some months the leading magnates have been figuring on a plan of this kind. This is without doubt the biggest thing that the theaters have managed to get together upon in the years that the Louisville Photoplay Association has been in business, and it should mean better and more prosperous times, as it will be a real stimulator to matinee business, which has never been big in Louisville.

Talk of merely absorbing the tax and remitting to the Government the full amount of tax based on the number of tickets sold fell into the discard when, at Latonia, Ky., General Manager John Hackmeister, of the Latonia Jockey Club, notified the treasury department that the race track would absorb the tax and remit for all tickets sold during the balance of its big meeting. The Government officials construed the law differently, and refused to permit this, stating each individual would have to pay his or her own tax at the rate of ten cents on a dollar and that each ticket must bear a printed explanation of the extra charge. However, there would be nothing to prevent the race track from lowering prices and then adding the war tax. This probably will be done to get away from the slowness and endless confusion where a big crowd has to be given small change.

The following co-operative advertisement was used in the local newspapers, quarter-page advertisements being used:

The Following Readjustment of Prices Has Been Made In the Principal Theaters of Louisville:

ALAMO

MATINEES	Admission 13c Tax 2c	TICKET 15c
EVENINGS	Admission 18c Tax 2c	TICKET 20c

MAJESTIC

MATINEES	Admission 13c Tax 2c	TICKET 15c
EVENINGS	Admission 18c Tax 2c	TICKET 20c

WALNUT

MATINEES	First Floor Admission 18c Tax 2c	TICKET 20c
	Balcony Admission 13c Tax 2c	TICKET 15c
EVENINGS	First Floor Admission 18c Tax 2c	TICKET 20c
	Balcony Admission 18c Tax 2c	TICKET 20c

MARY ANDERSON

MATINEES	First Floor Admission 18c Tax 2c	TICKET 20c
	Balcony Admission 13c Tax 2c	TICKET 15c
EVENINGS	First Floor Admission 18c Tax 2c	TICKET 20c
	Balcony Admission 18c Tax 2c	TICKET 20c

STRAND

MATINEES	Admission 13c Tax 2c	TICKET 15c
EVENINGS	Admission 18c Tax 2c	TICKET 20c

The charge for children in above houses will be: Admission 9c, Tax 1c } TICKET 10c

B. F. KEITH—Vaudeville

MATINEES

All Seats Admission 13c Tax 2c	TICKET 15c
Boxes Admission 22c Tax 3c	TICKET 25c

EVENINGS

First Floor Admission 22c Tax 3c	TICKET 25c
Boxes Admission 31c Tax 4c	TICKET 35c
First Balcony Admission 13c Tax 2c	TICKET 15c
Second Balcony Admission 9c Tax 1c	TICKET 10c

Pettijohn Reports Good Meetings

Large Attendance at Detroit and Cleveland—Exhibitors Dodging Film Tax.

CHARLES C. PETTIJOHN, general manager of the American Exhibitors' Association, returned to Indianapolis Saturday, October 27, after attending the exhibitors' meetings that week at Detroit and Cleveland, and expressed himself as being especially well pleased with the outcome of both meetings.

"Two of the best meetings I ever attended," said Mr. Pettijohn. "We had 311 exhibitors present at the Detroit meeting and another large crowd at Cleveland."

Mr. Pettijohn proposes to remain in Indianapolis until after the city election, Tuesday, November 6, and then he will return to his offices in New York. His father, Dr. W. B. Pettijohn, is a candidate for councilman on the Home Rule ticket, and the general manager of the A. E. A. is going to linger around the home folks this week and do some tall campaigning in the interest of father

Before going to Detroit Mr Pettijohn sent out thirty telegrams to the different branches of the American Exhibitors' Association, instructing them that he had been reliably informed that if the exhibitors refused to pay the 15-cent reel tax they would not be compelled to do so. He specified clearly that they could not hope to accomplish any effective results in this manner unless they unite in their refusal to pay the tax.

Up to Saturday afternoon he had received answers from the associations in Michigan, Ohio, Indiana, Oklahoma, North Carolina, Virginia, District of Columbia and Illinois, and every one of them wired that they had taken his advice in the matter with the result that the manufacturers are paying the tax

"The exhibitors are not supposed to pay that tax," said Mr. Pettijohn, "and they won't have to do so if they join together in refusing. They have troubles of their own with the other taxes and the increased cost of operation. The manufacturers are the ones whom the Government expects to pay the reel tax, and it is up to them to do so."

As Giebler Sees It in St. Louis.

The World correspondent is about the only person in St. Louis connected with the film industry who is not worrying himself gray-headed this week.

The reason: he is not trying to collect 15 cents a reel on all films sent out to sundry and divers exhibitors in the territory, and nobody is trying to collect anything—well, anything in the way of excise tax—from him.

The World correspondent is going about his business with a meek and lowly manner; trying not to take sides and to avoid all argument by saying, "Sure, sure, I get ye," and "You're dead right about it, too," in soothing tones to every chap that backs him up in a corner and tells him about the trouble that is splitting filmdom from center to circumference.

The majority of the exchanges have sent out notices that the "15 cents per reel" excise tax will have to be paid by the exhibitor, and the exhibitors have refused to see it that way.

The exchanges, with the exception of one company releasing a regular program, one feature company, and two state rights offices, have asked the exhibitor to "kick in" with the 15 cents and the exhibitor has been obeying only one-half of the request. He is "kicking" like the bay steer of the proverb, but he is not kicking "in."

Cancelations are coming fast and furious, and the exhibitor is coming in to see the manager just as fast and just as furious, to protest against what he declares to be an injustice.

IOWA AND NEBRASKA EXHIBITORS HOLD JOINT MEETING.

Approximately forty exhibitors from the state of Iowa responded to a notice sent out by N. C. Rice of Algona, and attended the joint meeting of the Iowa and Nebraska Exhibitors held at the Hotel Fontanelle in Omaha, Tuesday, the 23rd of October. The proposition of the 15-cent reel tax and the ten per cent. admission tax were the main issues. After an all day's session, in which nearly everyone present stated their views of the case and their plans, a committee to investigate the legality of the tax was appointed. The duty of this committee was to thoroughly investigate through Government officials and manufacturers of films, whether this tax should or should not be imposed upon the exhibitor.

Wallace MacDonald

WALLACE MacDONALD is a comparatively new addition to the Vitagraph constellation of stars. He was formerly Mary Miles Minter's leading man, and later appeared in Famous Players pictures as juvenile in Pauline Frederick productions.

MacDonald began his career with Vitagraph, co-starring with Mildred Manning in "Vanity and Some Sables," an O. Henry release. His work in this picture was indicative of extraordinary histrionic talent which, aligned with a pleasing personality, headed him for a niche in the silent drama hall of fame. He was quickly elevated to the position of star in Blue Ribbon features. His first effort in this capacity is "The Princess of Park Row," recently released.

Wallace MacDonald.

Mr. MacDonald is a vigorous, virile type of manhood, and stands close to six feet sans shoes. Before turning his attention to the screen he was prominent in musical comedy circles, his fine voice and unusual ability as a comedian causing him to be regarded as one of the best juvenile leading men behind the footlights. MacDonald's versatility also embraces writing of various kinds. He has written music, is a frequent contributor to fiction publications, and has had a number of scenarios produced on the screen.

BATES RESIGNS FROM PARALTA.

Wilbur Bates has resigned as general publicity director for Paralta Plays and its affiliations, with which companies he has been identified since their organization, and will sever his relations with them on November 10. His work with the Paralta interests has attracted great attention in the trade.

Mr. Bates is a widely known newspaper man among newspaper men. He began his career as a reporter on the Boston Herald when but 17 years of age. After five years experience on this newspaper, the New York World and the Philadelphia Press, he took up theatrical newspaper work.

Mr. Bates knows personally about every dramatic and motion picture editor from Cape Cod to the Golden Gate. This acquaintance, together with his ability and wide and varied experience, makes him a particularly valuable man. He has not yet decided on his future plans.

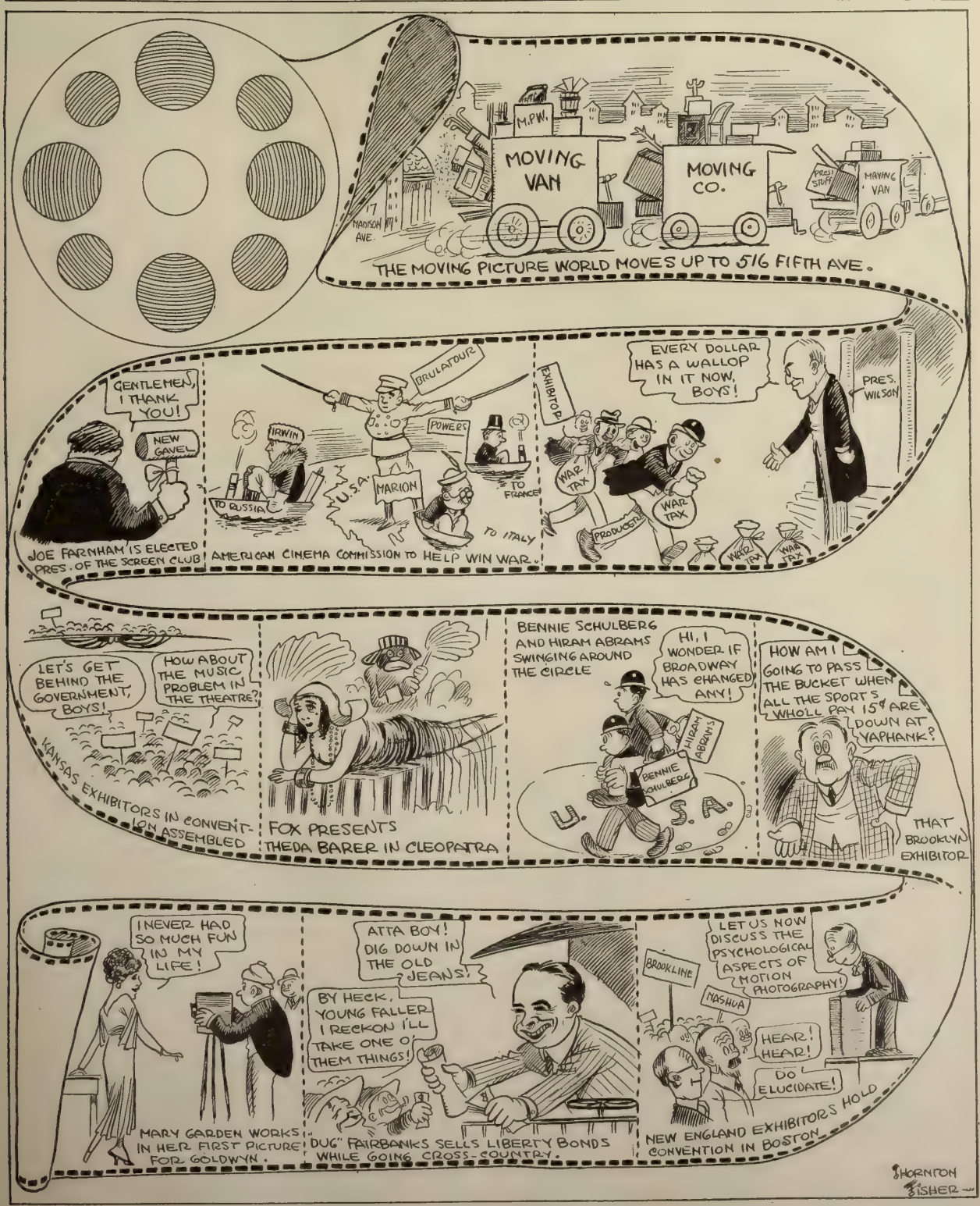
CAST SELECTED FOR "TWO WOMEN."

Norma Talmadge has finished casting for her screen adaptation of Rupert Hughes' drama, "Two Women." Seldom has such a constellation of notables recruited from the legitimate and musical stage been seen in the celluloid drama. The supporting cast includes Eugene O'Brien, John Daly Murphy, Stuart Holmes, the camera's noted villain, and Jean Lenox, author of Eva Tanguay's success, "I Don't Care," and other musical comedy song hits.

WANTS DIRECTORS FOR SOUTH AFRICA.

High class motion picture directors are wanted for production work in South Africa. The information is given out by Max Schlesinger, the American representative of the African Films Production, Ltd. Mr. Schlesinger's offices are at 10 Wall street, New York City, and personal application should be made to him at that address.

MOVING PICTURE WORLD NEWS REEL for OCTOBER


M.P.W.
MOVING VAN
MOVING CO.
PRES'S STUFF
MOVING VAN
17 MADISON AVE.
THE MOVING PICTURE WORLD MOVES UP TO 516 FIFTH AVE.
GENTLEMEN, I THANK YOU!
NEW GAVEL
JOE FARNHAM IS ELECTED PRES. OF THE SCREEN CLUB!
BRULATOUR
EXHIBITOR
IRWIN
POWERS
TO RUSSIA
U.S.A.
MARION
TO FRANCE
TO ITALY
AMERICAN CINEMA COMMISSION TO HELP WIN WAR!
EVERY DOLLAR HAS A WALLOP IN IT NOW, BOYS!
PRES. WILSON
WAR TAX
PRODUCER
LET'S GET BEHIND THE GOVERNMENT, BOYS!
HOW ABOUT THE MUSIC PROBLEM IN THE THEATRE?
KANSAS EXHIBITORS IN CONVENTION ASSEMBLED
FOX PRESENTS THEDA BARER IN CLEOPATRA
BENNIE SCHULBERG AND HIRAM ABRAMS SWINGING AROUND THE CIRCLE
HI, I WONDER IF BROADWAY HAS CHANGED ANY!
HIRAM ABRAM'S
BENNIE SCHULBERG
U. S. A.
HOW AM I GOING TO PASS THE BUCKET WHEN ALL THE SPORTS WHOLL PAY 15¢ ARE DOWN AT YAPHANK?
THAT BROOKLYN EXHIBITOR
I NEVER HAD SO MUCH FUN IN MY LIFE!
MARY GARDEN WORKS IN HER FIRST PICTURE FOR GOLDWYN.
ATTA BOY! DIG DOWN IN THE OLD JEANS!
BY HECK, YOUNG FALLER I RECKON I'LL TAKE ONE O' THEM THINGS!
DUG" FAIRBANKS SELLS LIBERTY BONDS WHILE GOING CROSS-COUNTRY.
LET US NOW DISCUSS THE PSYCHOLOGICAL ASPECTS OF MOTION PHOTOGRAPHY!
BROOKLINE
NASHUA
HEAR! HEAR!
DO ELUCIDATE!
NEW ENGLAND EXHIBITORS HOLD CONVENTION IN BOSTON.
THORNTON FISHER

Scientific Organization to Stabilize the Industry

Administrative Efficiency and Operating Economy Indispensable Factors in Achieving Ideal Results

By Charles J. Nasmyth, F. A. A., Certified Public Accountant and Efficiency Expert.

Secret of Economic Success.

THE motion picture industry, which in the brief space of a few years has attained the enviable distinction of occupying fifth place in commercial importance, and yet is but a nursling compared with its noteworthy contemporaries, is still contending with the disadvantages common to all enterprises whose success and expansion have been so swift and colossal as to permit little time or thought to the importance, as affecting the security of its permanent welfare, of economic organization and administration and the adoption of scientific accounting methods and policies.

Everybody will agree that success affects economics, but not that all successes are economic. To say that would be to say that prosperity is justification for unbridled prodigality.

Unalloyed and enduring success in every line must be measured by the extent to which economic power and capital are concentrated and directed. In industrial occupations the concentration of economic power fosters ambition and spurs its possessor to employ his well conserved forces and resources to win ascendency over his competitors and dictate their policies. This has been the experience sooner or later with all leading industries, and it is at this stage that the magic of well concentrated economic power and capital is manifested, and faulty economics and segregated resources reveal their impotency.

Crest of Popularity and Prosperity Reached.

The significance of this to the film interests rests on the fact that, unless all signs fail, the phenomenal prosperity of this popular industry has reached its zenith, and, if not actually beginning to ebb, at least is facing conditions leading to results which are analogous, and compel the question whether the psychological time is not now at hand, when, as the only salvation from chaos and retrogression, more scientific methods must be embraced to ensure the higher order of operating economy and administrative efficiency which obtains in other leading lines of industrial endeavor.

It is when this stage is reached in the affairs of a great and plethoric organization the management begins to comprehend that a vital link in its chain of operations is of such faulty composition as to imperil the security of the entire structure, realizing that no chain is stronger than its weakest link.

Advantage of Comparative and Interim Accounts.

The one thing above others which has made possible the development and conduct of business on its enormous present day scale is the modern method of scientific account keeping, enabling preparation in detail of comparative and interim accounts which focus intelligently and lucidly all financial operations and conditions, and thereby enable the capable administrator to see at a glance where serious fluctuation has occurred and promptly detect the leakages and extravagances which are responsible therefor.

It has been aptly said that these summaries of accounts are the lens through which the complete operations of an enterprise may be focused; but, as with a lens in a camera or microscope, so with an accounting system, if it is faulty or incomplete a distorted view must result. Similarly, as the early camera lens was merely a pin hole, and a very ordinary curved glass lens was considered satisfactory for eyeglasses, so at one time, where we now have scientific accounting systems, bookkeeping was dependent upon the vagaries and idiosyncrasies of individual bookkeepers. Now, just as even the cheaper cameras are fitted with rectilinear or anastigmatic lenses for portraying objects with precision on the planet or film, so no successful business is satisfactorily operated from the standpoint of the management, the investor or the public, unless the method of administration and of account keeping are rationally regulated and standardized in accordance with certain recognized and generally accepted rules and principles.

Economic Regulation and Standardization Essential.

Scientific development of economic regulation and standardization in all branches of the film producing industry cannot fail to yield far-reaching and beneficial results.

In point of fact, there exists no more justification or necessity for the prevailing abnormal conditions in the film producing industry than is the case in any other legitimate line of endeavor. But obviously, these vital economic problems can only find successful solution through recognition and emulation of the policies and practices obtaining in other leading industries, where experience has taught that the secret of true economic strength is contingent upon common trade understanding as to the forms of regulation and standardization and harmonious working between the leading rival interests.

The cardinal defect with many of the important producing concerns consists in the looseness of their construction or producing records and accounting methods.

Financial and Accounting Departments.

Concisely stated, the two primary aims of every system of accounts are to secure (1) lucidity of record with maximum of information; (2) the prompt detection of leakages and extravagances.

It should be the aim of the system of accounts of every business to present operations and conditions in such a manner as to convey the maximum of information with the greatest degree of clearness, remembering that the object of accounts is not only to show the results of carrying on the business, and its financial position at any given date; but also to afford as much information of a practical nature as possible to those in control, so that the lesson to be gained from perusal of the accounts may be properly apprehended and practically applied.

In other words, accounts scientifically kept and periodically presented will not only faithfully reflect the financial operations and conditions of the business at any given date, but through the medium of adequate statistical and comparative records afford the management all essential information as to practice, production, performance, labor conditions, etc., and also make it possible to ascertain at any time with facility the ratio between the gross profit and operations, and similarly the ratio between the aggregate cost of individual services and the total production, and the ratio of other items of expense to turnover, thereby disclosing where any serious fluctuation has occurred.

Statistical Data Invaluable.

In this connection it is important to bear in mind that a competent and experienced statistician is an invaluable adjunct to any business, and particularly to the motion picture industry, on account of the segregated and widespread nature of its interests and the rapid wasting and expiring character of much of its vested property.

What the actuary is to life insurance the statistician is to other lines of business, and the latter, if he knows his business, can, without any great elaboration or expense, prepare his statements and analyses in such a manner as to virtually afford the same relative results as does a scientific cost system in a well regulated manufacturing establishment.

Precautions Against Leakages and Extravagances Imperative.

In the management of businesses conducted on the present day scale, it is universally conceded that exceptional precautions against extravagance and imposture are necessary; but by the adoption of easily applied checks risks of serious or continuous losses through carelessness or corruption can be materially diminished, if not practically frustrated.

The modern business, with its vast consolidations and ramifications, has grown to such prodigious proportions in recent years, and its numerous complexities present so many avenues for leakages and extravagances, that the only salvation from the chaos which creates the incentive to these occurrences is conceded to be dependent upon an adequate and efficient accounting system and exhaustive statistical and comparative records, reinforced by a sound system of internal check and independent periodical audits.

Danger of Neutralizing a Good System.

Experience demonstrates, however, that the value of a really good system is often practically neutralized through a mistaken belief that all which is necessary is the installation of the system and making of the necessary assignments for its operation; thereafter the vigilance which is so important to insure continuous proper performance of the details, and the strengthening of any weak points, is often relaxed.

It not infrequently happens that a system of check is carried out by the staff, which consists entirely in the examination by one person of the detailed entries of another, from

which it follows that no fraud can take place without collusion; but as the value of such check must depend entirely on the honesty and vigilance of the examiner it will readily be understood that, without any dishonesty, a clerk who is constantly engaged in checking the work of another may, after a time, become perfunctory in his work, especially when the system provides no means by which it can be ascertained whether he has performed it carefully, or, indeed, at all. However, with a reasonable amount of supervision, and an occasional change in the respective duties of the staff, risks of collusion and inefficiency may be greatly minimized. Indeed, wherever possible, there should be substituted for the conventional methods of mechanical check a verification consisting in the balancing of two independent records against one another.

Constructive Recommendations.

With a view to increasing the effectiveness of the executive control over policies and over expenditures in the producing branch of the film industry, and at the same time enabling executive officers to exercise more direct control over the efficiency and economy of operations, the following constructive recommendations are summarized:

1. That a general system of Budget Procedure and Appropriation Grants be developed for increasing the effectiveness of administrative control.

2. That a subsidiary Budget Statement be prepared by those to be entrusted with the direction of a production, containing all the supporting data needed by the management concerning what the director proposes as a work program and the items of estimated cost, to enable the executive board or management to determine whether the items and amounts should be sanctioned.

3. That, with a view to providing for the exercise of more effective executive control over expenditures for salaries and wages a fixed schedule of authorized positions, with specifications of the character and grades of the work to be done at fixed rates of pay, be attached to and made a condition governing each item or amount in the appropriation ordinance for the purchase of *personal services.*

4. That, as a means of insuring effective executive control over contracting and trading relations, a catalogue or schedule of standard specifications for "materials," "supplies" and "equipment" be maintained and promulgated, which would govern expenditures of this kind; and in so far as standards and specifications may not be established, that control be provided for by central review by the executive or committee responsible for establishment of standards and contract supervision.

5. That, as means of securing positive control over the functions and activities of the departmental managers or directors a regulation prevail requiring that no work shall be done, or materials, supplies or equipment procured or used except pursuant to a definite plan or work program which shall have been previously approved by the executive board or management—such plan or work program to set forth, not only the kind of activities authorized, but also the maximum cost which may be incurred.

6. That adequate provision be made for the exercise of complete administrative control over funds, appropriations, and contracts, through:
   (a) Making department heads responsible for voucher inspection and certification; and
   (b) Making the comptroller or general auditor responsible for independent inspection, audit, and central accounting records and reports.

7. That provision be made for the exercise of administrative control over every work program approved, over the efficiency and economy of individual management and over fidelity of custodianship through:
   (a) A system of allotments and imposing on officers the duty of approving all requisitions; and
   (b) The establishment of accurate cost, stores and property records, and the submission and audit of detailed reports.

The foregoing procedure provides primarily that those responsible for operation and production would as a preliminary to performance prepare and submit to the executive board or management a budget statement and work program that would permit of providing an adequate monetary grant or appropriation for carrying out the work contemplated.

Such a form of budget would serve both as an instrument of accountability for funds so appropriated and as a means of enabling executive officials to determine whether requests for appropriations are reasonable, or any of the items of the appropriations proposed should be reduced or refused. It would afford a basis for consideration of questions of policy having to do with work to be performed, and the amounts which are needed for each kind of work.

Under the appropriation method the total amount appropriated for a particular production would be itemized in such a manner as to show the amount available for each class of thing to be purchased or undertaken. Standard classifications would obtain and proper segregation of functions and uses.

Added instruments of control, which the occasion precludes dwelling upon here, would further assist and protect officials in their executive relations.

Photographer of Russian Riots Here

Donald C. Thompson, Commissioner for Paramount, Brings Back Films of Revolution and Retreat.

THE first pictures of the actual retreat of the Russian army and the horrible food riots that took place recently in Petrograd have been brought to this country by Donald C. Thompson, who has spent the best part of the past three years in the warring countries and has won for himself the reputation of being one of the nerviest photographers. These pictures are now being assembled and will be released in New York City in about three weeks. It was only through the credentials that Mr. Thompson carried from the government, Leslie's and Paramount that the securing of the pictures were made possible.

Mr. Thompson has shown his first prints to Government officials and has received their stamp of highest approval. Mr. Thompson took his life in his hands to secure the material, and on no less than three occasions he was compelled to retire from his work because of wounds received from machine gun and rifle fire. Prior to his trip to Russia Mr. Thompson spent a year on the western battle front, where he took pictures for Paramount.

In company with two assistants, Mr. Thompson left New York on October 30 last and succeeded in getting to Russia by way of Japan and Serbia. He remained with the army until February, when he returned to Petrograd to develop the films he had then secured. It was an opportune return, for it was then the first food riots began, and the first steps to overthrow the Imperial Government were started.

Most remarkable pictures of the revolution were secured by Mr. Thompson at this time, and it was because of his extreme bravery and nerve that the new Government granted him permission to accompany staff officers to the front for a second time, where he succeeded in getting an astonishing collection of motion pictures of the retreat of the Russian army and the terrible conditions that existed in the vicinity of the eastern battle front. Five trips to the front were made by the photographer at different times, each time he being enabled to secure a new angle on the situation.

"What is necessary immediately is for this Government to send men and literature to Russia to combat the lies that are being told the Russians about America and its entrance into the war, which messages are now being delivered by people who have returned there from this country, and who talk their language," said Mr. Thompson.

Talking of the film industry in Russia, Mr. Thompson said business was exceptionally good in the larger communities and that the people are overanxious to receive American-made dramas, but do not look with favor on our comedies. The new government, he explained, had lifted the censor ban, and any picture that is shown here can be shown in Russia.

Mr. Thompson will remain in this country for a few months, when he will again return to one of the warring countries to secure additional pictures.

Lloyd Robinson on the Honor Roll

Well Known Publicity Writer for Paramonut Becomes a First Class Yeoman in the Navy.

LLOYD ROBINSON, one of the publicity staff of the Famous Players-Lasky Corporation, handling publicity for Paramount pictures, has laid down his pencil and covered his typewriter to become a first class yeoman in the United States Navy. He will be stationed at Boston Navy Yard for the present, but like all those who have enlisted for service "over there," hopes soon to be upon the high seas.

Mr. Robinson, than whom there have been few men more popular in the ranks of the film publicity forces, leaves with the combined regrets and admiration of all his co-workers and of the trade at large. By a personality particularly pleasing he has endeared himself to everyone with whom he has come in contact and at the same time by efficient work and superior ability proved a valuable member of the staff.

Mr. Robinson after graduating from Williams College was associated with the Edison Company and afterward went to the Morning Telegraph, where he handled the motion picture department. Later he became attached to the Famous Players as assistant to B. P. Schulberg and has remained with the Famous Players-Lasky Corporation up to the present time and following the consolidation of the organizations.

The best wishes of hundreds of friends go with Lloyd Robinson. Upon leaving he was presented with a testimonial of friendship by his fellow-workers.

Algeria a Market for Films

Exhaustive Report of United States Consul in Algiers Shows Possibilities for American Products

THE Motion picture has spread extensive over Algeria and has become a popular amusement among all classes of the population, among the Arabs as well as Europeans, alike in the smaller towns and principal cities, according to A. C. Frost, American Consul in Algiers. Theaters and other places of recreation are not numerous in the present state of development of the country, but the cinematograph has established itself in most of the principal centers of population and, considering the population. wealth and growth of Algeria, promises to make still more rapid progress in the future as the people's chief form of diversion. In the year 1914 there were about 200 motion picture houses in Algeria, and many others were about to be established when the war began and arrested development.

Some High Class Theaters.

In Algiers, the metropolis, there are at present a dozen establishments, several of which, in size and attractiveness, will compare favorably with picture houses in France or America. Oran and Constantine, the next largest cities, also have a number of picture houses, but the large exploitation is to be found in the smaller cities and towns scattered throughout the country, where other forms of amusement are few or practically non-existent. There are in all some 700 centers of population which should eventually be supplied with the motion picture.

In considering the Algerian market it should be remembered that the native Arabs and Berbers largely predominate. The latest census (1911) gave a European population of 732,043, in a total of 5,492,569. The Europeans are almost entirely of Latin origin, and come from the adjacent northern shores of the Mediterranean, the Spanish constituting the chief European element in Western Algeria and the Italians being especially numerous in the east. It follows naturally, therefore, that films Latin in theme and temperament should be most in vogue and that those most shown are of French and Italian origin.

French Firms Control Exchange Business.

The films reach the local market for the most part through the medium of large Paris houses, which have their own agencies in Algiers, among the best known being Pathe, Gaumont and the Agence Generale Cinematographique. The local agents furnish their customers with complete programs, varying from 2,200 to 2,600 meters. Ordinary films, for a first showing in the country, are generally paid for at the rate of 30 centimes ($0.058) per meter (3.28 feet). For subsequent showings, the price is reduced, ranging from 15 centimes ($.029) down to 5 centimes ($.0097), and even less. Extraordinary attractions command good prices, such, for example, as "Quo Vadis" and "Cabiria." One film recently rented for $675.50. The highest price ever paid in Algeria, for one of the well known large productions for a period of two weeks, is said to have been $2,316. The films are seldom bought outright, the almost universal practice being to rent for a certain period.

While French is quite generally known among the native population, the photoplays which depend least upon the written explanations are likely to command the most universal interest. The taste in films is largely determined by the European population, but a study of the likes and dislikes of the indigenous element, numerically predominating, would perhaps bring worth-while results. Indian shows, with horseback riding, and films containing tricks and magic, appeal to the native imagination as well as to the European.

The American film is well known in Algeria, and a number of the elaborate and expensive productions have been shown, frequently to capacity houses. Many of the ordinary films have been circulated also, and are well received. The rapidity of the action, the quickly changing kaleidoscopic effects, and the sudden denouement are points about the American film the effect of which is noted on the Algerian audience. Since the entrance of the United States into the war there has been an awakening of the public interest in all things American, in which the American film has shared.

The prices of admission to motion picture establishments vary greatly between city and country, between the larger and smaller cities, and in the city, according to the location and character of the house. Some picture houses cater only to high-class patronage, with prices ranging from 50 centimes ($.097) for the cheapest seats to 2.50 francs ($.48) for the best box seats. The low-grade cinema has prices from 20 centimes ($.039) for the third class seats to 75 centimes ($.068) for the reserved. The cinemas are usually divided into three classes. The admission will vary also with the character of the production.

Import Duties Not Prohibitive.

Cinematographic films may be imported into Algeria only by special authorization, as they come within the general war restrictions upon commerce. The request is made by the importer to the Governor General. Films from the United States pay the maximum tariff, amounting to 165 francs per 100 kilos ($14.44 per 100 pounds). The duty on American films merely sensitized is 300 francs per 100 kilos ($26.26 per 100 pounds). In both instances the duty is levied on the net weight. (Tariff No. 469 quat). The duty upon posters varies from 30 francs per 100 kilos ($2.63) to 337.50 francs ($29.54), according to the weight and number of colors, and whether glazed or not glazed.

Present Opportunity for American Product.

On account of a present marked scarcity of films in the Algerian market and the favorable sentiment existing toward American films the time seems opportune for an extension of sales in the American product. Hitherto the number of American films shown have been relatively small compared with French and Italian, but, as the French producers are now unable to satisfy the demand, an unusual opportunity exists to cultivate the public taste in American films, before the restoration of normal conditions after the war, when the natural advantages enjoyed by the French firms again obtain.

As the motion picture business is so largely centralized in Paris it is doubted if it would be advisable to establish, for some time to come, an agency at Algiers. On the whole, films that will take in France will find a market in Algeria. It has been suggested that an agreement could perhaps be reached with a French firm for the joint exploitation of American and French films in this market, especially as the public likes a considerable variety of program and an interchange of productions from various sources. The slowness and infrequency of direct water communication with the United States, the trade practice of securing foreign films for "France and Colonies," and the custom of taking an entire program from one agency are difficulties at present existing to a direct agency of an American firm in Algeria.

Excellent Market for Equipment.

With the rapid development of motion picture houses in Algeria following the war there should also be an excellent market for cinematographic material and accessories. At present 80 per cent. of the apparatus in use in Algeria is said to be furnished by one French firm (Pathe Freres), and the. remainder principally by another French house (Gaumont). In some places may be found apparatus of German manufacture, such as Ernemann. It was felt at the outbreak of the war that the German products were on the eve of an extensive sale because of the very favorable conditions of sale and payment that were offered. The French material has increased in price between 100 and 200 per cent. since the war, a condition which should rapidly modify when peace comes. There is a favorable opening for new foreign apparatus, and considerable business would no doubt result if prices were not excessive and some facilities were extended in the matter of payment. In electrical equipment, the greater part of which was supplied by Germany, is the demand especially active and promising for after-war trade.

A considerable number of cinematograph halls have been equipped in a somewhat summary manner and are installed in quarters that have since been outgrown. Many estab-

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Forestry Subject, One Military, Two Industrial, One Scientific, One Engineering, One Travel and One Art Subject.

Reviewed by Margaret I. MacDonald.

"Lumbering in Winter" (Paramount-Bray)

NEVER in the history of America has there been a greater call on her timber resources than today when the building of ships and aeroplanes forms an important part of her program, both militant and commercial. Pictograph 92 has therefore undertaken to illustrate for us something of what is going on in the line of forestry and lumbering. In the carrying out of the lumberman's business rangers skilled in forestry are sent out in advance to mark the trees that are to be cut down; and following them come the crew of tree fellers who cut down the trees, rid them of their branches and send them on their journey to the saw-mill. The logs loaded on sleighs are hauled by means of a caterpillar tractor, eight and ten in a train, to the river where they are unloaded and left to guidance of the current. At the first bend of the river men are waiting who leap from log to log pushing and pulling with pike poles so that the stream may be kept open and the tumbling logs kept from jamming. Then there are the piles of logs which in spite of all efforts do succeed in forming a barricade, and which have to be dynamited. All of these interesting details can be seen in this picture.

"Under the Stars and Stripes in France" (Pathe).

A two-part series of views showing the American soldiers at work in France, entitled "Under the Stars and Stripes," are being released by the Pathe Exchange, Inc. These pictures, taken under the auspices of the Cinematographic Division of the French Army, present scenes of great interest to the American public today. Here we see sons, brothers or sweethearts of the American public mingling in friendly relations with the French villagers, and also engaged in the more serious work of training for the trenches. A full review of this picture published in the Review Department of our issue of Nov. 10.

"Making Rifles for Our Government" (Path-International).

A half-reel length of film showing the process by which rifles are manufactured at one of the American Government's large munitions plants appears on the Pathe program. In the picture we see the selection of steel rods, the boring of the barrel and the shaping of the smaller parts. The turning of the walnut stocks, the assembling and then the testing of the finished weapon are also pictured.

"Building a Pipe Organ (Mutual-Gaumont).

In Reel Life No. 80 will be found an interesting illustration of the manufacture of the pipe organ. This subject should be of unusual interest for the reason that the intricacies of the pipe organ are known to comparatively few of those who listen to it. The picture explains that a few of the pipes are of wood, but that most of them are made of a costly mottled alloy, and that the voicing of the pipes is one of the fine arts. The intricate electrical system of the organ is explained, and a good idea of the subject can be gained by viewing this picture.

"The Story of Water" (Mutual-Gaumont).

The birth of a raindrop in a mountain storm is illustrated in Reel Life No. 80. The subject is treated in an interesting way showing the beginning of a streamlet high up in the mountains, and later the broad and peaceful river converted eventually into a great power which generates electricity, irrigates vast plains, or acting as a highway of commerce. The study is a good one and worthy of special mention.

"From Dakota to the Sea" (Universal).

In No. 46 of the Screen Magazine will be found an interesting series of views descriptive of the construction of the new barge canal between Buffalo and Albany, connecting the Great Lakes with the sea. The canal was built at a total cost of one billion dollars, and is destined to play an important part in our progress in the war, for, during the five months that the Great Lakes are closed to shipping, hundreds of boats will be released for the Atlantic Coastwise trade. Details in the manipulation of the locks are shown in the picture which is quite a complete illustration of the subject.

"Niagara Falls" (Educational).

One of the most complete, and perhaps the most beautiful illustrations of the great Niagara Falls, owned by the Educational Films Corporation of America, was exhibited on the program of the Rialto theatre during the week of Oct. 21. The views which it presents shows the Horseshoe Falls, the Bridal Veil Falls, the Whirlpool Rapids, the Niagara River and islands above the falls, the brink of the falls and all the points of interest hereabout. Then we take a trip on "The Maid of the Mist" to the Cave of the Winds, we follow the river in the electric train, and we view the international bridge, and when we have finished looking at this beautiful picture we feel quite as though we had been on the spot and seen it all in actuality, so wonderfully realistic and well-photographed is the picture.

"The Most Beautiful of Far Eastern Arts" (Paramount-Bray).

The 92nd release of the Pictograph illustrates the ability of the Japanese to accomplish beautiful effects with flowers. The illustration teaches not alone the artistic arrangement of flowers, but shows also how to preserve them. Through their knowledge of flower preservation the Japanese keep cut flowers for weeks. Always the Japanese employ a kubari or flower support made of a forked twig, which is first inserted into the vase before the flower is put in. The twig serves to hold the stems above the bottom of the vase and allows the water to reach the cut ends. Certain flowers can be kept fresh for a long time by applying melted wax. This method of preservation is also illustrated. The aptitude of the Japanese in suggesting forms such as a full-rigged ship, or a tree bending to the breezes by means of blossoms is also shown in the picture.

Rialto's New Stroke

First of a Thirty Weeks' Series of Saturday Morning Educational Concerts Proves Successful.

ALMOST every day something new and progressively interesting is happening in the realm of the moving picture, and now we are face to face with a thirty weeks' series of educational concerts to be given at the Rialto Theatre, New York City, under the personal direction of S. L. Rothapfel. At these entertainments, which will consist principally of music with the exception of an educational film or two, an admission of 10 cts. will be charged for adults and children alike if ordered in advance or subscribed for, while box office prices will remain the same as usual, 25 cts. and 50 cts.

The program for Oct. 27th, consisting of music from the Rialto orchestra of fifty pieces conducted by Hugo Riesenfield, and other musical numbers, including a violin solo, was relieved of its musical responsibilities for a time by the presentation of a screen subject of interest, entitled "Getting Acquainted with Bees," an Edison production. One of the most important points about the entertainment was the explanatory remarks by Sigmund Spaeth, music editor of the Evening Mail. During the entire series of educational concerts Mr. Spaeth will continue to lend his aid to the success and educational value of the Saturday mornings which will be spent at the Rialto by New York children and their parents.

Subscriptions for these concerts, which will begin at 10.30 each Saturday morning, may be sent to Mr. Julius

Hopp, Rialto Theatre, 42nd Street and Broadway, New York City.

MacFadden Screen Magazine

Bernarr MacFadden Famous Physical Culturist to Be Head of New Screen Magazine.

THE General Film Company are releasing this week the first number of a new screen magazine to be known as the "Physical Culture Screen Magazine," edited by the famous physical culturist, Bernarr MacFadden. This first number, dated for November 5, will contain such subjects as muscular poses, wrestling, deep breathing, gymnastic exercises for girls, classical dancing, laughing as an exercise, and recreative exercises for children.

These various subjects will be pictured with the aid of some of America's best known masculine and feminine athletes, including Vera Roehm, George Bothner, champion middle-weight wrestler of the world, and Margaret Crawford, premiere classical dancer of Grecian creations.

The "Physical Culture Screen Magazine" will be produced by the Physical Culture Photoplays Company of which Bernarr MacFadden is president and treasurer, M. MacFadden, vice-president, and Robert Reynolds, secretary and managing director. The executive offices of the company are located in the Flatiron Building, 949 Broadway, New York City. The company will produce photoplays dealing with physical subjects, and Bernarr MacFadden will serve as the executive head and reviewing editor of all productions issued by the company.

John B. O'Brien, Director

JOHN B. O'BRIEN, now directing for the Empire All-Star Corporation, is a man who has had more interesting and valuable experiences than most men of his age can boast of. Starting some nine years ago with the western branch of the Essanay, he was not only leading man of that organization, but manager as well. If anything was needed, from a scenario to expert opinion regarding direction, costume, law or anything like that, the cry went up "ask Jack O'Brien," and the answer would be forthcoming.

While with the Essanay, Mr. O'Brien made the longest jump on record, for he took his company from Mexico City to Honolulu. Diaz was President of Mexico at that time and was extremely interested in the motion picture industry. He gave a dinner to the entire company, at which all the high officials of his cabinet were present. So impressed was he by Mr. O'Brien's ability, and so pleased with his personality, that he personally conducted the company and allowed pictures to be made of various parts of the Palace and city that had never before been photographed.

John B. O'Brien.

Mr. O'Brien stayed with the Essanay three years, leaving them to direct for P. A. Powers, for whom he made the first five-reeler ever made. But the romance of the West and the old pioneer days still attracted Mr. O'Brien and it was through his influence that it was decided to make into pictures the life of Buffalo Bill.

In order to get not only accurate knowledge, but the atmosphere of the life led, Mr. O'Brien followed the Buffalo Bill show for fourteen weeks, living, eating and working with the famous old scout and his band of cowboys.

After a period of what this energetic director calls "resting," which includes a year playing "leads" with Tom Ince, Mr. O'Brien was engaged by D. W. Griffith as director, although they had never met, Mr. Griffith merely having seen a picture directed by O'Brien.

Among the pictures made by Mr. O'Brien are Mary Pickford in "Hulda from Holland" and "The Foundling," and some of the stars he has directed are Lillian and Dorothy Gish, Blanche Sweet, John Emerson, Bessie Love (who made her first picture with him), Charlotte Walker, Mae Marsh, Alice Brady, Edna Goodrich, Emmy Whelen and Robert Herron.

Mr. O'Brien is now busily at work on "Her Sister" the Cylde Fitch play, starring Olive Tell, who recently completed her first starring venture, "The Unforeseen," which was made under the direction of Mr. O'Brien.

LLOYD WEST—EDWARDS EAST.

After completing special work away from their "home grounds," two of the leading members of William Fox's large directorial staff changed their scenes of activity last week, with records of epochal screen work accomplished. J. Gordon Edwards, who directed the Theda Bara superpicture, "Cleopatra," now playing to standing room only at the Lyric Theater, returned to New York from California, where the picture was made. Frank Lloyd, who made the forthcoming cinema version of Victor Hugo's "Les Miserables," left New York for the Pacific Coast on the day that Mr. Edwards departed from the land of oranges and films.

Mr. Edwards has been in California since May, busily engaged on the production of the spectacular "Cleopatra," now launched so successfully. This was the first motion picture he had made on the Pacific Coast, although, with his total of twenty-four features, he has more photoplays to his credit than any other Fox director. That he worked indefatigably while in the West is evidenced by the fact that he made two subjects in addition to "Cleopatra." These are said to be of the same high standard as that of Mr. Edwards' other dramas, which include such well known productions as "Under Two Flags," "Romeo and Juliet," "The Tiger Woman" and "The Darling of Paris."

NATIONAL BOARD ASSISTS GOVERNMENT.

Owing to the difficulties encountered in examining all films of news character in Washington, D. C., before their distribution and release, the Committee on Public Information has asked the National Board of Review of Motion Pictures of New York City to examine such films in New York City in an advisory capacity. This means that the National Board of Review, in looking at films, will be expected to call to the attention of the Committee on Public Information, any scenes in films which might give information to the enemy and be harmful to the military activity of the United States. Following the receipt of such information, it will be determined later by the authorities at Washington whether the portions of the reels noted by the National Board should be eliminated. The committees of the National Board of Review already see more than 99 per cent. of the photoplays exhibited in America before they are released. Prints of all pictures are early brought to New York because of the important place it occupies in the film industry, nearly all of the big companies having their executive offices here.

PARAMOUNT BUILDING MOUNTAIN STUDIO.

A permanent studio will be erected shortly at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart" for Paramount, but it will also be used in future for other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods. The baggage cars will convey the furniture and a complete lighting plant, while other scenery and furniture will be constructed on the ground. A full force of workmen from the Hollywood studios is to take part in the expedition, beside the members of the company, under Donald Crisp's direction, and the technical staff. Nearly fifty people appear in the cast and camp will be pitched in the woods where all hands will remain for about a month.

NEW PICTURE THEATER FOR BEVERLY, MASS.

Enterprise Amusement Company has purchased the Giddings estate on Federal and Chapman streets, Beverly, Mass., and will erect a theater to be known as the Beverly, to be devoted to the presentation of high class motion pictures and vaudeville. The building will be of the most modern construction, iron, steel and concrete being used as much as possible so as to render the house practically fireproof. There will also be an abundance of exits with wide passageways sufficient to take care of the largest audience that the house can accommodate.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Side Lines.

PROBABLY I could do better advertising, only my house is a side line to my other business, writes a manager every now and then. The house always will be a side line when it is run as such. It is not an automatic money maker, but an enterprise requiring intensive development, and unless one can give entire time to the project and make it pay for his entire time, it would be better to sell the house to someone who can make it pay before opposition gets in and forever kills its chances. Your house can be made to pay, but no house will show a real profit if it is allowed to run itself. Dig right down and you'll find pay dirt, but you cannot merely hire films and sell tickets. You must do something that will make people want to buy the tickets you have for sale, and the only thing that will do that is advertising, intelligent and ample advertising. Don't try to boom things by offering ten reels instead of five. Take the money you would spend on the second feature and put it into advertising, and you'll find you can sell five reels to even greater advantage than you can ten.

Don't Do Too Much.

A mid-west house sends in a full page advertisement announcing the opening of the fall season. First it announces the "banner week," with which the season will start off. Then it tells of a new deal for an augmented service. At least one of these engagements was a new deal. The page, set in an ornamental frame, is stuffed just as full of type as a hard working printer can fill it. It is so solid that it runs all together in a jumble, and few will read it down to the announcement of the new bookings. They will take it to refer to the opening week and let it go at that. In such an advertisement the emphasis should have been laid upon the plans for the season rather than for the single opening week. Start off by saying that new contracts ensure the showing of the well known brands. Tell then the stars that this program includes, and then run back to the opening for "Just as a sample of what this all means, look at this bill for the opening week," and follow with names and titles. The advertisement in question ran in two local papers. It is about 90 per cent. waste because it does not get the message over. The first half of the page tells absolutely nothing of importance. It is the horn blowing vein that no one cares much about. The message does not come until the lower half of the display is reached, and very few people are going to read that far down. Here is ideal copy for that page:

We have purchased the franchises for
Paramount
Artcraft
Goldwyn
Metro
The four firms with the famous stars.

Then set the names of the stars in twelve point, with four points of space between, tell why it costs a little more, and refer to the later advertisements for the weekly bills. Get the big idea that a page space is merely a three nines set in large type and you have it right. Just because you have a whole page of space do not get the idea that you have to try and get a bookful of words into the space. Don't say more than you would in a two column space. Just say it louder, that's all.

Really Helps.

In the Artcraft campaign book for Douglas Fairbanks in "The Man From Painted Post," Pete Schmid seems to think that perhaps it would help the exhibitor if he helped them to advertise the film to their patrons instead of his advertising the film to them. His press dope is capable of being printed in regular papers wtihout a sense of shame. It is interesting, but it is news copy and not a bunch of unusable words ending in "est." His stunts are few, but workable, except, perhaps, his suggestion that you build a float and put a cowgirl, mounted, on its top. It would probably take too much training for the horse and use up a couple of girls in the process, but the rest is practical and will work to goo effect. He offers a four piece mailing scheme that will work well on selected lists, and the layout of mat material is all that could be desired. The lithographic material includes two ones, two threes, two sixes and a twenty-four, with a window card, and the larger paper does not duplicate the smaller designs. It is not as flossy looking as some two to four color books, but it is business on every page.

Watch the Kids.

Did you ever follow your boys and watch how they distribute your material? We noticed three youngsters the other afternoon from a front window. The house stands back from the street about ten feet. One boy tried the latch, it did not seem to work, so he threw a circular into the yard and the wind blew it into the street before he had reached the next house. The second boy not only came to the house, but he spent a couple of minutes trying to force the bill under the bottom of a tight-fitting door. He was painstaking, but too slow to be efficient. A third boy came along, swung into the yard, slipped his bill through the letter flap to the storm porch and was on his way. The last boy covered his route because he had the time, covered it well and left a good impression where he was noticed. Don't merely give your bills to boys to distribute. Give them to the boys who will distribute them best.

Garfield's Pep.

The Garfield, Chicago, does not get out a very large program, but they put something on it. Here's a late one:

"PEPTIMIST"

The "GARFIELD" Theater is a Peptimist. What is a Peptimist? A Peptimist decides when others hesitate. Acts when others dream. Works when others wait. Succeeds when others fail.

In other words a peptimist is an optimist with pep. Something like that on the front page each week will do more for your program—and your business—than a bookful and a half of adjectives. Ever try it?

From Schenectady.

Lately we spoke of the program of the Cozy, Schenectady, N. Y., on which the editor ran his name and address. John P. Arthur, the editor, writes a chatty letter about conditions in the house, explaining that he is doing the work without charge to help a friend along, and the program mentioned is his only reward. The house is a 400 seat theater in the Odd Fellows hall. It was closed through the poor management of the last tenant, and Mr. Arthur, who is a member of the lodge, got a new tenant and is helping him along. The house draws from between 10,000 and 15,000, with opposition, and Mr. Arthur writes:

> I believe the show business is simply merchandising entertainment. I try to study our patrons and write the notices to appeal to their tastes rather than to mine. We pay $5.50 for 1,500 program, and distribution adds another dollar to this cost. We put one in each family. The program is not handled by the printer as I would like, at all times. My idea is eight point body, with the names of stars in black, and titles in 12 or 18 point display. This I believe brings out the points best. Schenectady has a working population. Of 100,000 residents 22,000 are employed by General Electric and some 10,000 by the American Locomotive works. Our patrons are mostly young; families with four and five children. They are attracted by the stars, when the stars have parts that suit. They like western plays and others that give plenty of action. They go to the theater to obtain relaxation from work. We cater to their demand, and have them standing up four nights a week. In addition to the program we have one 18 sheet billboard beside the theater, with six three sheets, lobby photos and one sheet "tonight" bills. I do not feature the five-reelers, but try to play up the entire program. They want seven and eight reels, and they know they are going to get that. I also try to give extra space to the dull days. They will come Friday and Saturday, so I feature the other days more strongly.

Advertising the entire show is something that too few do. Mr. Arthur tells just what it is that rounds out the show. He does not merely say that there is a two-reel comedy or a two-reel Keystone. He tells the brand and the title, and tries to give a hint of the subject. Another point we like is his endeavor to get the viewpoint of his public. This is where many copy writers fail. They are swayed by their own preferences rather than by their knowledge of what their patrons like. Personal preference counts for nothing in the conduct of a house. It does not matter whether or not the manager and the house staff approve the bill. It is what the patrons wish that pays the expense accounts, and it is worth while to appeal to the patron.

Student Tickets.

To help the matinee business and at the same time leave the house clear for adults in the evening, the Rowland and Clark theaters, Pittsburgh, have student tickets, which entitle school pupils to a reduced admission to the matinees. As a rule the children will come in the afternoon of their own choice, but the scheme is of value when they crowd the house evenings and keep out older patrons.

Special Weeks.

The Poli theater, Scranton, Pa., has begun the issue of a new house organ. It is a four page weekly called The Theater Goer, and is edited to give the amusement news. It is, in effect, a miniature theatrical weekly, with a majority of the house stories treated from a news viewpoint. The issue is exceptionally well done. The first number announces a series of special weeks in this text:

At various times during the coming season we will have special weeks; times when a concerted effort will be made to claim your attention and patronage. Just as the department store has its special sales the Poli will have its bargain days. Under the title of "Fall Festival," "Winter Carnival," "Blue Ribbon Week" and "Request Week" other cities have experienced great increases in business and in the spirit of friendship between theater management and the public. That's what we are after, we want you to say "There's always a good show at the Poli," and we are going to make one great effort to bring this about. Go along with the Poli crowd, you can't see a bigger or a better show in Scranton; it pays to be a Poli patron. And the best way to be a satisfied patrons is to buy tickets well in advance.

Any special drive will help business a lot. We think it was the late William Hammerstein who started the idea with an Old Home Week when he found a coming program consisted largely of old timers, but now the vaudeville circuits have numerous drive weeks. These cost no more than the regular bills, but permit an extra amount of advertising to be done, countenance ornate lobby displays, and put the house more emphatically upon the map. Try it some time. It is like an anniversary, only it permits of more frequent repetition.

A Continuous Scheme.

Elmer Tompkins, of the Opal theater, Hollister, Cal., has a variant of the general invitation scheme that offers some very advantageous angles. In the general invitation scheme one week is set apart during which time tickets made out for entire families or for two or more persons are honored. Mr. Tompkins uses the same idea, but he works it on a smaller scale and continuously. Each week he sends out a few cards reading:

Compliments of the Opal Theater.

Mr. .....

Yourself and entire family are cordially invited to attend the Opal theater free of charge any night during the week of .....to .....inclusive.

A list of pictures for the week is enclosed.

Select the night that appeals to your fancy and we are sure you will find the evening pleasantly spent.

Present this card at the door.

The card is white stock, printed in black, and is filled in from a list. One family in each precinct is selected each week to be the guests of the house. This gives the recipients a certain feeing of having been specially honored. It is a direct courtesy and not a grand drive, and this has a decided moral effect. The tickets are handsomely done, and this also helps, but we think that it would be even better were they all signed in ink by the management. It would give a more personal touch. Mr. Tompkins writes that regular patrons accept it as a tribute to their attendance, and that strangers are generally made into regular parons. Where you work from an alphabetical list it is best not to follow the regular order. If Mrs. Brown sees Mrs. Bennett with an invitation she feels it is B week, and Mrs. Simpson and Mrs. White are apt to feel that it will be a long wait before they are reached. Skip around the list and add the element of uncertainty.

In Miniature.

Someone, probably Philip Wright Whitcombe, prints in the London Triangle booklets this simple summing up of the exhibition end:

To make money: Get the right films and show them in the right way.

That's all there is to it, but it's no easy job.

There is a lot of sound business sense in those attractive Triangle booklets. Here are some extracts that are good enough to go on business postcards:

Have a theater policy:

Decide on a distinct tone for your theater. Keep to it. Make attendants, advertising, decorations all harmonize with it.

Luck is a matter of sound thinking and hard work.

There's just one thing better than having all your patrons say as they go out, "What a fine show." That better thing is to have them say, "We must come next week."

Those Triangle booklets are exceptionally good work from every angle. On the other side the Triangles are released in groups of eight, and each book gives two pages to a subject, giving program and advertising lines, talking points and the story with specimens of cut material available. It is all condensed, but condensed so intelligently that the average house can find all its needs for good advertising in the limited space.

How About It?

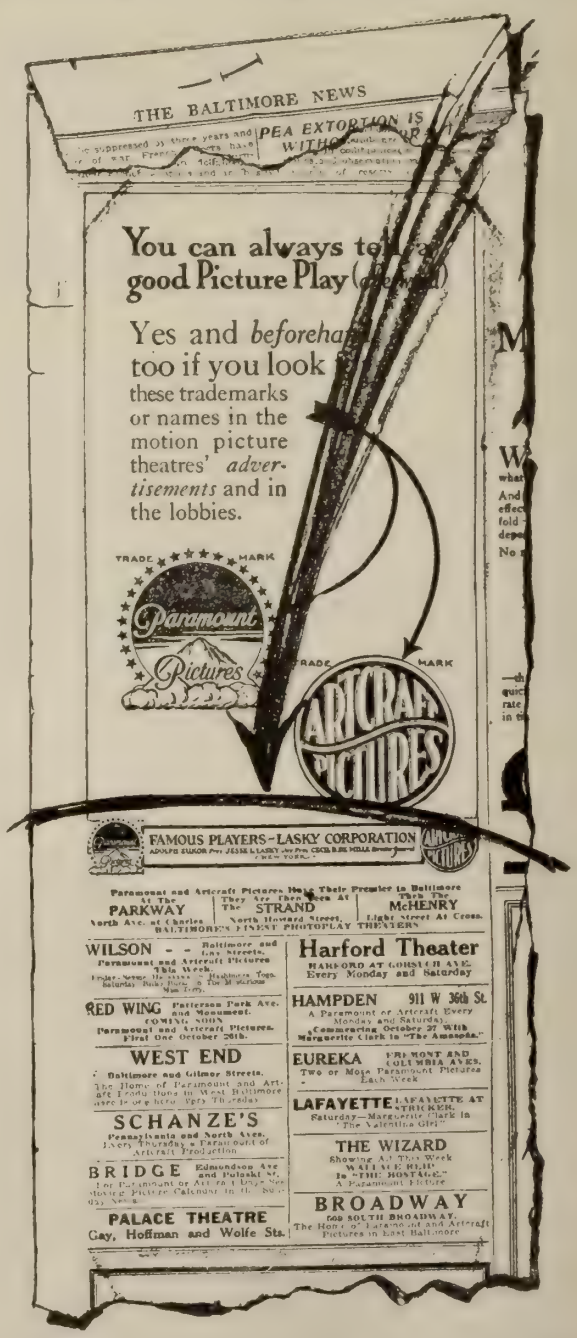
One of the good friends of the department—who gets a bit peevish now and then—thinks that we are not using enough reproductions. It seems to us that the point is not well taken. There is no use reproducing advertising material merely to have a certain number of cuts or to get out of writing a certain amount of material. Advertisements are reproduced when they will help others to get the idea better than we can tell it in type. They are shown in miniature to suggest to Exhibitors and printers new forms, new layouts or even new type faces, but we do not try to have a certain number of cuts each week because we are not trying to run an illustrated weekly. What do *you* think about it?

The Right Idea.

H. A. Chenoweth has the right idea of swinging serials. For the Majestic, Thompsonville, Conn., one of the Goldstein Brothers houses he gets out a special throwaway each week for the current instalment of the serial he is running. He does not concentrate his efforts on the first chapter and then looks to the serial to carry itself. He keeps on advertising each instalment as it comes along. Some managers seem to feel that only those who have seen the early chapters will come again, and that these will come anyhow. This is not the right idea. Keep on working right up to the finish. In passing, Mr. Chenoweth is getting much better work out of his printer than he has been doing. Evidently he has been educating the man of types in the art of setting amusement printing, for now he gets a sightly job, with a lot of text on the bill, yet so displayed that the big lines stand out and reach the hurried reader. He is running five serial or series stories. Evidently they pay in his territory.

Hooking to Paramount.

It is a simple matter enough to mention a national advertising campaign in your house advertising, but it is even better to pull the physical advertising over to you. Where the Paramount-Artcraft newspaper work is used in your town most papers are arranging to carry



house advertising with it. If your local sheets do not, it will not require much coaxing to get them to tag your advertising on, after the manner shown in this reproduction from a Baltimore paper. This is taken from a cut supplied by Paramount-Artcraft. But if you are in a smaller town, do it for yourself. Cut out the advertising from the advertisement of the nearby city paper and run it as a part of your own advertising. Don't merely trust to Paramount or Artcraft

trademark cuts. Show that the big town papers are lavishly advertising the very brands you have to offer. This P-A stunt is supposed to help all Exhibitors, and it does, but it will help most those who help themselves most. Your patron will see the P-A announcements in the big dailies and the periodicals, but if your town is so small that there is no local P-A advertising, don't trust to the fact that your own patrons will see the advertising and connect it with your house. Reproduce the advertising in miniature at your own expense and point out that you have precisely the same thing in your own town. Let your patron see your ad and Paramount in the same space or you are losing your full share of the big appropriation. Make them think of you and Paramount *at the same time* to get the full effect.

Brave Manager.

Poli's theater, Scranton, Pa., in its snappy house organ, announces a dress up contest for the kiddies. The best dressed and happiest looking boy and girl receive $5 each. The audience determines the decision by the applause, but it is going to be difficult to convince most of the losers that there is nothing wrong with the managerial ears.

Holds the Record.

The Grand, Fairbault, Minn., seems to hold the postcard record with nineteen titles on one postcard, calendar form, and also includes a time table, a price list and a greeting that is worth copying. It reads:

"THINGS TO REMEMBER"

Don't throw this away—Keep it handy—It gives you just the information you desire—A complete list of attractions to be presented at your favorite theater

THE GRAND

During the Month of October

And remember that with the postage going up drop (local) letters are still the old rates, making postcards more valuable than ever, but necessitating a sharp watch over the out-of-town names, if you use any.

Used At Last.

We know one house that has found a use for the reams of press junk sent out by some companies in the idea that the more they write the more they serve. The house in question has a rather heavy program, and used the press sheets for wrappers. We knew there must be something for which this by-weight press stuff could be used.

Special Attraction

C. H. Douglas, of the Elite, Merced, Calif., in sending out his September program announces by means of a blotter a series of color process pictures not yet shown in the larger cities as the process is the invention of his brother, L. F. Douglas. It is not often the small town can offer a really exclusive feature.

Is It?

We'll bet that A. L. Middleton, of the Queen, DeQueen, Ark., thinks he sent us in a program calendar for October, but is it? It is a sheet 9 by 11 inches, with squares 1¼ inches for each day, an average of six line of type to the space and tiny six point figure that does not look more than a four point, serving as the calendar figure. It is a libel on an honored institution to call it a calendar, and it is of no particular use as a calendar nor even a calendar program, for you have to use a magnifying glass to read the date. He has done so much so well that he has a couple of slips coming to him, but next calendar should have not smaller than an eighteen point figure if it is to be of service either to the house or to the recipient, for the essence of the calendar idea is that the patron receiving it hangs it up because it is of some use to him, and it can be of no use when the dates (!) look more like fly speaks. We have reproduced a lot of good examples, one on August 4, with overprinted dates, and there is another on page 150 of Picture Theater Advertising. We have printed a lot more from time to time. The thing to do is to clip and file the idea against the time you *may* want to use it. Don't take it for granted that you never will need it. You never can tell. We know one man who is really using his advertising space for the first time in six years; he never thought he was going to need to, but opposition has brought a change. This calendar is a bit large at best. Get something they will want to hang up. A five by seven is plenty large enough for a single month. Get something that a neat housewife will be willing to give wall space to. Figure that wall space as something you must pay for in utility.

Uses Cartoons.

O. D. Cloakey, of the Allen, Calgary, Alberta, sends in some reproductions of cartoons he uses. One of these is a cartoon for Down to Earth, showing Fairbanks falling out of an aeroplane toward the earth, a cross showing the location of the Allen, where he will land. The cartoon is treated precisely as a straight cartoon, and presumably is offered as a paper feature and not an advertisement, though the top caption is, "At Allen today and tomorrow." Mr. Cloakey wants to know what we think of this style of advertisement. The further one can get away from the regulation newspaper advertisement the better the advertisement and the stronger its pull. This cartoon makes the advertisement a news feature, and will do the house more good than a half page of display. It is good enough to pass as a cartoon, and differs from the others only in that it advertises a current production, and the fact is accepted by the reader as merely adding to the timeliness of the idea. If the drawing is good enough to stand comparison with the paper's other cartoon material, it ranks as pure reading matter. Just to show he can, Mr. Cloakey sends in a good three twelves. Another scheme he sends in is apt to get him into trouble since it deals with a lottery, a mild one to be sure, but not permissible down here.

Getting the Paper.

Essanay press department sends out a service slip in which it tells of an exhibitor who hogged the press work in the local sheets, though his space was generally less than that taken by his competitors. It explains:

> He made arrangements to furnish at least two or three exclusive news stories of the motion picture industry to them each week. Of course the stories were rewritten from the trade journals and furnished with a news lead for the photoplay columns. Stunts of all sorts are carried out with the assistance of the reporters because he never tries to slip anything over on the papers, and they enjoy arousing curiosity over his stunts, as well as he does. Every effort is put forth to have unusual happenings phoned in to the theater. By listening and keeping a close watch he is thus enabled to turn over to the paper news items which they would otherwise overlook. All line parties, benefits and other social events which occur at the theater are brought to the attention of the papers. To sum it all up this exhibitor conducts a small news service in connection with his theater for the sole benefit of the newspapers, and in return he receives more publicity than all his competitors together. He has been in this town for several years, whereas very few opposition houses stay under the same management for more than a year. Q. E. D.—It must be that he is right.

All of this is exact, and it is all on page 73 of Picture Theater Advertising, which may have been where the Exhibitor quoted got the idea. Pay for your press work in kind, and you'll get all you want of it. Have some news about things other than your theater when the reporter calls, and he will pay you just as you pay him. What you get from the city editor and reporters is of infinitely more value than what the advertising manager gives you. Get the good will of the staff and do not trust to the pull you may have with the advertising manager. And don't wait until you need the stuff. Begin now and have the men in line for you when you do need them.

It Pays to Advertise.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, is one of the regular advertising hustlers, and he has put this Swanson and Nolan house to the fore. As a result he is going to have a nice new theater, as already told in our news columns, and it looks as though it would be a regular house. It is going to be good enough to be used for real vaudeville, breaking the jump between Denver and Salt Lake City, with pictures six days a week. It pays to hustle and keep hustling.

Too Crowded.

The Dixwell theater, New Haven, Conn., sends in some one sheets used for the weekly program. They are far too full of type. On the entire bill there is not a half inch space between letters, mostly one, two and two and a half inch letters, all block letters—straight poster type. Probably the local printer cannot offer much variety in wood type, but he surely has more of the smaller sizes, and it would pay to reduce the size of the type used for the star or the title (whichever is the less important) in order to get a little white space with which to throw up the display. As it stands it is all so solid that the eye gets nothing at a first glance. The would-be reader has to stop and read slowly, and street paper should be so planned that he who runs may read, even if he is running rapidly. It would pay better to pick two or three of the features and advertise those properly. It would pay better to boom two than to play up three. The small house cards, 3 by 5½ inches, are similarly crowded, but through the use of types of varying size a display is had. It pays better to advertise one thing well than to advertise many titles without attracting attention to any of them, and this is more important in street paper than in hand matter and house stuff.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Lights on Leaders.

DR. F. W. HAHN contributes an interesting side light on leaders. Of course where the cutter knows it all and the free lance must be a darned fool just because he does happen to be a free lance, leaders do not worry us much, but just the same it pays to study leaders now against the time to come. Dr. Hahn writes:

> Much has been said regarding the value and effect of leaders, but I think you will agree with me when I say that the following two are peculiar.
>
> We have the name of having one of the finest little play houses in this part of the country, or any other country as far as that is concerned, and the manager favors us with some of the best pictures he can get. Not long since we witnessed a picture in which it seemed necessary to carry a leader which read something like this: Leader—The Market Rallied and You've Cleaned Up.
>
> As it was flashed on the screen the V was taken for an R by at least one-half of the people in that theater, so you can note the difference of the financial standing of the hero at the end of the story.
>
> The second incident was something like this: After putting on one largest and most patriotic celebration this part of the country has ever witnessed we were treated to an open air picture entertainment. To fit the occasion it was a patriotic story. As the story ran along it became necessary that an actress should lose her position. The producers of the story thought the best way to bring this about was to close the theater in which she was playing, consequently a leader was displayed, which read something like this:
>
> Leader—After Tonight This Theater Will be Closed on Account of Martial Law, Etc.
>
> The following Saturday evening myself and others were sitting across the street from our theater waiting for the play house to open. Along comes a farmer with whom I was well acquainted, who stopped and joined us in the topics of the day (which, of course, was war). About this time the lights of the theater across the street flashed, and the playhouse was open. The farmer remarked he did not think we would have any shows for a while. I asked why he thought that. He said he thought the management announced it the evening of the 4th that this theater would close, etc. After some explaining on his part it was clear that the above leader was responsible for the mixup.

That second example is suggestive of the inexperienced theatergoer who went home after the first act because the program said two months elapsed between acts I and II, but where the screen is used to make house announcements the error is perhaps natural.

Variety.

Cultivate variety in your plots. It is not well to get a reputation for being good at one particular type of story. So long as your specialty is in demand you may make a clean-up, but no one type of story is apt to remain in demand, and when you try to turn your hand to something else there is the feeling that you are good only at your specialty no matter how clever your other stories may be. Probably if George Randolph Chester should write a sweet little love story no one would care for it, because he is identified with another type of tale. You may never be a Chester and yet get a reputation as a specialist that you cannot later on shake off. Begin at the beginning to be varied.

Books on Technique.

The first book on the technique of photoplay writing is the spelling book, and the second is the English grammar. Without these you cannot hope to succeed, and a dictionary and a thesaurus should be on your desk for so long as you work at writing. It is all very well for the fake schools to advertise that you do not have to possess an education. Education is absolutely necessary; not a college education, but a working knowledge of the English language. No editor will regard seriously a badly misspelled script, for he knows that the illiterate cannot think. He will pass over poor grammar, but the story will have to pass close scrutiny to be found acceptable, because the proper use of words is a sign of a familiarity with words, and you must be able to handle words if you would think. The thesaurus comes in to give variety to your expression, for the repeated use of a single word in the same or adjoining sentences will tire the reader and lessen his respect for the story. Even some well schooled persons will habitually make the wrong use of certain words, yet no editor can be expected to share the emotion when he reads that "Laura's death greatly effects John." Watch carefully your use of words, and do not be ashamed to go to the dictionary for a definition when you are not positive.

Spare Us.

We do not mind telling that most companies will accept the synopsis only, or that all scripts must be typewritten, but we do wish that fewer of these requests for information were prefaced by the statement that the writer reads this department regularly and profits by the instruction contained herein.

Getting Back.

During the past year one photoplay writer had to drop her play work to meet some unusual demands on the part of her family. Sickness and other distractions wore her down, and at the end of her worries she found herself completely out of trim. Ideas would not come, and she did not like staring at the machine, so she took a course in business college. It was a complete rest, and now she is in harness again. Most writers get into a slump now and then and find it necessary to work their way out. Almost any change of work will prove a rest and rouse the mental efforts again. Slumps due to a change of work are particularly hard to handle. Most writers run under momentum, once they start work, and when work is stopped they must again get up their momentum before they can work to their full capacity just as a steam engine must first heat the water in its boiler before it can develop the steam to run the machinery.

Acceptance.

That story is the most interesting that requires the minimum of mental effort. This does not mean that the wholly obvious story is the most readilly acceptable, for there must be present the element of novelty, but having this novelty the story is acceptable in exact proportion to its plausibility. If the spectator has to spend part of his mental effort finding a reason for things or a reason for excusing things then the full mental effort cannot be given to the enjoyment of the play. If aJne leaves home because her husband blacked her eye, then we can understand her leaving home, but if the good old suitcase is packed with no reason at all the spectator gives half his interest to the further adventures of Jane, and the other half to wondering why she left home, and "because" is no reason whatever. Make plain your reasons for actions, and the actions will be of interest, but you cannot interest if at the same time you confuse.

Putting It Down.

Lately a purchaser of Technique of the Photoplay sent in a list of half a dozen typographical errors. For example in the fifth line from the top of page 214 is the phrase "mean of means." Of course "man of mean" is meant, yet two proofreaders and this writer all made the mental correction and passed over the error. The real meaning here is obvious, but perhaps your synopsis contains similar lapses that may change the entire sense of the paragraph, and each time you read it over you mentally supply the lapse. You can do it, but the editor cannot, so make certain that your idea is all on paper before you send out your synopses.

And by the way, if you have noted any errors in the third edition we will appreciate it if you will send in your notes.

Don't.

Only motorboats get ahead by kicking.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Har-r-r-r-umph. Um, Jesso? Jesso!

Kaufman Specials, Memphis, Tennessee, by their president, Albert Kaufman, submits the following:

> We enclose herewith a number of sections taken from one of our western films, which has developed what the writer believes to be film sweat. My experience has been that once this appears the emulsion on the entire reel eventually gets into this state, even though when discovered we eliminate every part showing the fault. We believe that if there is any remedy for this condition you know it, and your help will certainly be appreciated.

I submitted the samples to the Eastman Kodak Company, Cinematograph Film Department, and have before me their reply, as follows:

> We have given the sample of film submitted a very careful examination, and would say in the first place that films are frequently not given sufficient attention in the matter of fixing and washing. The brittleness of the sample, the solubility of the gelatine coating in water, the excessive acidity of the aqueous extract and the bleached out appearance of the silver image are due to the liberation of nitrous acid from the film support during decomposition, which, in turn, was probably influenced by the presence of a non-volatile acid, probably citric acid, in the dyes used in tinting.

Har-r-r-r-rumph. Um, jesso, jesso! I surmised as much, though not quite sure about the aqueous, etc. I take it that all this means, when placed in language we poor non-chemical mortals can comprehend, that the film was not thoroughly washed after development and that this serious neglect was ably supported by the use of impure dyes used in tinting. Yes, that's it, all right. We appreciate the help the Eastman Company very kindly gave, but the writer of the above letter should remember, in dealing with matters of this kind, that it is not so easy to be sure one understands what he means if that one does not very well understand the terms he uses. Had it not been for his first remark about carelessness in fixing and washing I would have been entirely at loss as to his meaning, except for the dye end of it. The samples of film had large splotches on its surface, which looked as though the image had faded out. Removing the parts first showing the defect would have no effect whatever as to its attacking other parts of the film, since the trouble is inherent in the film itself, or in the photographic emulsion, at least. There is no possible remedy for films thus attacked. They should, I think, be returned to the manufacturer, with claim for refund, since the fault unquestionably lies with the the manufacturer and none other.

One Progressive Anyhow.

Kansas City, Missouri, orders the two question booklets and says:

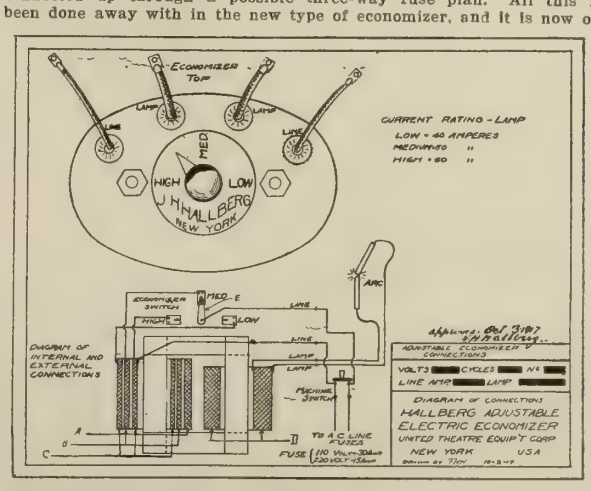
> I have been a constant reader of the World for ten years past. Have always praised the paper and boosted it wherever I could. Am always anxious for the next copy to appear. I am a member of local union 170, I. A. T. S. E. and M. P. M. O.

Glad to know that 170 has at least one progressive in its ranks. My own experience of that local led me to doubt even that. I trust the time will come, however, when the Kansas City men will wake up and that I will be able to say good things about them and their organization, instead of being obliged to doubt the benefit of the existence of the local and the progressiveness of its members. And the awakening will come, too, even as it has come in other cities where the men and the organization have been made to suffer through misleadership. And when that time arrives this department stands ready to aid and help in any possible way, even as it has always stood ready to help and to aid. It is to help that these lines are written. It is a poor friend who stands silent, through fear of a possible fight, when, by speaking out he can assist in righting those things which are wrong. And the principle wrong thing in the Kansas City union, or the principal wrong thing I have knowledge of, is that it seeks financial advancement for its members without making adequate effort to make its members high class projectionists. And this is a wrong (I almost said crime) against the manager, the operator himself, the manufacturer, the exchange, the artist and the moving picture industry. Proof that Kansas City men are not (as a general proposition) anything even faintly approaching high class projectionists is found in the screen results. I have viewed the work in her representative houses and know whereof I speak.

Hallberg's New Type D. C. to A. C. Economizer.

J. H. Hallberg has recently improved the Hallberg a. c. economizer by the addition of an adjustment switch, and has also placed on the market a twin motor-generator set.

In the old style economizer, in order to change from low to intermediate or high amperage, or vice versa, it was necessary to change a wire connection, or at least change the position of a fuse, if it was connected up through a possible three-way fuse plan. All this has been done away with in the new type of economizer, and it is now only



necessary for the operator to turn a knob in order to obtain any desired amperage within the range of the instrument. As will be seen in the drawing, the top now puts forth only four leads, the two outside ones connecting to the line and the two inner ones to the lamp. In the lower half of the drawing we have a sectional view, the same as though we cut the economizer in half from top to bottom, except that the switch and contacts are standing on edge, instead of laying flat on top of the coils. A, B, C represent the three primary coil windings and D the secondary coil and E the switch blade. As will be seen, when switch blade E is on contact marked "low," all three of the primary coils are "cut in," thus reducing secondary amperage to its lowest value, since then the primary amperage flow is reduced to its minimum, and since secondary wattage must always equal primary wattage, less comparatively slight internal losses inherent in every transformer. When we switch blade E to contact marked "high," two coils are cut out, the choking effect of the primary being thus reduced and more primary amperage allowed to flow (primary voltage remaining constant), hence secondary amperage is correspondingly increased. On medium we will have two primary coils, working with corresponding intermediary secondary effect in current flow. I have set this forth at length since this diagram is the first we have published showing the primary coils divided into three separate sections. The building of the coil in three sections allows of excellent ventilation. After the coils and cores are assembled they are placed in a tank containing liquid insulatng compound, the same, beng in a vacuum, draws out all air and allows of the compound entering every crevice, thus making a very perfect job of insulation. After removal from the bath it is baked in an oven at high temperature.

The Hallberg a. c. economizer depends for its constant current regulation upon the magnetic leakage between primary and secondary coils. Mr. Hallberg claims the Hallberg a. c. economizer to be peculiarly adapted for connecting in parallel (multiple), a condition very desirable, so that an ample range of amperage may be available at the arc for varying conditions. With two economizers in multiple it is possible

to get a wide variation, as, for instance (taking the delivery of one economizer at 40, 50 and 60), 10 plus 40, 40 plus 50, 40 plus 60, 50 plus 50, 50 plus 60 and 60 plus 60. In other words a possible amperage varying from 40 to 120, in pretty nearly ten ampere steps. Two economizers in multiple is an installation to be recommended if a. c. is to be used at the arc. The Hallberg is the oldest economizer on the market and has always had the endorsement of this department, subject to the fact that we do not recommend a. c. for projection purposes.

Forty-three to the Army.

In a letter from Joseph Armstrong, president Local Union 110, Chicago, occurs the following:

> Your visit to Chicago added considerably to the cause of perfect projection. All managers you visited and made suggestions to have carried them out to the benefit of all concerned. Local 110 has thus far contributed forty-three of her boys to the army, and represent some of our finest.

Brother Armstrong enclosed the new wage scale which is now in force. It is printed in neat booklet form, vest pocket size, and its front cover bears the following legend: "Income, Effective October First, Nineteen Seventeen, for Scientific Projection Engineers, Local No. 110.

And now brothers of 110 it is very much up to you. You have by that act declared yourselves to be high class projectionists. MAKE GOOD! MAKE GOOD! MAKE GOOD! I'm a member of 110 myself, and if you don't I'll come to Chicago and roast the living jim-crow tar out of you. But I know you will. You have a splendid leadership now. Go to it, boys, and make GOOD!

Incidentally the local has done another big thing. It has instituted a complaint system which looks mighty good to this editor. Slips like the following are printed and supplied the operator. The by-laws provide that the union will pay for any film destroyed by fire while the projection equipment is in charge of a member of Local 110, at the rate of 4, 3, 2 and 1 cent per foot, according to age of film, same to be based on release date. But this is made subject to the equipment having been examined and approved by the proper union official and that repairs necessary to keep same in first-class condition be supplied. Armstrong did not specify how the complaint slip is used, but presumably when friend manager does not supply needed repairs the operator reports the matter to the union office, whereupon a properly checked slip is sent the management of the theater. This is good. It gives the local a record of condition of equipment its members work with and prevents the employer from blaming poor results due to bad condition of equipment to the operator, as is all too often done. It affords the operator proper protection and certainly works no hardship on the theater management.

COMPLAINT SLIP

SCIENTIFIC
PROJECTION ENGINEERS
Local Number 110
I. A. T. S. E. of U. S. and C.

You are notified that the following parts are defective. All damages and fires occuring in your theater will be entirely due to these defects and we hold you responsible until you makes the necessary repairs.

Sprockets, Upper	Film Trap Door Holder
Sprockets, Lower	Film Trap Door
Tracks	Film Trap Door Lug
Aperture Plate	Film Trap Shoes
Fire Rollers	Guide Roller Spring
Film Trap, Heat Shield	Aperture Plate Retaining Screws
Magazines	Carbon Feed Gear
Pulleys	Carbon Feed Gear Pin
Motors	Carbon Feed Gear Shaft
Rewind	Lamp Adjusting Bracket Plate Pin
Gate	Lamp Adjusting Bracket Plate
Automatic Shutter	Lamp Support Tube Slip Rod
Shutter	Top Carbon, Feed Rack Bracket
Idlers	Lower Carbon Feed
Carbon Arms	Collar
Lamp House	Lens Concave
Shutter Screws	Lens Convex
Stereo	Double Concave
Stereo Slide Rack	Double Convex
Intermittent	Belling
Sprocket Stripper	Fuses
Film Trap Bushing	

REMARKS:

TOM MALOY, Business Mgr. JOE P. ARMSTRONG, President.

From Halifax.

Halifax Local Union 497, I. A. T. S. E., by its corresponding secretary, Alex A. MacDonall, writes as follows concerning our recent visit to that city:

> We certainly enjoyed and I hope benefited by your visit to this city last September. You took the boys just a little by surprise, as you were not expected to visit the operating rooms until Wednesday afternoon. This letter is to thank you and the Moving Picture World for the benefit of having heard your interesting and instructive, though far too short lecture to Halifax managers and operators. I believe that producers, theater managers, operators and the moving picture industry as a whole owes to you and to the Moving Picture World a debt that it can never repay. For when all is said and done, what would moving pictures be without excellence in projection? In closing, let me again, on behalf of Local Union 497, thank both yourself and the Moving Picture World for having given us the benefit of your presence and lecture.

It is gratifying to know that Halifax is pleased with my humble efforts. It was a pleasure to be with you, and the pleasure is doubled if my visit was productive of good to the industry and to the men of Halifax, both managers and operators. Some day let us hope I may again be permitted to be with you, but first you must remove Mt. Uniack, or else calm down its bumps by about 700 per cent.

The Operator and His Wage.

It has been brought to my attention that the President of the National Exhibitors' League has said to individuals and has intimated in one or more speeches made before bodies of exhibitors, that the writer is responsible for wage increase demands which have been made by operators in many sections of the country and for the strikes which have in a few instances been called in the enforcement of the demands.

It is scarcely necessary to make reply to so utterly absurd not to say ridiculous charge. I believe exhibitors as a body are too intelligent and too well posted to be misled by such foolishness, and that only here and there are individuals who need to have the facts set forth clearly in order to understand. It is for the sake of these few that I dignify the league president's statements by making answer.

In the first place, for at least a year past I have addressed only one operators' meeting to which friend exhibitor has not been invited to be present; except for this one there has been at least a sprinkling of exhibitors or managers present at every meeting. It is also a fact that hundreds of individual exhibitors who have been present have both publicly and privately complimented me on the work I was and still am doing. Moreover, some large exhibitors' leagues, Cincinnati for instance, have addressed letters highly commending my work to the Moving Picture World. All this does not look as though they thought I was engaged in work detrimental to their interests, does it? Every single act of mine which might lead to such a thing as the league president charges has been done in the broad open light of day. I have never in any instance gotten the operator into a meeting behind closed doors and made an attack on the league, its president or on the exhibitor. Can the league president say as much for himself with regard to the operators' union, other exhibitor organizations and the writer?

It is quite true that I have insisted on better remuneration for operators, and I fully intend continuing so to do, at least for the present, because I fully believe the best interest of the moving picture industry denands that course, and I would be false to my trust if I did not. The fact that some short-sighted exhibitors cannot see this is no proof that it is not true. They can see only the few pitiful dollars "saved" (?) in operators' salaries, entirely losing sight of the fact that each one of those saved dollars may, and usually does in the long run, lose them two at the box office. This type of exhibitor is unable to look into the future. All he can see is the unquestioned fact that there will be little or no immediate benefit to him through a raise in his operator's wage. He is the type who jams the film through in eight minutes in order to get the immediate nickel on the sidewalk, regardless of effect on the future. That he is honest in his mistaken views we will not question, but he is, nevertheless, a drawback and a drag on the wheels of progress.

But aside from all that, let us for the moment examine into this operator salary, or wage matter, in the cold light of reason.

It is a generally admitted fact that the cost of living has soared to the skies during the past two years. There are many who will tell you actual living cost has advanced one hundred per cent. during that period of time, and few, if any, will deny that it has moved up fifty per cent. Will any one even hint, much less say that at the two-years-ago cost of living the moving picture machine operator had any larger wage than would enable him and his family to live in very common decency? Answer me that question, President Ochs, without mental contortions or sidestepping, and without extraneous verbal philanderings designed to befog the matter, as an octupus inks the water to hide his real position. And if even you are literally compelled to admit that under the old conditions the operator was not receiving more than would enable himself and his family to live up to the standard of decent citizenship established in this country, in God's name WHAT DID YOU EXPECT HE WAS GOING TO DO WHEN HIS LIVING COST WAS DOUBLED, OR VERY NEAR IT? Did he need Richardson, or any one else, to cause him to demand remuneration sufficient to enable him to meet at least some of the increased cost of living? Considering the fact that the exhibitor is paying many stars hundreds of dollars per week, directors hundreds of dollars a week, do you think that operators, who reproduce the work of these artists on the screen, are overpaid, even were their new demands (where new ones have been made) granted?

Coming down to facts, however, I desire to myself make a "charge," and that is that insofar as concerns the matter in hand, President Ochs has been making statements which are in no particular true, and what is more, he very well knows they are not true.

The Right Spirit.

B. L. Mellinger, Reading, Pennsylvania, orders both question booklets and says:

> Am an apprentice member of Reading Local Union No. 97, but holding down a regular job just now, as we are short of men. Manager is satisfied with my work but there is always room

for improvement, so don't forget the booklets; also you may expect an order for a handbook shortly, as I want to learn all I can.

That is the right spirit and the brother will, in the fullness of time, if he sticks to his present determination to not be satisfied with half knowledge, be a credit to No. 97. The booklets, let me say for the benefit of all, are merely designed as a GUIDE TO INTELLIGENT STUDY. They are in no sense a text book but are intended merely to point out those lines of study it is desirable that the operator should follow. It is not designed that he shall necessarily begin at their beginning—question number one. The student will do well to select those things for first study which seem to be of most urgent need to him.

Too Much Tinting.

C. F. Givan, Sussex, New Brunswick, believes titles are in many instances too heavily tinted. He sets his views forth thusly:

> Will you allow me a few lines to set forth a subject which has long been on my mind and one which I do not remember having even seen discussed before. I refer to the custom followed by many, and among them some of the best producers in the business of tinting their titles and readers to such a deep tone that they are almost, and sometimes quite, illegible from the rear rows of seats. One of the greatest difficulties the exhibitor has to contend with is the old complaint, "The pictures hurt my eyes," which prejudices many and keep them from at least anything like a regular attendance at picture theaters. In the face of this why persist in doing the only thing which really does hurt their eyes (Can't agree with you on the "only" part of it.—Ed.). What valid excuse can there be for a lengthy title or reader made almost opaque through tinting and very often chased through an over-speeded projector? What real improvement does or can the tinted title have as against plain white on black with sufficient footage to allow of its being comfortably read from all sections of the auditorium? And in speaking of "sufficient footage" let it be noted in passing that we are not all such lightning readers that we can grasp the meaning of a one-hundred-word reader while three feet of film is raced through at one hundred feet to the minute! Lengthy readers are difficult to read under any conditions, so why purposely and unnecessarily make them more difficult? I have been in the picture business for many years and my experience is that properly projected pictures are no more injurious to the eye than is a painting on the wall. By "proper projection" I mean steadiness of picture on the screen, absence of flicker, normal speed and ample illumination. I would like to know the views of other managers on this subject.

Your remarks concerning eye strain are correct, as far as they go, but there is another item which makes for heavy eye strain and that is improper auditorium illumination. I have frequently noticed a reader (sub-title) of ten words which seemed to be fifteen feet long, while near it was a reader filled with matter and not one inch longer than the ten worder. Such work is purely stupid. It does not show ordinary intelligence on the part of whoever is responsible. As to tinting of readers, why I am not so familiar with that, but would be glad to hear from others as to their views on that matter.

Advice Wanted.

A certain Florida theater manager, who asks that his name be suppressed, seeks advice as follows:

> As a layman, so far as regards the projection end of the game, I begin to realize that that end is of great importance to the box office. I have therefore taken courage to find out what you consider the best arrangement for my individual case. My projector is an Edison Exhibition Model D. Current is 60-cycle, 110-volt. We use a Fort Wayne Compensarc on its third step, type A, Form 4. At present am using 6½ arc condenser, with a 9-inch lens in front. Projections lens is a B. & L. 7¼ E. F., diameter 1.5 inches, this being inside measurement of end next aperture. Distance of projection is 87 feet; picture 11 feet 7 inches, not including two inches of picture which laps over on black border of screen.
>
> Now I know things art not right, as picture is not bright enough and arc is too far from lens. What condenser lenses would be correct? What diameter projection lens would be correct? How far from film should front condenser be? As you know, it is impossible to get condenser lenses closer than about ¾ of an inch in the Model D Edison. In fact, there is no adjustment at all possible. I well know you will consider this description rather vague as I have no instruments with which to measure amperage or voltage, therefore cannot give that data.

On the contrary, friend Manager, aside from an accurate amperage reading and projection lens b. f., your data is quite complete. But unfortunately a reasonably accurate amperage reading is absolutely essential to an intelligent answer to your condenser problem, since the chart published on page 1768, March 17 issue, is based entirely on amperage, and that chart represents the best condenser data we have to date. Also, if I attempt to apply the table on page 141 of the handbook, I fail, for you did not send the back focus of the projections lens and that is essential to the proper application of the table. I shall therefore assume an amperage of 60, the current being a. c., of course. Applying the chart above named we find that you should have two 6½ plano convex condensers, with 19½ inches from center of condenser combination to film, or one 7½ meniscus and one 7½ bi-convex lens, with 22 inches from center of condenser combination to film. But this is based on two things, viz.: 60 amperes and the condenser lenses placed within 1-16 of an inch of each other. Without these two things the whole thing fails, nor can I give you intelligent advice until amperage is known and condensers mounted as above. You also understand this is for a. c. at the arc. With D. C. at the arc it would be a very different proposition. With your condensers three-quarters of an inch apart their E. F. is entirely different from that of the normal space of one-sixteenth of an inch, upon which all charts and tables are founded. It would be impractical to formulate charts and tables for different spacings of condenser lenses. It would require a good-sized book to contain them. As to lens diameter, why it is entirely safe to say that you will gain light by having a larger diameter, though, inasmuch as you have a long focal length lens and cannot hope to reach the dissolving point of the light ray with the revolving shutter, you will lose a portion of the gain through necessarily increased shutter blade width, always supposing you now have your shutter blade cut down to the minimum permissible under the local condition. What you really need is a three-combination projections lens, which brings the rear combination back comparatively close to the aperture. Such a lens will be on the market within sixty, or at most ninety days, in quantity. I would advise the purchase of a pair of them. If you send this department the money we will have one sent you on approval, holding the money until either your O. K. is received or you return the lens, charges prepaid, in perfect condition. This is offered merely as an accomodation to you. The lenses will be advertised in due time, I suppose. They are not yet available, as the manufacturing equipment is but now being put into place. This department has tested the lenses and approved them. They have no large value except where local conditions compel the use of long focal length objectives. Don't know their price.

Transformer Connections.

R. W. Pope, Nasbrouck Heights, New Jersey, desires the following made clear:

> For the second time I am writing. In my first I merely made a suggestion. This time I would like to ask what would be the result of connecting up two Hallberg Economizers, which now give fifty amperes to a fifty ampere arc? The line pressure is 110. Would it not give approximately twenty-five volts and 100 amperes? If so, would a 25 to 30 volt incandescent lamp burn all right on the line?

You have gotten your idea of a series connection short circuited with your understanding of what a multiple connection does, and the whole thing connected to the wrong kind of voltmeter. Outside of that you are all right.

A series connection increases voltage, my brother, and correspondingly decreases amperage. A multiple connection of two Hallberg economizers, each of which normally deliver fifty amperes to a fifty-volt arc, would supply about 100 amperes. Theoretically the voltage would be the same, but in practice it would not, this being due to the necessary difference in voltage of a 50 and 100 amphere projection arc. Frankly, I don't know what the resultant arc voltage would be. It would not even approach 25, however. And anyhow an incandescent could not be used on any such combination. For an incandescent you would have to have a transformer delivering the requirde amperage at the required voltage—in other words, a transformer designed for the work. You cannot use your Hallberg economizers at all for that purpose.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

Buy it Today $4 the Copy Postpaid.

Your bookseller can supply you, or the nearest "Moving Picture World" office will promptly fill your orders.

Richardson's Motion Picture Handbook

For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave. New York City | Wright and Callender Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

An American Cameraman at the Front.

PELL MITCHELL, editor of the Gaumont-Mutual Weekly, has sent us an interesting letter from one of his former staff, Leon H. Caverly, who writes that he is now "somewhere in France, turning the crank on real warfare." Mr. Caverly now has the rank of sergeant.

Though Mr. Caverly starts his letter by stating that—

"The strict censorship in time of war prevents my sending you any photographs to illustrate where we are, or what we are doing, you may be sure that it is all very interesting"—there is so much practical advice in Mr. Caverly's letter which will be of value to motion picture photographers who have volunteered their services, that we take the liberty of copying it:

Thinking it may be of interest to some of my brother crank turners, I am taking the liberty of describing my outfit in detail; also, some of my observations relative to photographic conditions over here in France. To begin with, one's outfit should be complete in every detail before leaving the States, as it is very difficult to secure things you need on short notice. Carry as little baggage as possible, yet include everything you actually need, for one is often obliged to carry his own outfit on ten-mile hikes, therefore, weight and bulk are to be seriously considered.

My present outfit is fitted with Goerz micrometer mount adjusted to take 2,3 and 6-inch lens for long distance work, extra magazines for two thousand feet of film, as one is never sure of proper conditions, in which to change to change film. This is more than enough for a day's work under most conditions. The Gaumont, Pathe, Debrie, Moy and Universal are all good cameras for this work. The tripod should be as light as possible and yet rigid, with panoram and tilting top. All carrying cases should be specially strong with brass bound corners, as they receive much hard usage in transit. Film can be ordered direct from the Eastman Kodak Co., in Paris, but a good supply should be taken along, and if properly cared for and kept from dampness, will last for some time. All film should be ordered in separate cans and opened only as needed. Development should follow the exposure at the earliest opportunity to obtain the best results. Light conditions here in France are about the same as in the States at this time of year, and therefore require the same exposures. Duplicates of such parts as are likely to wear out with constant use should be taken along, not forgetting extra handles for both camera and tripod. A complete set of small tools is very necessary. Also, a small electric dark room lamp, several rolls of tape, a level, 3-in-1 oil, camel's hair brush, focusing magnifier, and whatever other tools one requires in his daily work with the camera.

So far I have had no trouble with static, but should this bugbear appear, a small piece of cotton soaked with a weak solution of ammonia or glycerine, and placed in the corner of the retort will do the trick. A metal crank, I believe, has been suggested and used with good result for this same cause. Loading retorts under blankets is only one of the many difficulties encountered in the long list of inconveniences that the war photographer has to overcome. He soon gets used to it, and, if he is an old timer, always finds a way out of what at the time seems an unsurmountable difficulty. Owing to the complicated apparatus necessary for the proper developing of movie film it should never be attempted while in the field, but the negative should at once be returned to Paris or the States to be properly finished.

Still pictures offer much less difficulties, and with a 3-A Kodak Special, fitted with the F 6.3 Zeiss lens in Optimo or Compound shutter, good results may be secured. For the best results, however, I recommend a 5 x 7 Graflex, fitted with the F 4.5 Zeiss, or equally good and fast lens; also film pack adapter, as this form of carrying twelve exposures is the best I know of. Developing still pictures offers very little difficulties, and with the aid of the tank, a pail of water, pyro developing powders, and acid fixing salts, good negatives can be had even in the field. Should one find it necessary to develop at the end of the day's work with nothing but muddy river water at hand, the following method can be used to advantage. Put one ounce of alum in a barrel of water and allow it to set over night. After draining off, very clear water suitable for mixing developer and hypo is obtained. Film clips, cotton, and metal trays complete one's outfit except the few things necessary to make prints. It might be well to have a tripod and a small amount of flash powder, as one never knows when he might otherwise miss getting a really worth while picture.

Good aerial pictures can be secured only with the proper outfit, and this I have found in the Eastman aeroplane camera. Owing to the extreme vibration and high speed of the modern war plane it is necessary to use a much faster exposure than you otherwise would, as there are two forces to overcome. Making movies from the aeroplane is in no way as easy as it would seem, as the vibration of the motor produces a decided dizziness in the projected picture. This can be overcome by stopping the engine and volplaning during the time the picture is being made. The shutter speed should be greatly increased, however, and a long focus lens used owing to the great height.

Regardless of what branch of photography is being attempted one is constantly up against all kinds of difficulties which can be overcome only by good judgment and past experience.

Nearly all countries now at war have their photographic department composed of enlisted men whose duty it is to photograph every phase of actual warfare. All of which proves that photography plays a very important part in this, the greatest war the world has ever known. Over 20 per cent. are killed while at their perilous task, still the click of the shutter goes on, and the pictorial record of events grows day by day.

Should I be fortunate enough to return at the end of the war, I will surely take the pleasure of calling on you and go further into detail in regard to the many things which censorship prevents my describing at this time.

Should you find room to print this in your magazine I will take the opportunity to be remembered to my brother crank turners.

A Valuable Catalogue and Reference Book.

Under the title of "A Thousand-and-One Camera Bargains," the Bass Camera Company of Chicago, Illinois, is distributing their 1917-18 catalogue. The volume is well printed and illustrated, and contains many genuine money-saving offerings of both cameras and supplies. The policy of this new company is such that the prospective buyer need have no hesitation in selecting used cameras, or trading his outfits for other equipment better suited to his need. Present-day conditions are such that many times a photographer can secure exactly what he needs from a camera exchange, at a sizable reduction. Those contemplating the selection of a new outfit will do well to get in touch with the Bass Camera Co. before making a final selection.

Mr. Charles Bass, manager of the Bass Camera Co., has always a large numbers of bargains in motion picture cameras both new and second hand, and is always ready to give his personal attention to helping any of his customers in the selection of proper equipment or in solving any photgraphic problems which they may encounter.

The Akeley Camera.

The Akeley camera has been adopted by the United States Government for the use of the Photographic Division of the Signal Corps—some of the first completed models being now on their way to France.

The design has been much changed and improved over the description published lately in this department. In answer to numerous queries regarding the Akeley camera as to the cost and where it may be obtained: On account of the press of work for Government use none of them have been sold to private parties and no orders can be filled for some time. Requests for information should be addressed to Akeley Camera Co., 513 West 21st street, New York.

A Book for Still Cameramen.

Making Money with the Camera, Photo Miniature No. 163. New York, Tennant and Ward, 1917. Price, 25 cents. The subject matter of this volume should assure it a warm reception by still camera operators. Not only does the publisher give a number of tested methods of making the camera pay, but there is a list of over two hundred buyers of photographs together with their requirements—this list alone being worth the cost of the volume to the photographer who aims to make his camera pay.

While this little book has nothing to do with cinematography, nearly everyone who operates a motion picture camera also makes still pictures, for profit whenever possible, and the suggestions given should enable the reader to materially add to his income from the output of his still camera.

*Copyright, 1917, by the Chalmers Publishing Co.

You Can't Go Wrong

By Sam Spedon

If You Follow These Instructions and Suggestions on the War Tax

ALL theaters whose maximum and only price of admission is five cents for any seat in the house are exempt from war tax.

All theaters charging ten cents admission must collect a war tax of one cent.

All theaters charging fifteen cents admission must collect a war tax of two cents.

All theaters charging twenty cents admission must collect a war tax of two cents.

All theaters charging twenty-five cents admission must collect a war tax of three cents.

All theaters charging thirty cents admission must collect a war tax of three cents.

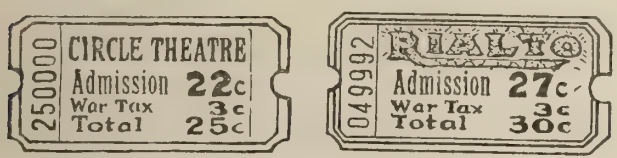
All theaters charging thirty-five cents admission must collect a war tax of four cents.

All theaters charging forty cents admission must collect a war tax of four cents.

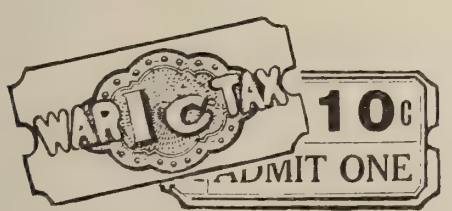
All theaters charging forty-five cents admission must collect a war tax of five cents.

All theaters charging fifty cents admission must collect a war tax of five cents.

And so on—fifty-five cents admission collect six cents for war tax, sixty cents admission collect six cents, sixty-five cents admission collect seven cents war tax, seventy cents admission collect seven cents war tax, seventy-five cents admission collect eight cents war tax, etc.

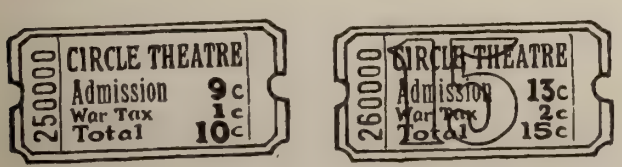


How tickets can and will be printed to show price of admission and war tax collected.



This is an illustration of the automatic ticket, where two tickets pass from the machine together, one for admission and one for war tax, given to the patron or purchaser at the same time, to be deposited in the ticket box or in separate boxes, if you prefer.

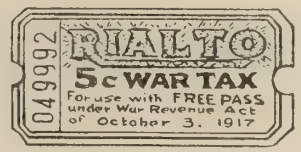
All children under twelve years of age are obliged to pay one cent war tax only on any price ticket from five cents to five dollars, excepting in those theaters whose maximum or only price of admission is five cents, on which there is no tax.



This is sample of ticket prepared for those who have decided to charge prices of admission, ten cents and 15 cents, including the war tax.

Passes.

This is a sample complimentary ticket or free admission with the admission price and amount of war tax on it. To avoid confusion it will be necessary to have some sort of complimentary ticket, as the manager or person receiving it must pay the customary war tax. If this were not done an inspector might keep tabs on your admissions and justly accuse you of failing to account for some admissions. No free admissions to theaters charging ten cents are allowed excepting the theater employees. All others must pay the war tax. If a person who has business with the manager stops to see the performance he is expected to pay at least the war tax on the lowest price of admission.*



Summary of Laws.

In the case of the admission of a child under twelve years of age the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents only for any seat there will be no tax.

Where a theater runs several nights in the week at five cents only there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents, will be taxed.

There will be no bargain rates, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the price of admission is fifteen cents and a man is accompanied by his wife and daughter, the total amount of his admission being forty-five cents, the amount of tax that man will have to pay will be six cents, or two cents war tax on each ticket.

Where a house charges ten cents, for example, for an orchestra seat, and five cents for a gallery seat, the five-cent gallery seat will be taxable at the rate of one cent. It is only where the maximum charge for admission to any part of the house is five cents that no tax is imposed.

There will be no tax for a show or other form of amusement, the maximum charge for admission to which is ten cents, **within outdoor general amusement parks.** Therefore, airdomes where the maximum charge for admission is more than five cents will be taxable on admissions unless they are situated within outdoor general amusement parks.

Note.—We do not see that old, unused tickets could be used unless it would be by stamping on the backs of them admission, ten cents (or whatever the price); war tax, one cent (or whatever it be). In case an exhibitor continues his old price of ten cents, including war tax, he would have to stamp on backs of tickets the following: Admission, nine cents; war tax, one cent. We believe there would be no economy, however, in this plan. Better buy new tickets.

***Note.**—Some managers have instituted the practice of simply selling a war tax ticket to those whom they accord free admission. In other instances they use the free pass ticket, as shown above, for which the person complimented pays five cents.

READING EXHIBITORS OPPOSE FILM TAX.

October 22, 1917.

We, the undersigned Motion Picture Exhibitors of the City of Reading, Pa., hereby express our disapproval of the War Tax film charges of either 10 cents or 15 cents per reel, as proposed by the various exchanges of Philadelphia, as such a charge would result in a profit of from 100 per cent. to 500 per cent. to some exchanges.

In view of the fact that the Government charges $5.00 for each 1,000-foot reel, it is quite natural to assume that each exchange has at least 100 regular customers who in turn will receive these respective reels. This War Tax was not calculated to enrich any person obliged to pay it; we therefore feel that at 5 cents per reel we are paying our full share, and we hereby request all exchanges dealing with us to adhere to a uniform charge of 5 cents and no more, as this will cover the Tax, and in most cases, leave a profit to the exchange of 50 per cent. to 100 per cent., or the exchange assume the Tax and thereby "do their bit."

Signed by: Harry C. Stimmel, Majestic theater; H. S. Rentz, San Toy and Victoria; J. G. Hansen, Gem; Heilman & Rgolf, Victor; L. B. Reinert, Savoy; Carr & Schad, Inc., Colonial, Princess and Arcadia; Henry R. Johnston, Pictureland; Frank D. Hill, Lyric; W. C. Kantner, Grand; J. M. Harpst, Family; R. K. Hammer, Queen; Frank A. Gould, Rex; Haas & Moyer, Star and School Ave.

Chicago News Letter

By JAS. S. McQUADE

Chicago's Get-Together Dinner

It Is Expected Prominent Representatives of the Three Great Departments of the Trade Will Be Present.

WILLIAM A. BRADY, president of the N. A. M. P. I., has accepted an invitation to address the "Four Minute Men" of the Illinois division at their regular Monday luncheon in the Morrison Hotel, Parlor A, on November 19. The invitation was extended through Joseph Hopp, president of Chicago Local, M. P. E. L. of A., who was requested to do so by the untiring workers of the Illinois division.

The date named was selected with the object of having Mr. Brady and the prominent men of the trade who will accompany him from the east present at the public hearing of the discussion of the Steffens ordinance on censorship in Chicago, which will take place in the City Hall council room, Tuesday, November 20, when the judiciary committee of the council will meet. Mr. Brady, who was present at the last discussion of the censorship question by this committee, made a speech and promised to be present at the next, accompanied by some of the most prominent men in the trade from the east.

In his letter of acceptance to Mr. Hopp Mr. Brady states he will bring along the "bunch" that rendered such effective service at Albany last spring in combating the New York state censorship bill, and it is expected a representative gathering will be present to listen to and participate in the discussion of the censorship question.

The Steffens ordinance, which is a substitute for that now in force, provides there shall be a censor board composed of ten civilians, to be appointed by the mayor of Chicago, and that, in order to reject a picture, six members of this board must vote against it.

Mr. Steffens is a graduate of the University of Chicago, and during his college career became known the country over as the famous fullback of the football team of his alma mater.

During the stay of the moving picture notables in the city it has been suggested by Joseph Hopp, Aaron J. Jones and others that a get-together dinner be given in the Hotel Sherman, Monday evening, November 19, when men prominent in the three great branches of the industry throughout the country will be present. The plan is an excellent one, especially at a time when harmony and mutual understanding between the varied interests are so essential.

"The Garden of Allah"

Robert Hichens, the Author of the Book, Gives His Own Impressions of the Filmed Story as Produced by Selig.

ROBERT HICHENS, author of the novel "The Garden of Allah," which has been filmed by Selig, spoke as follows to a member of the staff of the London Kinematograph:

"It held me for two solid hours," he began. "I can scarcely credit that these scenes were taken in America," he continued, referring especially to the perfect representation of the desert and the vivid and realistic portrayal of a sand-storm.

"These scenes appear to be absolutely the real thing. My story has been closely adhered to in the picture version, even to the ending, which is often altered for the purposes of the screen. I must admit I have never been a great picturegoer and have scarcely before realized the power of the film to carry one away, as I was carried away, by the picture of my own story. It is one of the most beautiful films I have seen, and I shall in future become a much more ardent patron of the kinema.

"The story, of course, gave the director plenty of scope for beautiful settings and backgrounds, but he has done more than ever I expected he could do.

"Those who have never seen the desert can almost live in it by looking at these pictures. They bring North African life before me, and make me feel as if I were once more among the desert people of Southern Algeria. The departure of Domini and Androvsky into the Sahara, while the sandstorm is raging, and the pictures representing the effects of the driving wind in the desolation of the sands are really amazing."

Princess Marie Louise made a special request to the author for the privilege of being present at the trade showing of this picture under the management of E. H. Montagu, Selig's European agent in London. Miss Mary Anderson, one of the greatest and most popular actresses of her time in the United States, was also present at this initial showing.

Colin Campbell, director of "The Garden of Allah," has won glowing praises from the London critics for his talented work in the production.

Permission Granted for Showing "Within the Law."

Last week the Vitagraph Company was granted an injunction by Judge Frederick A. Smith, of the Circuit Court, giving permission to show "Within the Law" in Chicago territory, while awaiting motion on an appeal taken by the city authorities against a mandamus issued Vitagraph several weeks ago.

Second Deputy Funkhouser, of the Chicago censor board offered a "pink" permit for this picture, for this territory, several months ago, but it was refused by Vitagraph on the grounds that the dramatic show enjoyed a long and successful run here, while no discrimination was made against the admittance of children at that time. The Vitagraph people hold that the picture is exactly the same as the drama, as no changes have been made in the filming of the story, even the lines of the drama being retained as subtitles. The Vitagraph took legal action to secure a "white" permit for "Within the Law," and in the legal contest which followed it was granted a mandamus by Judge Smith of the Circuit Court, and the city appealed the case. This appeal would have prevented the picture from being shown for some time to come, so the Vitagraph asked for and secured an injunction.

This case is the first of the kind that has been decided in favor of a film company in Illinois, and it is believed it is the first of its kind in the history of moving pictures in the United States.

Life of Film Art Club Depends on Raising $10,000.

The board of directors of the new Film Art club, this city, held a meeting Thursday afternoon, October 25, at the offices of C. R. Plough, president of the club. At this meeting it was decided to hold no more regular meetings, with the exception of meetings of the board of directors, until the entire $10,000 referred to in a previous letter has been raised for the equipment of clubrooms. All money subscribed by members for initiation fees will be accepted with the understanding that it will be returned at the end of sixty days if the $10,000 looked for has not been secured. Hill Bernstein, secretary of the club, was appointed permanent promoter.

Subscriptions for membership of all classes—plain, honor and life membership—are to be solicited and accepted in such a way that should a minimum amount of $10,000 not be reached by January 1, 1918, all money is to be returned.

Bond to the amount of $10,000 is to be provided for the treasurer, and a report on all weekly meetings of the board of governors, and also reports of the secretary and treasurer will be furnished weeky, by mail, to each member.

Chicago Film Brevities.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is resting at Excelsior Springs, Mo., after several months of strenuous work in his business.

* * *

Arthur Lowy, who formerly owned the Lowy theater, at 740 Milwaukee avenue, this city, and who recently purchased the Century theater, 1421 West Madison street, from Fred

and Frank Schaefer, paid a call at our office last week. He was particularly pleased with the acquisition of the Century, which seats 900 persons. He stated that an admission of 10 cents is charged for programs of Perfection, Selznick, Metro and other makes, which are showing to good business. A fine $5,000 pipe organ, played by an accomplished organist, furnishes the accompanying music. Mr. Lowy is an old subscriber to the World, and renewed his subscription for another year.

* * *

On Wednesday, October 31, the Appellate Court in this city ordered Mrs. Leslie Carter, known in private life as Mrs. Caroline L. D. Payne, to pay the law firm of Levy, Turell & Davenish $6,075 fees and money advanced her in her suit for a half interest in "Du Barry," in which she starred for George Kleine. The court held that the actress had assigned her interest in the film to her son, Leslie Dudley Carter, to avoid paying the amount. This sum had been advanced to Mrs. Carter in the prosecuton of her suit to establish her claim to one-half interest in the film mentioned, in which she lost the case.

* * *

The Central Park theater, without doubt the most palatial structure devoted to moving pictures in Chicago, if not in the country, was opened Saturday night, October 27. This theater is situated at Twelfth street and Central Park avenue, on the West Side, and seats 2,600 persons. The theater and the building in which the theater is located cost $400,000. It was erected by Abe J. and Barney Balaban and Sam and Morris Katz, the architects being C. W. and George L. Rapp, of this city. The theater has been provided with all the up-to-date improvements, equipment and accessories. The best picture programs procurable will be shown at this house, and a fine orchestra and large organ will furnish the accompanying music.

* * *

Arthur B. Dowd, sales manager for Universal's Current Events, Screen Magazine and Animated Weekly, came into the city last week after two weeks hustling in Pittsburgh. Current Events is especially in high demand at the present time, as the cameramen are keeping in close touch with "the boys" at the various national camps throughout the country. Manager Plough, of the Chicago branch office, has ordered several new prints of these reels, owing to the extra demand.

* * *

Miss Marguerite Clayton, for some time a member of Essanay's leading photoplayers, is now working at the Paralta Studios, Los Angeles, playing opposite Lewis B. Stone.

* * *

The exemption appeal of Bryant Washburn will be heard on November 5, by District Board No. 2, this city. Mr. Washburn is now with the Pathe forces, in Los Angeles.

* * *

"Our Boys at Camp Grant" was recently finished by the Chicago News, under its "Tobacco Fund" department, and will soon be ready for release. The scenes in this picture show the daily life of the rookies at Camp Grant, Rockford, Ill. The Mutual Film Corporation has donated its services for the booking of this film, which will be about one and a half reels in length. The proceeds from the picture will be applied to the purchase of tobacco and good smokes for the rookies at Camp Grant.

* * *

David W. Griffith made a short stop in the city Tuesday, October 30, on his way to Los Angeles. While here he was kept busy giving interviews with photoplay representatives of the Chicago daily press. Following Mr. Griffith, about a day behind him, were Mrs. Gish, Lillian and Dorothy Gish and Robert Harron, all bound for the Los Angeles studio.

* * *

Peter Wright, an Englishman who is very familiar with the progress of moving pictures in Norway, Sweden, Denmark and Russia, according to the London (England) Kinematograph, made the following statement, after returning from a tour through the countries mentioned: "Since the war the kinema has made rapid progress, and the pictures are as good, and in many cases better, than I have seen in England; but their lesson is against the allies." At Copenhagen he saw the "Battle of Jutland" on the screen, which showed the British men o' war skedaddling off while the German navy was giving chase, and a number of British warships were shown sinking. Other pictures showed the British Tommies holding up their hands and crying for mercy, while still others showed the horrible cruelties of the British at the front!

These pictures he realized were all "faked," but as the rank and file of most of the people in the countries mentioned still believe that a picture cannot lie, he attracts attention to the pernicious influence such pictures have on moulding opinion against the allied cause, particularly the Swedish pictures.

* * *

The Harry Von Tilzer Music Publishing Company, 222 West Forty-sixth street, New York, has resigned from the American Society of Composers, Authors and Publishers.

* * *

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held Friday afternoon, November 2, in the Masonic Temple. The chief questions discussed were the reel tax and the music and admission taxes.

* * *

It is now feared in Chicago that there will soon be a dearth of one-cent postage stamps, as well as of pennies, owing to the fact that moving picture theater owners have advised the public that they will accept one-cent stamps instead of pennies for payment of the war admission tax, until pennies have become more numerous.

* * *

Thornton Fisher, the Moving Picture World artist, spent most of last week in the city, and returned to New York Saturday, November 3. Thornton has so many friends in Chicago that he had less hours on his hands than were expected. He was lucky to find time to sleep.

EDWARDS VISITS CHICAGO.

H. T. Edwards, president, United Theater Equipment Corporation, is spending a week in Chicago in connection with the enlargement of the quarters of the United Theater Equipment Corporation's warehouse and sales office in Chicago.

Australasian Joins First National

Big Distributing and Exhibiting Concern Becomes Member on Same Footing as American Subscribers.

AUSTRALASIAN FILMS, Ltd., which, with Union Theaters, Ltd., imports and exhibits a goodly majority of the motion pictures seen by the people of Australia, New Zealand, and Tasmania, has become a member of the First National Exhibitors' Circuit on the same footing as the American exhibitors who recently formed the big co-operative film purchasing organization.

The two Australian firms are really one concern—the former being the film distributor and the latter the exhibiting end of a well organized amusement business formed by the amalgamation several years ago of the interests of West Pictures, Ltd., Spencer Pictures, Ltd., Amalgamated Pictures, Ltd., Messrs. Johnson & Gibson with J. & N. Tate and the Greater J. D. Williams Amusement Co., Ltd. The head offices are in Sidney, from where the business of the chain of theaters—about seventy in number—is administered.

The joining up of this overseas company with an association of American exhibitors is a notable example of international good will and community of interest. Speaking of it, Millard Johnson, who has for several years been the new circuit member's New York representative, made the following comment: "From the very outset our firm has been an interested observer of the formation and progress of the First National, which is really based on the idea that made our companies dominant in the southern hemisphere. It's centralized purchasing power vested in a viewing board which is made up of successful exhibitors is not apt to make many bad buys. It didn't take us long to arrive at the conclusion that 'what is good enough for the First National is good enough for us.' The Chaplin and Petrova deals confirmed our favorable impression. Speaking for my firm, I am pleased to say the circuit admitted us upon an equal footing with its American and Canadian members—in fact made us one of them."

TWO DIRECTORS FOR HAROLD LOCKWOOD.

The dual director system, so successfully employed with Bushman and Bayne, Edith Storey, and Viola Dana, Metro stars, will be adopted by the Yorke Film Corporation, another Metro producing unit, whose star is Harold Lockwood, according to an announcement just issued. This means that two directors will be engaged in directing Harold Lockwood. Each director will put on an alternate picture, and use the time between to assemble and cut his last picture and prepare for his next production.

Fred J. Balshofer, who has been directing Mr. Lockwood in his recent releases, will be director-general. He will have general supervision of the preparation and actual staging of the pictures. Yorke Film Corporation has engaged Francis Ford as one of the two directors.

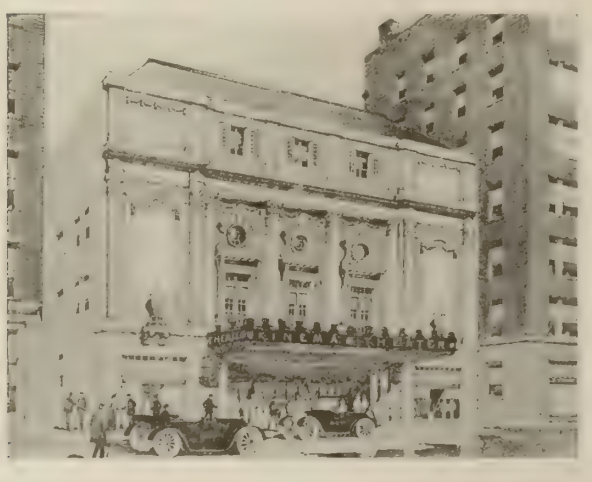
News of Los Angeles and Vicinity

By G. P. HARLEMAN

New Photoplay House for Los Angeles

Kinema Theater Will Be One of the Largest and Most Elaborate on the Pacific Coast.

LOS ANGELES will within a few weeks have a new magnificent photoplay house, the Kinema theater, situated at Grand avenue, between Seventh and Eighth streets. The Kinema is the property of Messrs. Kehrlein of Fresno and Oakland, and is the third theater belonging to these enterprising exhibitors. It will be under the personal supervision of Emil Kehrlein, Jr. The house will be one of the most elaborate photoplay houses on the Pacific Coast and have a seating capacity of twenty-five hundred.



Kinema Theater, Los Angeles, Cal.

The Kinema's exterior, in point of architectural beauty, will take rank with the finest theater buildings in the United States. The exterior possesses a majestic aspect in its pure Italian Renaissance design. An impressive strength in outline is lent by the huge colonnades, somewhat tempered by the graceful curves described in the Della Robbia frescoing.

Over the marquee itself are three Venetian windows, imposing in themselves, but fading into gentle repose between the colonnades. Above these are three more latticed windows of smaller proportions, representing the outlook from the business offices.

The patrons will pass through a spacious tiled lobby into a luxrious foyer modeled after that of the Comedie Francais in Paris. In the center, directly confronting one's entrance, is the grand escalier, reminiscent of the Grand Opera House in Paris, leading to a mezzanine floor, promenade and drawing room. The promenade at the head of the staircase is faced with Venetian mirrors, draped with transparent silk, reflecting the drawing room across. The drawing room is conspicuous for its quiet tone, aided by well chosen paintings and etchings displayed on its walls, its spacious divans, and woodwork of a delicate greenish tint.

At opposite ends of the drawing room are rest rooms. The women's on the right is tastefully decorated in silver, black and rose. Public telephones are an added innovation to the complement of both dressing rooms. The men's room adheres to a severer type, being done in oak.

A conspicuous feature of the Kinema is its comparatively flat balcony, with its seating capacity of 1,000. This is, like the rest of the building, of reinforced concrete. It is 76 feet wide and 102 feet from front to rear. The slope is of easy grade, made possible by the entire balcony being carried on four huge reinforced concrete cantilevers running lengthwise of the building. The cantilevers are supported by massive concrete columns built into the opposite side walls, and by an immense concrete girder that runs horizontally between the two invisible verticals. In the Kinema's entire interior there is not a single obstruction, not a pillar, not a post, owing to the scentific principle of the cantilever working out so successfully.

The interior color scheme is of taupe, rose and purple, the latter color pertaining most particularly to the thick royal purple carpeting and the great velvet curtain of the same deep hue.

The lighting system is pleasing in its modulating effects. The seats are all auto-cushioned to a comfortable depth and are spacious. The proscenium arch and the gentle relief in which the tweny-seven-foot screen is centered both exemplify the artistic ideal. A pipe organ has been purchased from the American Photoplayer Company at a cost of $27,000.

A cooling plant has been installed in the basement and supplies a system of ventilation that eliminates obnoxious side drafts, the air being wafted into the theater through mushroom shaped iron contrivances beneath each seat. The theater is steam heated throughout and fireproof.

The management plans to have many of the leaders of the motion picture industry present upon the occasion of the Kinema's grand opening and will offer as the first presentation in Los Angeles Geraldine Farrar's "The Woman God Forgot."

Prices prevalent at other Los Angeles downtown photodrama houses showing first-run films will be adhered to by the Kinema. Performances will be started on the even hours, and the twenty-five hundred seating capacity of the Kinema should do away with the tedious waitings in line so unpreventable at most theaters.

Dobell Making Children's Films.

The Dobell Film Company of Seattle has started a series of film productions under the slogan of "Better Films for Children." Their pictures have been by the Parent-Teachers' Association and the Mothers' Congress, as well as other child welfare organizations of the State.

The first of these series will be entitled "Lost in Fairyland," with Miss Pauline Becker, lately with the Yorke-Metro and Vogue studios, as leading woman. The company has engaged Dave Wallace, one of the tallest men in motion pictures, being 6 feet 5½ inches in height. Mr. Wallace has just returned from the trenches after serving twenty-two months of hardships with the Australian troops, having been wounded on three different occasions.

The company states it will donate 25 per cent. of its earnings to charity and that the children who play in the productions also will receive 25 per cent.

Lionel Dobell is the producing director, R. R. Woodward general manager, and Betty Brown assistant business manager.

Mr. Dobell was for many years stage manager of several London theatres, including the Royalty, Princess, Strand, Kennington, etc. He produced Christmas pantomimes for Robert Arthur, of Glasgow and Edinburgh, and supported Miss Louie Freear in one of her London successes, afterward touring with her for three years. Mr. Dobell also produced "The Fatal Wedding" at the Princess for Belt Coote, the well-known American comedian. He has also been connected with motion picture enterprises both in this country and abroad, including an engagement with the Warwick Film Company of London.

Los Angeles May Have Film Censor.

Censorship of moving picture films in Los Angeles may be put into effect for the first time if an ordinance, discussed Friday, October 25, by City Council, is passed. By the terms of the ordinance no films will be shown in Los Angeles

moving picture houses without a written permit from an official inspector.

A fee of $2 will be charged for each issuance of a permit. Features considered objectionable by the censor must be eliminated before the issuance of a permit. The permit follows the film during the time it is exhibited by the picture houses. If the features objected to are again incorporated in the picture, the permit is revoked and the exhibition stopped.

The moving inspector will work under the direction of the city prosecutor. Pictures illustrating murders, suicides, robberies, hold-ups, or the stabbing, clubbing or beating of any human being, in detail, will not be permitted.

Also pictures with features of "immoral" character will be thrown out.

The decision of the film inspector may be appealed to the police commission at any time. The commission shall be final judges. The new ordinance may supplant an old one passed July 31, 1916. This had not been enforced because of an alleged "joker," which City Attorney Stephens said made the ordinance invalid.

Liberty Theater's Reception to Arbuckle.

When Manager Otis Hoyt, of the Liberty Theater in Long Beach, learned that Roscoe Arbuckle was leaving New York for this city, he planned a rousing reception for the comedian. Mr. Hoyt is playing the Arbuckle-Paramount comedies in Long Beach and immediately booked a return of "Oh, Doctor!" and arranged for the appearance of the star in person. Hoyt played to the largest house in the history of the theater. After addressing the audience for a few minutes in his inimitable way, the comedian introduced his jumping-jack relative, Al St. John, and the village pest, Buster Keaton. Arbuckle's canine pal and actor, Luke, also horned in on the reception.

Manager Hoyt sprung the surprise of the evening by presenting Arbuckle with a rattan chair of generous proportions and announced that the chair would be placed in a box which would be reserved exclusively for the Arbuckle party during their stay in Long Beach. After thanking Mr. Hoyt and the audience, Arbuckle turned to St. John and Keaton and said, "You kids will have to be pretty good from now

Roscoe Arbuckle and Manager Otis Hoyt of the Liberty Theater, Long Beach.

on if you don't want to be thrown over the balcony railing some fine evening."

Arbuckle has signed a five-year lease with the Horkheimer Brothers for the use of the Balboa studio and except for an occasional picture in the east he will produce future comedies for the Paramount program in Long Beach.

* * *

Los Angeles Film Brevities.

Adolph Zukor, president of the Famous Players-Lasky Picture Corporation, arrived in Los Angeles Tuesday, October 30, to pay a brief visit to the Coast and confer with Mr. Lasky. On Wednesday Mr. Lasky, accompanied by Julian Eltinge, departed for New York.

* * *

Kenneth O'Hara, for over two years director of publicity for the Thomas H. Ince Studios of the New York Motion Picture Corporation, and lately in the same capacity connected with the Paralta Picture Plays, Incorporated, has joined the aviation corps and will depart sometime this week for Angel Island. Ken. O'Hara is one of the most capable and popular publicity writers in the motion picture industry.

* * *

J. Grubb Alexander, scenario editor at the Pacific Coast studios of the Universal Film Manufacturing Company, has joined the local studios of the Paralta Picture Plays, Incorporated, in the capacity of feature writer.

* * *

The stork has paid a visit to the home of Seymour Tally, asisstant manager of Tally's Broadway theater, leaving a nine-pound boy.

* * *

Charlie Chaplin returned to Los Angeles on Wednesday, October 24, from his three weeks' trip to the Hawaiian Islands. His sojourn in Honolulu was limited to only five days, as the rest of the time was consumed by the round trip voyage. Arriving here Chaplin lost no time in reaching the site of his new studio at Sunset boulevard and La Brea street. With his brother and personal representative, Sid Chaplin, and Manager Jasper, he thoroughly inspected the property and went over every detail of the plans for the proposed structure. Later he left for a three week's rest in the mountains.

* * *

Bryant Washburn, the new Pathe star, has arrived in the city to start work at the Pathe local studios on a series of feature productions. It was stated that the old Kalem studios in Hollywood have been leased.

* * *

Billy Franey, well known screen comedian, started work at the Triangle-Keystone studios this week, and will likely do his first picture under the direction of Herman Raymaker. Milton Sims, Triangle-Keystone comedian, who was reported to have gone to war some time ago, received his exemption papers this week, and so will confine his future battles to the screen as heretofore. Duke Reynolds, assistant to Triangle-Keystone Director Harry Williams, also was exempted this week on a dependency claim.

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At the Paralta studios production has been started on a spectacular drama of the North under the direction of Reginald Barker. The scenario was written by Monte M. Katterjohn.

* * *

Suit against the Monrovia Feature Film Company, of Monrovia, Cal., to declare it bankrupt was filed at the United States District Court in Los Angeles, Monday, October 22, by Attorney Bertin A. Weyl, representing creditors with claims approximately $1,500. R. M. Francisco, C. D. Holmes, L. E. Frye, and H. H. Fitten, of Santa Ana, are named as directors of the company in petition.

* * *

Viola Dana, Metro star, accompanied by her director, John Collins, Assistant Director Albert Kelly and Cameraman John Arnold, have arrived in Los Angeles from New York to start production at the local studios. This is Miss Dana's first trip to the coast. Her first production here will be "The Winding Trail."

* * *

Virginia Foltz, well known musical comedy actress who has been playing in pictures recently, has been added to the Triangle forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gown of Destiny," which is now being directed by Lynn Reynolds. Miss Foltz played the part of the Spanish senorita in "Madam Sherry" and was the original Little Boy Blue in "Babes in Toyland." She has also played with Weber and Fields and Lillian Russell.

* * *

Lieutenant Edward Wales, formerly an American Film Company actor, has completed his aviation course at the camp at North Island, San Diego. He recently established a new student altitude record of 10,800 feet. He will soon depart for the United States camp at Mineola, N. Y., to make exhibition flights for one month and then will depart for France. Mr. Wales recently visited the American's studios in Santa Barbara, as a guest of William Russell and received the congratulations of his former associates.

* * *

Production on the National Film Corporation's "Tarzan of the Apes" is proceeding at the Hollywood studio, and it is expected that the picture will be shortly completed. Director Scott Sidney has been working on scenes laid in the Greystoke mansion in England, and an elaborate set has been erected by Technical Director M. J. Doner. It represents three adjoining rooms, one of which is a magnificent

ball room. The entire set is 134 feet in depth and occupies the entire width of the stage. A wall has been erected across the Gower street end of the National grounds and scenes have been made looking across the set and the gardens which adjoin it. Principal parts in these scenes are being taken by Colin Kenny, True Boardman, Kathleen Kirkham and Bessie Toner, while a large number of extra people are working as "atmosphere."

* * *

A company of Fox players directed by C. M. and S. A. Franklin, filming scenes for "Ali Baba and the Forty Thieves," have had some exciting experiences with forest fires that have been uncomfortably near locations. For several days the company was in a depressed country, while the fires were on the hills above it. The great mass of smoke rising from the flames to the top of the mountain made a picturesque sight. The cloud of smoke so obscured the sun that photographing was almost impossible. The directors moved several times trying to avoid the smoke.

* * *

One of the greatest patriotic entertainments ever to be given in Los Angeles is planned by the National Defense League of California to take place at Clune's Auditorium on Sunday afternoon, November 11. Celebrated screen stars, famous stage folk, a grand opera star, clever vaudeville acts, a forty-piece orchestra and other stellar attractions are to be featured on the "All Star" program, which is to be in charge of Charlie Murray. An effort is soon to be launched by the Defense League to swell its membership of forty thousand to a round hundred thousand, and Christmas is set as the date when this goal shall be reached. The organization's major purpose is to enforce universal military training of boys while in school, and active in support of the movement are the most prominent men of the country.

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An army theater seating three thousand people will be erected for the soldiers at Camp Lewis, American Lake. The theatre will be 120 by 180 feet.

* * *

The Woodley theater, of 838 South Broadway, one of the largest and best known downtown photoplay houses, has changed its name to the Sennett theater. The Sennett theater, of course, makes a specialty of first-run Sennett comedies. Manager Holland expects to have the new sign over the lobby within a week, and the bevy of ushers already are claiming that now they are "Sennetts," just like the beauties at the studio.

* * *

John Standing, well known screen actor and a son of Herbert Standing, died on Friday, October 26, at the home of his father. Mr. Standing had been ill during the past four months, during which time he had been cared for by his father, his illness being of a complicated nature which refused to yield to treatment. John Standing was one of a family which contained seven sons, all of the stage. He was formerly a member of the acting profession in London and later in New York, coming west to appear in pictures only a couple of years ago. Since then he had made a reputation for himself with various companies. He was engaged with the Fox Film Company at the ime of his death.

* * *

Miss Enid Bennett, well known screen star, was given judgment Thursday, October 25, by Judge Avery, in Superior Court, in her suit to dissolve a contract with the New York Motion Picture Company. Miss Bennett contended that her contract was with Thomas H. Ince personally and not with the company. Just before the judgment was pronounced she received word that her brother had been killed in battle in France. The news came Wednesday t her lawyers, but she and her sister were not told until Thursday.

* *

Colonel Jasper Ewing Brady, head of the manuscript department at Universal City, has left for New York for consultation with regard to a number of future feature productions. Colonel Brady expected to be gone about two weeks.

* * *

At the Signal studio work has started on the twelfth episode of "The Lost Express" serial. In this episode Miss Helen Holmes is called upon to jump from a blazing railroad coach into the ocean. The car, blazing furiously, will be sent out on the "jackknife" drawbridge and Miss Holmes will leap from the platform into the water, a distance of forty feet. Leo D. Maloney, who has supported Miss Helen Holmes in all of her screen successes, is confined to the Sisters' Hospital, Los Angeles, with a severe case of muscular rheumatism. Maloney is not without company, however, as Cinematographer S. A. Sues of the Signal Company, and the man who has photographed all of Miss Holmes' pictures, occupies a room a short distance down the hall. Mr. Sues is suffering from a general breakdown, but expects to be "cranking" again in a few days.

* * *

At the Culver City studios of the Triangle Film Corporation three new pictures have been started, four are in various courses of construction and five directors have finished their latest productions and are now waiting for new scripts. The scenario department is working overtime preparing stories. Three pictures have been shipped East—"Indiscreet Corrine," starring Olive Thomas; "The Fuel of Life" with Belle Bennett in the stellar role, and "Regenerates," featuring Alma Ruebens and Walt Whitman. Stories completed and awaiting shipment are William Desmond's "The Sudden Gentleman," "The Ship of Doom," featuring Claire McDowell and Monte Blue; "Fanatics," in which J. Barney Sherry has the leading part; "The Learnin' of Jim Benton," with Roy Stewart, and "The Maternal Spark," with Roland Lee. The large stock company at Culver City has been increased by considerable promising young talent.

* * *

With a large company of players Elsie Jane Wilson has gone to Seven Oaks, Cal., to film scenes for "Green Magic," a five-reel photoplay. The story was written by Waldemar Young. Ella Hall and Emory Johnson play the principal roles, with Gretchen Lederer, Winter Hall, Harry Holden and E. A. Warren in support.

* * *

Lloyd Ingraham, who directs the Margarita Fischer productions, did some fast work one day recently in Santa Barbara when 1,200 members of the California Artillery Corps, known as "The Grizzlies," passed through on their way to camp. "The Grizzlies" were entertained at breakfast by citizens of Santa Barlara, a d during their short stay Mr. Ingraham made fifty scenes for the initial Margarita Fischer photoplay entitled "A Daughter of Joan." It was a novelty for the soldier boys and they performed nobly in their impromptu roles.

* * *

One of the old-time stage performers recently added to the acting forces at Universal City is Frank Deshon, who has delighted thousands in this country with his inimitable work in light comedy and comic opera. Deshon co-starred with Della Fox for two years under the management of George Lederer and also was one of the chief players for Henry Savage and Nixon and Zimmerman. As Koko in "The Mikado," Deshon took the country by storm and his King Dodo also was exceedingly popular.

* * *

Margarita Fischer has completed her first production for the American Film Company and will start work immediately upon her second photoplay, entitled "Molly Go Get 'Em." Jack Mower, who played the leading masculine role opposite Miss Fischer in "A Daughter of Joan," will also support her in this picture.

* * *

With a cast including Mal St. Clair, Eddie Gribbon, Alatia Marton, Dora Rogers, Max Asher, Alice Davenport, William Irving and Marianna de la Torre, Triangle-Keystone Director Harry Williams is putting the members of his company through one of the most strenuous comedies he has ever made. There will be dissolves and trick effects galore, and some funny situations are promised. Probably the most amusing incident that occurred during the filming of the picture was a scene where a goat is shown butting Irving through a window. The scene was not amusing to Irving, however. He teased Billy for over an hour before he would perform, and when he did he made a thorough job of it. Neither the scene nor Irving was padded. The story is by Jay Dwiggins.

* * *

Larry Peyton, who plays the leading role opposite Miss Marie Walcamp in the Universal serial, "The Red Ace," has been in numerous fights during the making of that rapid-fire production, but one that was recently staged will be remembered by Peyton for some time to come. Director Jacques Jaccard informed the men who were to take part in the scrap that the finish of the serial upon which the company has been working for the past five months was being neared and he wanted to film a fight that would outdo all the others that have taken place in previous episodes of the story. "Every three-d llar man is to get five dollars if he puts up an honest-to-goodness scrap—I want this to be the best of 'em all," was Jaccard's encouraging order to the men. He got the results he sought.

Spoor Helps Hoover

Essanay President Organizes Forces for the Food Economy Campaign.

TAYLOR HOLMES, former famous stage comedian, now being featured in Essanay comedy-drama, is giving valuable assistance to George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois in which Mr. Spoor is actively engaged as Chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes has been added to the list of "Four-Minute Men" of the Chicago district, and will speak each night in Chicago moving picture and other theaters. Mr. Holmes gave liberally of his time in the interest of the Second Liberty Loan, speaking each night in some Chicago theater and making frequent trips to nearby towns.

Mr. Holmes also bought a large block of bonds and was most enthusiastic in his efforts. At several theaters he was forced to extend his time at the demand of the audience. His recitation of "The Flag" won an ovation in every instance.

A. J. Callaghan, personal representative of Mr. Spoor, is given valuable assistance to the Illinois exhibitors in the organization of the food conservation campaign. Mr. Callaghan has been active in Chicago politics for a number of years, and his knowledge of conditions and his acquaintance with recognized orators has aided the bureau materially. Recently he addressed the "Four-Minute Men" at a meeting at the Morrison Hotel, where he outlined the work of the exhibitors' bureau.

The Illinois Motion Picture Bureau is working in cooperation with Harry A. Wheeler, state food administrator, and widespread results already have been gained.

The state has been divided into districts with an exhibitor appointed in each district to see that the propaganda is carried out properly. Two hundred feet of film showing how to prepare food economically, the relative value of various food products, and the prevailing prices as approved by Administrator Wheeler, will be shown each week.

An exhibitors' chairman also has been appointed in each town to see that theaters are earnestly co-operating in the work. Every theater in the state will be supplied with posters advertising the food pictures and every effort will be made for whole-hearted co-operation.

At Leading Theatres

Programs for the Week of November 4 at New York's Best Motion Picture Houses.

"Sunshine Alley" at the Strand.

MAE MARSH, in the Goldwyn picture, "Sunshine Alley," was the leading attraction on the Strand program for for the week of November 4. The story of the play was written especially to fit the peculiar talents of Miss Marsh by Mary Rider, the dramatist, and transferred to the screen under the direction of Jack Noble. There is not a sex note in it from beginning to end.

Manager Edel inaugurated the presentation of the Fox Sunshine Comedies, by Henry Lehrman. The first of these pictures is entitled "Roaring Lions and Wedding Bells." A new scenic and educational study and the Strand Topical Review were also on the program. The soloists were Grace Hoffman and Micha Violin.

"The Clever Mrs. Carfax" at the Rialto.

Julian Eltinge turns detective in his second Paramount photoplay, "The Clever Mrs. Carfax," which was the feature of the program at the Rialto. By impersonating the lady who is supposed to write the answers to "letters from the lovelorn" Eltinge, in the role of a successful newspaper man, manages to prevent two society swindlers from robbing a wealthy old woman and at the same time to win the heart of her charming grand-daughter. Hector Turnbull has provided an extremely ingenious plot, and Gardner Hunting, in arranging the scenario, kept the suspense well sustained up to the final scene. Donald Crisp was the director.

"Roping Her Romeo," the Rialto Animated Magazine and a scenic were among the picture features.

The vocalists were the Misses Marie and Louise McFarland, Greek Evans and Carmine Stanziove.

"The Price of a Good Time" at the Broadway.

The Broadway theater offered a seven-reel Jewel production entitled "The Price of a Good Time," adapted by Lois Weber from Marion Orth's story, "The Whim." Mildred Harris, a Lois Weber "find," made her debut as a motion picture star in this screen drama. The story deals with a poor young girl employed in a department store, who has never known the good things of life, and goes wild with excitement when she receives an invitation from her employer's son, who merely takes her out on a lark.

A two-part comedy, scenic and educational pictures and the weekly news filled out the program.

Eighty-first Street Theater Bill.

On Monday, Tuesday and Wednesday Maxine Elliott in "Fighting Odds," and on Thursday, Friday, Saturday and Sunday Taylor Holmes in "Two-Bit Seats," were the picture attractions at the Eighty-first Street Theater.

FANNIE WARD BUYS BONDS FROM PRESIDENT.

To Fannie Ward, the Pathe star, goes the distinction of having been sold $50,000 worth of Liberty Bonds by no less a personage than the President of the United States himself. This is how it happened:

Miss Ward consented to go to Washington on Liberty Bond Day to sell bonds on the White House lawn. Every one will remember what miserable weather conditions prevailed on that day. When Miss Ward arrived at the national capital the rain was descending in torrents and all hope of carrying out the original intention of selling the bonds out of doors had to be abandoned. Miss Ward, however, was invited to meet the President. He complimented her upon the assistance she was giving to the great cause, and spoke so eloquently upon the necessity for every American buying the bonds as liberally as his or her means would permit that Miss Ward said: "Mr. President, I wish that you would personally receive my subscription for fifty one-thousand-dollar bonds." That the President was greatly pleased and accepted the subscription goes without saying.

This is perhaps the first time that a screen star has had the honor of being received by the President by special appointment.

ETHEL BARRYMORE IN SCREEN COMEDY.

The next Metro vehicle of Ethel Barrymore will be a comedy. After a series of successes in emotional screen plays of the dramatic type, Miss Barrymore will demonstrate her versatility by appearing in a character wholly different from any of them, calling for genuine ability in comedy delineation. Coming close after "The Eternal Mother," work upon which Miss Barrymore is now completing, the contrast is surprising.

"An American Widow" is the comedy vehicle chosen for the star. It has been adapted by Albert Shelby LeVino from the three-act play by Kellett Chambers. Miss Barrymore has the role of a dashing young American widow with very definite ideas as to her requirements for a second husband. "An American Widow" will be directed by Frank Reicher, who also directed the star in "The Eternal Mother," and will be produced under the personal supervision of Maxwell Karger. J. J. Dunne is Mr. Reicher's assistant.

NEW STARS FOR "THREE C'S."

President Joseph A. Klein of the Commonwealth Comedy Company, producers of the "Three C Comedies" released through General Film, has signed up three new people to be featured in those productions. They are Claude Cooper, known for his former work in the Falstaff comedies, Virginia Tracy Clark, who worked in "Pokes and Jabs" and was more recently leading woman with Billy West, and Kenneth Clarendon, formerly a lead in Thanhouser productions. In addition Arthur Ellery, noted as a comedy director, has been engaged to handle this new set of "Three C" leads. Work with this company, including a large supporting cast of pretty girls, is being conducted at the Thanhauser studio. Mr. Klein promises productions that will surpass any former releases by the Commonwealth Comedy Company.

FOX INVESTS $400,000 IN BONDS.

Men and concerns identified with the motion picture industry were among the largest subscribers to the second Liberty Loan of 1917. One of the individuals who took a substantial amount was William Fox, president of the Fox Film Corporation. Mr. Fox personally subscribed for $400,000 worth of the bonds, this being in addition to heavy investments in the securities by the several concerns of which he is an officer. One-eighth of his personal total was placed through Miss Theda Bara, who sold bonds on the afternoon and evening of October 26 in a booth in front of the New York Public Library.

Hodkinson to Handle Paraltas

New Distributing Organization Makes Close Alliance with Paralta Plays, Inc.

THE productions of Paralta Plays, Inc., and its allied producing companies will be distributed to exhibitors through an organization now being formed by W. W. Hodkinson. Its offices are at 527 Fifth Avenue. This answers one of the greatest questions that has interested the moving-picture section of Broadway since early last September, when the statement was made that Paralta would not release through a channel previously announced.

Affiliation between Paralta and Mr. Hodkinson's new company will mean much to exhibitors. Mr. Hodkinson entered the motion picture industry as an exhibitor, and therefore has a most intimate knowledge of every condition that exhibitors have to face. His long experience in connection with the General Film Company, and as president of the Paramount and Triangle distributing corporations, widened his vision to take in all angles of the business so that he stands today one of the best qualified men to form a new connecting link between producing and exhibiting interests. His wide acquaintance among exhibitors and his remarkable popularity with them will undoubtedly prove a great factor in the immediate success of his company.

The Paralta organization, formed and operating under the direction of Carl Anderson, has only been in existence since last March. During its brief life it has been one of the most discussed companies in the business. It took a radical position from the start, especially in reference to equity and fair dealing in the distribution of pictures, and expressed opinions in its initial advertising to the trade that left no doubt in the minds of all that a new force had been created which would prove very beneficial to exhibitors, especially to those conducting small theaters. That the ideas of Paralta in this connection coincide with the well-known views of Mr. Hodkinson is a matter of considerable significance at this time.

The latter part of last May Paralta secured a long lease on the big Clune studios, in Hollywood, Cal., and early in June J. Warren Kerrigan and Bessie Barriscale, at the head of producing corporations of their own, began the production of Paralta plays. Mr. Kerrigan's first picture was a screen version of Peter B. Kyne's romance, "A Man's Man." Miss Barriscale's first photoplay was "Rose o' Paradise," founded on Grace Miller White's widely read story of the same title. Immediately these attractions were completed Miss Barriscale began the production of Harold MacGrath's "Madam Who," and Mr. Kerrigan Frederick Chapin's "Turn of a Card."

Before these pictures were completed Paralta had arranged with Henry B. Walthall to become a star-manager and producer at the head of his own company. Shortly after Rhea Mitchell and Clara Williams had been added to the lists of artists leading producing concerns at the Paralta studios. Today six producing organizations are at work at these studios.

In September it was found necessary to increase the producing facilities on the west coast. Mr. Anderson, who was in Los Angeles at that time, gave orders that an immediate extension be made. A 24-acre plot was secured directly opposite the Clune studios, on which the erection of four large stages, 60 x 130 feet, was begun. These structures are now used as open-air stages pending their completion with glass side walls and roofs. At this time all available stages of both the old and new Paralta studios are occupied by productions now being made by companies headed by Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Rhea Mitchell, Clara Williams and Howard Hickman.

The aim of the Paralta companies has been to constantly produce photodramas of substantially standardized merit. The officials responsible for productions believe they have an organization that will accomplish this, well exemplified by the pictures now ready for release. The Paralta studios at Hollywood are said to be among the most complete plants on the coast. The producing staffs are composed of men of years of experience, whose reputation for careful and conscientious work is second to none in the industry.

The first Paralta release which Mr Hodkinson's new organization will make will be J. Warren Kerrigan's "A Man's Man." This production was recently given a "try-out" of one week at Clune's auditorium in Los Angeles. It played to the second largest record of receipts in the history of this house, and every critic in that city praised the attraction enthusiastically.

Mr. Hodkinson's second Paralta release will be Bessie Barriscale's production of "Madam Who." Then will follow in quick succession Henry B. Walthall in "His Robe of Honor," J. Warren Kerrigan in "Turn of a Card," Bessie Barriscale in "Within the Cup" and "Rose o'Paradise," Henry B. Walthal! in "Hundrum Brown," and Clara Williams and Rhea Mitchell in productions which are now known only by working titles.

Some time ago it was officially stated that Paralta had planned to make fifty-two star-feature productions in its first year, and to this end negotiations are now in progress with several stars that this may be accomplished by June 4, 1918, which will be the first anniversary of Paralta's entry into the motion picture production field.

Sam Swartz Gets a Bouquet

Goldwyn, in Recognition of New Mexico Exhibitor Being First Patron, Advertises Him in Home Town.

WHEN Goldwyn Pictures began its great publicity campaign something over a year and a half ago, announcing it would begin releasing beginning with September of the current year, Sam Swartz, manager of the Armory Theater, at Roswell, N. M., accepted the new organization at its face value, and, not knowing the stars or their productions, sent in his check for a substantial amount to cover first-run booking in his town. It was the first money received by Goldwyn from any exhibitor. The check was framed; a letter appreciative of the confidence was sent to Mr. Swartz, and to all intents and purposes the incident was closed.

But Goldwyn did not forget. The other day it came time for the Armory Theater to run the first Goldwyn picture, Mae Marsh in "Polly of the Circus." Quite unknown to Sam Swartz the Goldwyn in New York had secured his portrait and had composed one of its most careful advertisements to be placed in the press of Roswell. So Sam Swartz, opening his newspapers at the breakfast table to see his own theater ads, was pleasurably surprised to note next to his own representation in each sheet nearly a quarter page of his own portrait and a Goldwyn announcement, setting forth the facts here related.

DIRECTORS DISCUSS.

At the last meeting of the Motion Picture Directors' Association Travers Vale, one the directors of the World Film Co., read a very interesting paper on the following subjects: "Do Illustrated Sub-Titles Help or Harm the Story?" "Should a Director Cut his Own Picture?" "Is the Star System an aid to the Industry?"

These subjects were handled by Mr. Vale in a manner that showed he had given a great deal of thought to them and the attention paid by the directors present proved that they were subjects in which all were interested.

The first subject was replied to by Director Carewe of the Metro Co., the second by Director Sidney Olcott and the third by Director Joseph Kaufman of the Famous Players.

At the next meeting a paper will be read by Director Robert Vignola of the Famous Players Co., on a subject to be chosen by him, and the association will be addressed by one of the leading business men of the industry.

The association is now nearly one year old and its growth has been very satisfactory to its founders, and it now numbers on its membership most of the capable directors in the East, and it is intended to limit the membership to those who are capable in order that to be a member will be a guarantee of a man's ability as a motion picture director.

VIRGINIA FOLTZ A NEW TRIANGLE RECRUIT.

Virginia Foltz, well-known musical comedy favorite who has been playing in pictures recently, has been added to the Triangle's playing forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gown of Destiny," Director Lynn Reynolds' latest picture. Miss Foltz created the part of the Spanish Senorita in "Madame Sherry" and was the original Little Boy Blue in "Babes in Toyland." She also played with the famous Weber and Fields and Lillian Russell company, and recently appeared at a Los Angeles theater in stock musical comedy.

ELLIOTT DEXTER WITH ARTCRAFT.

In Elsie Ferguson's latest photoplay for Artcraft, "The Rise of Jennie Cushing," Elliott Dexter has the leading male role as Donelson Meigs, the wealthy artist who falls in love with Jennie. Dexter has won recognition for the impetuosity of his love-making. In "Jennie Cushing" he is still the accomplished lover.

Screen Club Installs Officers

President Farnham Outlines Plans for the Development of Organization and Receives Many Pledges of Support.

IN ITS clubhouse on the evening of Saturday, October 27, the Screen Club installed its officers for the coming year. There was a goodly gathering of members in the Forty-fifth street structure when the meeting was called to order by First Vice-President Carewe in the absence from the city of President Quirk. Mr. Carewe, who during the past year has been chairman of the house committee, sounded the note for the coming months in his opening remarks. He told his experiences and from them drew deductions for the benefit of his successor. He asked for cordial co-operation of all the members to the end that the coming year might be one of prosperity and material gain for the organization. In the speeches of the evening there was marked unanimity in the pledges of co-operation with the new officials.

All of the officers were present with the exception of the third vice-president, B. A. Rolfe, who, from Los Angeles, sent a message of good-will and of assurance that he would be prepared on his return in the course of three months to give his energies for the benefit of the club. As each of the officers was called to the front of the gathering, which was assembled on the parlor floor, there were calls for remarks, and in every instance they were forthcoming.

The officers installed were Joseph W. Farnham as president; Frank Powell, first vice-president; Edgar Lewis, second vice-president; Anthony P. Kelly, corresponding secretary; George Blaisdell, recording secretary, and Will C. Smith, treasurer. The new members of the board of governors are George D. Baker, Max Mayer, C. Jay Williams and John Harvey, who serve for two years. The other members of the board, who have yet one year to serve, are Augustus Phillips, Lawrence McGill, Frank Carroll and William F. Haddock.

President Farnham was warmly received and made a speech along constructive lines, enumerating some of the plans he had in mind for the building up of the club. Many other members took advantage of the opportunity to outline ways in which the club spirit might be fostered. It was voted to have prepared a service flag, to be suspended in front of the clubhouse. President Farnham remarked if there was no objection he would take pleasure in making the club a present of one. Also it was voted to have posted in the grill-room an engrossed record of the name and rank of those members who were in the service of the United States. There is an even score of these.

The first meeting of the new board will be held on Wednesday, November 7, and all the members declare they are ready to give consideration to any project that will contribute to making the Screen Club a power in the trade. Also they will hear reports on the coming annual ball, which, as formerly, will be held at the grand ballroom of the Astor. Saturday, November 17, is the date, and arrangements are well under way to make the forthcoming function match the best of its predecessors.

THEDA BARA AT FOX JERSEY STUDIOS.

After a rest of two weeks, the first she has had in more than a year, Miss Theda Bara started work on October 29 at Fort Lee, N. J., on her twenty-seventh production for William Fox. Following her long sojourn in Southern California, where, after the completion of "Cleopatra," she finished two other Standard Pictures, Miss Bara at first found it rather trying to work under the artificial light of the Eastern studios. She expressed herself as preferring the natural light conditions usually obtainable at Hollywood.

Miss Bara's new vehicle is said to be peculiarly suited to her talents. It was written by E. Lloyd Sheldon and is declared to be a gripping, virile type of story and to contain many decidedly tense dramatic situations. The action takes place in and around New York..

CAPELLANI BEGINS WORK FOR METRO.

Albert Capellani, the distinguished director, who will be introduced to Metro patrons in connection with an Emily Stevens picture, already has begun work on the new production, a screen version of "Daybreak," the play written by Jane Cowl and Jane Murfin. Produced in New York earlier in the season, and now touring the country, it has been adapted for the screen by the director himself in collaboration with June Mathis. Julian L'Estrange will play the part opposite Miss Stevens, Mr. Capellani is now directing Mr. L'Estrange and the other members of the supporting cast in the opening scenes of the play.

"A DAUGHTER OF THE GODS" IN CHINA.

Yes, these are chicken scratches—that is, in the sense that the artist who did the work is one of the cleverest young women in the business. Really, however, the illustration is the main title of "A Daughter of the Gods," done into Chinese for the accommodation of one of the exhibitors of William Fox pictures in the Celestial Empire.

The first line, according to the branch manager, meets a requirement of Chinese law and consists of the words, "United States, New York City," indicating the origin of the

Chinese Title for "A Daughter of the Gods."

film. The second line is Chinese for "Fox Film Corporation" and the lonesome little fraction-like character with the pollywogs on the side is to be translated "presents."

The fourth line, as may be seen, gets quickly over the alphabet-taxing name of "Miss Annette Kellermann," and the fifth line, which looks as if it might illustrate a biff scene in an encounter between microbes, is merely the word "in." The last line probably would remind a farmer—or a politician—of the way his fences looked the morning after a cyclone, but really is nothing more serious than "A Daughter of the Gods."

Affirmation is made by the artist that her work has been verified by persons who said it was perfectly intelligible to them. Her own idea, however, after spending half a day carefully copying curleycues and finding places for dots and dashes, was that the work was entirely impressionistic.

WASHBURN BEGINS FIRST PATHE PLAY.

Bryant Washburn, the new Pathe star, has arrived in Los Angeles and began work on his first Pathe play. Pathe has rented a portion of the Kalem studios at Glendale from the Diando Company, and extensive improvements have been made. It is at this studio that Mr. Washburn will be located. His director at Essanay, Richard Foster Baker, the man who put on the "Skinner" pictures, is with him and is directing him in the new picture, the working title of which is "Kidder and Koe." Gertrude Selby, recently one of the leads with the Fox Company, will be Mr. Washburn's leading woman in the picture.

FRED J. BIRD MARRIES.

Fred J. Bird, of the sales department of the Nicholas Power Company, on Thursday, November 1st, was married to Miss Marion Evelyn Cox, daughter of Dr. and Mrs. Charles N. Cox of Brooklyn. Mr. Bird has been connected with the Nicholas Power Company for about five years, and is popular with the motion picture exhibitors and accessory men. Miss Cox, who has a rich contralto voice, has been prominent in Brooklyn amateur theatricals. Mr. and Mrs. Bird have left for the South on a two-weeks' honeymoon.

LEO MALONEY ILL.

Leo D. Maloney, well known leading and heavy man, who has supported Miss Helen Holmes in "The Lost Express," Mutual-Signal serial, is confined to the Sisters' Hospital, Los Angeles, with a severe case of muscular rheumatism. Maloney is not without company, however, as Cinematographer S. A. Sues of the same company, and the man who has photographed all of Miss Holmes' pictures, occupies a room a short distance down the hall.

Military Picture Screened

War Department's Photographic Division Prepares Visualized Course of Instruction for Cantonment Camps—Offered to Film Trade Also.

THE Visualized Text Book on Army Instruction," as presented at the Paragon Studios in Fort Lee, N. J., Thursday, Nov. 1, is a valuable film work in eleven thousand feet, taken by the Photographic Division of the War Department. It presents army instruction from its simplest elements through the entire gamut to the more intricate and elaborate infantry requirements. At the screen exhibition only four reels were shown, but as these were indicative of the remainder of the material, there is no hesitancy in stating the men to whom this task was intrusted have measured well up to the mark. West Point cadets, regular infantrymen, and silhouetted blocks are used in demonstrating the principles explained. Every cantonment will find a set of this photographic text book an invaluable, indispensable assistance. Containing as they must many of undeveloped states of mentality, and others of almost entire unfamiliarity with the English tongue, the camps of the drafted should find reason to make steady use of this work. Already fifty sets are in operation. It should not only lighten the work of making material for our army, but should do much toward hastening the time of and lessening the days consumed in transforming our conscripts into fighting timber. This point can be clinched, when the true text book nature of this work is emphasized.

Volume one deals with calisthenics as applied to physical development in the army. It not only shows how to do the exercises, so as to benefit self and country mostly therefrom, but it also shows how not to do them, so that mistakes may be avoided. All titles are simply written and to the point.

Volume two presents in visual form the manner of salute, in all its various phases. Another volume instructs in squad formation and squad activities. Another teaches the most efficient use of hand grenades and offensive shell crater deportment. Another elucidates the manual of arms, another informs on the proper use of the rifle, bayonet, etc. Everything is presented from the standpoint that it is intended for the novice and each lesson is well brought home. As a work in pedagogy this collection of eleven reels is most successful. Its commercial value to the exhibitor, however, is debatable. No doubt the weeklies can profit by using parts of this work in piece-meal fashion. There is even the chance that one reel an evening might meet with public approbation, particularly with an audience composed of relatives of those already or soon to be in the service, since these would in this way comprehend the course of training their loved ones were undergoing. Then, too, by the selection of suitable gatherings, there would be times when the entire work would find an absorbed attention, but the commercial possibilities of "The Visualized Text Book on Army Instruction" are greatly outweighed by their educational and instructive value.

As the films are now assembled there is room for some judicious cutting, and of course there is also need of carrying the work to much greater length so as to include more details of infantry development. This done, then there are the artillery, aviation, marine, naval, submarine, quartermaster and other divisions that can benefit by the same work being visualized and adapted to their peculiar requirements.

Among the distinguished audience of military men were several film men, notably William A. Brady, Jules Brulatour, Louis Brock, Jack Cohn and E. B. Hattrick.

TRIANGLE ADDS TWO NEW PLAYERS.

Frederick Vroom, well-known actor who played with Booth and Barrett as a young man, and who has been connected with the films for the last five years as actor and director, has been engaged as a member of the Triangle's Culver City playing forces. He will appear for the first time under Triangle direction in Olive Thomas' latest play, "Betty Takes a Hand."

Edward Jobson, well-known character man with years of experience on the legitimate stage and identified with the films for several years, has been added to the Triangle's large force of stock actors at the Culver City studios, and will be seen soon as a sympathetic father and in similar character roles.

Francis Worcester Doughty

Author and Photoplaywright Passes On—Created "Old King Brady."

FRANCIS WORCESTER DOUGHTY, perhaps best known to generations of small boys and those of larger growth as "Old King Brady," died in his home at Cresskill, N. J., Monday, October 29th, directly as the result of a fall, though he had been in failing health for some time. Mr. Doughty was born in Brooklyn, November 5, 1850, and maintained a residence there until 1895, though he had traveled extensively and was planning to spend this winter in New Orleans, about the only large city in the country he had never visited. He was an authority on numismatics, specializing in the United States copper coinage, and at one time his collection was one of the most complete in the country. He was also interested in archaeology and the propounder of the theory of "man in the drift," then regarded as such a radical theory that in the heated discussion which followed he withdrew from the Brooklyn Institute of Arts and Sciences.

He was one of the early writers of detective stories, using first the signature of "A New York Detective," and later that of "Old King Brady," the leading character in most of his stories. Within a period of thirty years he wrote more than twelve hundred detective stories, most of which have been translated into various tongues and widely circulated in Europe.

When the motion picture supplanted the detective library to a large extent, he turned his attention to photoplay. He wrote several features for Blache, and though given no screen credit, it was his vivid imagination that turned Thanhouser's Million Dollar Mystery from a failure into a success. He was called in when the failure of the original script to give action became apparent, and turned the tide and ran with extra installments. He also did a number of stories for David Horsley—the Stanley series—but was compelled through failing eyesight to give up this work and return to New York for medical treatment. Captain Jack Bonavita was a warm friend of his and they made a striking pair. For the past couple of years he had written few scripts, but he had been one of the staff authors on motion picture stories and was well known and liked throughout the profession. He was a man slightly above six feet in height and his soldierly bearing brought him the honorary title of Colonel. Funeral services were held Friday at the New Jerusalem Church, Brooklyn, the interment being in Cypress Hills.

BARRISCALE'S CAMERAMAN—CLYDE DE VINNA.

Clyde De Vinna is the cameraman for Bessie Barriscale. He has been more successful in photographing her in motion pictures than any other operative and followed her from Triangle when she organized her own company. His work in "Madam Who" is remarkable for his photography of night scenes, in which he has introduced several really new effects.

Mr. De Vinna, who also photographed Miss Barriscale's first Paralta production, "'Rose o' Paradise," and who is now at work with her on her latest production, Monte M. Katterjohn's "Within the Cup," has had an interesting career.

He was born in Atkinsville, Mo., and spent his boyhood in the Indian Territory. He began his active career as a railroad telegrapher. He wanted to see the world and joined a traveling orchestra, which toured to the Pacific Coast and back and stranded in St. Louis. Mr. De Vinna then enlisted in the navy, and in the capacity of a wireless operator went to Honolulu. As a pastime he took up photography and soon became official photographer for the Pacific fleet.

When his term in the navy expired he became a newspaper photographer in San Francisco. In 1913 he was engaged as "still" photographer by the New York Motion Picture Corporation. Six months later he graduated to the crank on a moving picture machine and finally joined the Triangle company, where he became photographer for Miss Barriscale. When she became an independent star-producer he very naturally followed her into the wider field, where he has full opportunity to exercise his talent and ingenuity.

LEAH BAIRD LEADS GRAND MARCH.

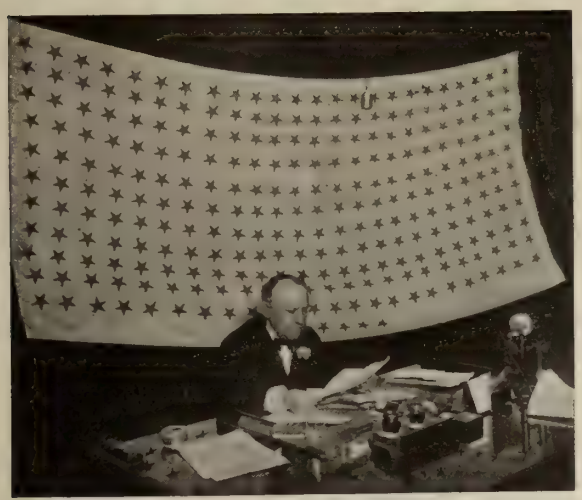
Leah Baird has been selected to lead the grand march of photoplayers at their annual ball Monday, November 5, at Hunt's Point Palace. Among the other prominent members of filmdom to participate in the march are Alice Joyce, June Caprice, Dustin Farnum, Virginia Pearson, Doris Kenyon, Violet Mersereau, Mme. Petrova, Francis X. Bushman and a score of others.

Universal Unfurls Service Flag

It Has 271 Stars and is the Largest in Moving Picture Trade.

LIKE a "floating piece of poetry," waving where Broadway's life pulses its most vivacious beat, is the United States Service Flag of the Universal Film Manufacturing Company proudly displaying its galaxy of 271 stars, each star representing a man from Universal who has taken his place in the ranks of the country's defenders.

This flag, the largest in the motion picture district, was run out from a window of President Laemmle's office on the third floor of the building at Forty-eighth street and Broadway, occupied by the Universal Company, recently to the accompaniment of cheers from the company's staff and the throng of spectators that blocked the street below.



President Carl Laemmle and the Universal Service Flag Containing 271 Stars, the Largest in the Industry.

The flag, made of the best bunting procurable, measures twelve by twenty feet in area. With its broad red borders and field of white thickly flecked with stars, each standing for a life offered to the nation, it is strikingly visible for many blocks to the thousands passing up and down that busiest section of Broadway. The Universal men who have gone to the front represent every branch of the service of this, the largest of motion picture companies. Among them are actors from its studios on the Pacific Coast, cameramen, men from its home offices in New York and from its branches in all sections in the Union, and even from distant Calgary; men from its exchanges in all important centers, salesmen who toured the country in its service, men, in short, representing every phase of the motion picture industry.

And those Universal men are now to be found in every branch of the country's military service—on land, on sea, and in the air, for among them—Bluebirds, as most fitting—are two in strenuous training as aviators.

First National Buys "Empty Pockets"

Will Distribute Herbert Brenon's Adaptation of Novel by Rupert Hughes.

THE First National Exhibitors' Circuit has acquired the distribution rights of Herbert Brenon's "Empty Pockets," from the novel by Rupert Hughes. The officials of the Brenon Corporation consider the transaction a high compliment to their producer and director, because the deal was unanimously indorsed by the entire purchasing board of the First National Exhibitors' Circuit.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has as its purchasing board such men as represented in this body could not be otherwise."

"Empty Pockets" was adapted for the screen by Mr. Brenon from Rupert Hughes' novel of that name. "Empty Pockets" has a swift and compelling mystery story, which is said to be extremely effective on the screen. Being told with Mr. Hughes' unusual insight into the varying phases of New York life, it presented striking opportunities to the producer. Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role in "Empty Pockets," while the cast numbers Barbara Castleton, Susan Willa, Katherine Galenta, Peggy Betts and other well known players.

Frieda Hempel in Pictures

THE rumor spread broadcast lately that another prominent opera star will soon make her appearance on the screen seems to have a sound foundation. From responsible authority is received the information that Frieda Hampel, the famous dramatic song bird of Gatti Caszaza's staff, has received special permission to appear in a series of feature plays especially prepared to star her. It seems that a review by Frieda Hempel of "Camille," published in certain of the daily press some time ago, has opened the eyes of the most prominent producers in the industry to the exceptional qualifications of Mme. Hempel. Of course it is known that the famous opera "La Traviata" is the story of "Camille" in music, and up to this date no one in the opera field has even approached the dramatic artistry that Mme. Hempel displays in her role in "La Traviata." It is no wonder that with the high reputation she enjoys, the repertoire which is at her command, and the publicity she has received up to date she is looked upon as a most welcome addition to moving picturedom.

Frieda Hempel.

Frieda Hempel, who is to return shortly to this city from her annual concert tour, will make her usual appearance at the Metropolitan opera house this season. It is not yet decided if she will enter the screen world before or after having entered into the close bonds of matrimony, for it will probably interest her many admirers to know that Frieda Hempel is about to marry an American who has been quite prominent in the late patriotic outburst that has so kindled the hearts of the nation. Several offers for her services are pending her decision whether she will contract with a company now in operation or accept the offer of certain big financial interests who desire to form a company exclusively for her behalf.

BERT LYTELL IN "THE LONE WOLF."

Arrangements have been made for Bert Lytell to appear on the screen in Louis Joseph Vance's "The False Faces," a continuation of the adventures of the Lone Wolf, which is now running in the Saturday Evening Post.

Mr. Lytell created the title role in "The Lone Wolf," and will have the famous character in the continuation, which will be released under the screen name of "The Lone Wolf's Return." The False Faces" is said to exceed "The Lone Wolf" in adroitness and speed of story. Running as a serial in the Saturday Evening Post, the story has been attracting wide attention. It is expected to be even better fitted to the screen than its predecessor since Mr. Vance wrote the continuation with the future film adaptation in mind.

HALLBERG IN WASHINGTON.

J. H. Hallberg, vice president, United Theater Equipment Corporation, is spending a few days with Howard E. Coffin, Chairman Aircraft Production Board, at Washington, D. C. Mr. Hallberg is one of the members of the War Co-operative Committee, representing the motion picture industry at Washington in the Aircraft Divison. Certain important developments in the aircraft division are under way and the motion picture industry has been requested to participate in a new and important campaign on behalf of the Government.

Service Departments for Universal

"Big U" Plans to Provide Special Publicity for Exhibitors—Establishes Many Departments.

WHEN W. A. Bach has finished his present tour of the United States, every Universal exchange will have in helpful operation a "Service Department" that will act in an exclusive and special capacity as assistant to every exhibitor in the territory served by the various exchanges. Mr. Bach has reached Denver on his way to the Pacific Coast, his further route embracing visits to Salt Lake City, Spokane, Seattle, Portland, San Francisco, El Paso and back to New York with stops arranged to cover the Southern territory.

The Service, or "Make It Pay" department, first became operative and was tested with entire satisfaction by Mr. Bach in connection with Universal's exchange at Toronto, Can. When it was decided to put a man on the road to build up and extend the idea to all Universal branches, Mr. Bach was appointed for the work. He first established the department in connection with Mecca exchange, in New York, leaving C. G. Wood in charge. Taking to the road Mr. Bach visited the following cities and appointed managers: Detroit, B. B. Greenburg; Chicago, M. L. Firestone; Toronto, Raymond S. Peck; St. Louis, G. H. Giebler. Meanwhile the territory served by Portland, Spokane and Seattle was placed under the "Make It Pay" supervision of Dean Collins, with headquarters in Portland.

The plan devised and perfected by actual service and operation admits of systemizing to an extent that will allow one man, naturally selected for his peculiar and particular qualifications, to do these things in assisting the exhibitor and putting the energy of the exchange behind every customer: Publicity, not alone original publicity and "stunts," but distributing, enlarging and localizing the general publicity sent out from the home office, adapting it to the requirements of the individual exhibitor; advertising, circular-qualifications, to do these things in assisting the exhibitor to the mutual benefit of both the showman and the exchange providing salesman with information, ideas, suggestions, material and aids to better sell the exhibitor and better start the exhibitor on his new service and account; to keep in touch with salesman on the road, and to do everything possible to aid the showman and perfect the service of the exchange.

Pathe's New Screen Magazine

It Will Appear November 18, Entitled the "Argus Pictorial"—Issued in One Reel Every Two Weeks.

ON the 18th of November Pathe will release the first issue of a new "screen magazine" in one reel, the "Argus Pictorial," to be issued every two weeks thereafter. This magazine is devoted to ultrascientific, scenic, art, and educational subjects. It is the culmination of long and tireless efforts on the part of the head of the company, Horace D. Ashton, who has devoted several years of study to reach the point where subjects which were heretofore considered impossible as screen stories could be presented in an entertaining and instructive manner to the average theatergoer.

It took a great deal of energy, ingenuity and imagination on his part to find a satisfactory means of telling the story of the ultra-microscopic germ life, which will be a feature of the "screen magazine."

To comprehend the difficulties confronting him one must understand that first of all there were no instruments suitable for consistently handling this type of subject, and secondly, there were no writers who were capable of producing the story of the life of such a thing as a germ, for the simple reason that none had any talking acquaintance with such life. To produce the story of a rotifer, for instance, it was necessary to make a study of the animal's whole life cycle from beginning to end to know what is extraordinary in its existence and mode of living, and to know what will interest the motion picture public.

After this it was necessary to write a story with this germ as the hero of the plot. Besides doing the microscopic research work, Mr. Ashton had to write his own scenarios. In fact he handled the scientific, physical and photographic sides of the production of the magazine, and his many friends in the trade will be glad to know that his ambitious project and untiring efforts have produced a magazine which will be a unique feature of the Pathe program.

This magazine will not be devoted entirely to microscopic and ultra-microscopic subjects. The big game that one finds beyond the vision of the human eye, scenic subjects from all parts of the world, and the life stories of our insects will be presented, and many other difficult art and scientific subjects that will interest the public.

The Argus Laboratories, Inc., his correspondents in far off parts of the world, including Australia, the South Seas, New Zealand, Siberia, Africa, and Alaska, and artistic and interesting "educationals" from these countries will be included in the magazine.

An interesting subject in the first issue is the life history of the "Star-Fish." How many of us have seen the flat, stony looking star-fish at the seaside? Who of us thought anything about its life? Its mode of existence of reproduction and its method of locomotion? Ashton believed there was a story in this apparently uninteresting crustacean. Pictures taken under water, on the beaches, on artificial sea bottoms in aquariums under the most trying circumstances were necessary to produce this part of the "Argus Pictorial." Yet under his hands the star-fish becomes a living, breathing, interesting creature of the earth, and is a feature of the magazine.

Henry Siegel Joins Select

Will Be Manager of the New York Branch Exchange—Has Had Wide Experience.

WITH the current week a new executive took charge of the New York exchange of Select Pictures. This change makes Henry Siegel branch manager. Mr. Siegel had previously been assistant manager, and when the opportunity arose his brilliant record made him a first choice for the executive.

Henry Siegel's rise to the executive command of as important an office as that of the New York exchange is the result of ability plus hustle. Mr. Siegel's business career has been one of continuous advance. His first position in the motion picture industry was with the Pittsburgh exchange of the World Film Corporation, when Lewis J. Selznick was general manager. He was promoted to the New Jersey branch, later leaving that organization to handle Bluebirds in New Jersey.

Henry Siegel.

When the Selznick enterprises were organized, Siegel was one of the first to join the Selznick forces, being for a time in charge of the New Jersey exchange. As a recognition of his ability he was soon brought into the central office as assistant manager of the New York exchange.

When the Select Picture Corporation took over these exchanges, Mr. Siegel remained in this position, which he now leaves to make another upward step, landing at the head of the New York branch.

Several changes and additions to his force mark Mr. Siegel's inception of his new office. One of these changes brings into the Select organization Lester Adler, who has been with the World Film Corporation in its Newark branch in charge of the New Jersey business. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, one of the most popular salesmen on the Select staff, to the position of assistant manager, with direct charge of the sales force.

Mr. Siegel reports that the New York exchange has been extremely successful in placing the many special productions which Select controls for the New York district. These productions have been sold so generally throughout the New York territory that the sales force is now concentrating its effort on the closing of contracts for the series of pictures made by the various Select stars. The first of these star pictures to be shown were "The Moth" and "Magda," in the Norma Talmadge and Clare Kimball Young series, respectively. The New York branch has already closed big contracts for the productions of these two stars.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

On the Triangle Program

"The Medicine Man," Five-Part Western Story Starring Roy Stewart, and "Indiscreet Corrine," Light but Amusing Comedy in Five Parts, Featuring Olive Thomas.

Reviewed by Edward Weitzel.

"The Medicine Man."

PLOT isn't everything in a photoplay, after all! This is proved in "The Medicine Man," a five-part Triangle production written by Jack Cunningham, in which Roy Stewart and Ann Kronan are the bright and shining lights. The nature of their doings is neither novel nor particularly thrilling, but they are both such natural and likable human beings that everything connected with their affairs is of interest. Roy Stewart, who comes nearer to realizing the big, open-hearted, uneducated Westerner of fiction than any man acting for the screen, makes Jim Walton seem so real that his character study alone is accountable for 50 per cent. of the picture's good points. Ann Kronan as Edith Strang must be credited with 25 per cent. more, the story easily supplying the remaining merit marks necessary to its success.

Scene from "The Medicine Man" (Triangle).

Jim Walton, the sheriff of El Dorado, discovers that Joe Malone has found pay dirt in an abandoned mine. The owner of the mine is a sixteen-year-old girl, who arrives in El Dorado as the daughter of a traveling medicine faker. The quack doctor discovered her, when a little child, lying beside the dead bodies of her father and mother out on the desert. He has been good to the child, but, after arriving in Walton's town, enters into an agreement with Malone to cheat Edith out of her property. This is where Jim takes a hand in her affairs and does so well for them both that Edith gets her mine and Jim gets Edith. Nothing startlingly new in the story, but relieved by many touches of the better side of human nature and, as already stated, excellently well played by Roy Stewart and Ann Kronan. Faithful character types are also found in the Seth Hopkins of Percy Challenger, the Joe Malone of Aaron Edwards, the Luther Hill of Carl Ulman, and the Doc. Hamilton of Wilbur Higbee. The picture was directed by Cliff Smith, and Alvin H. Nietz wrote the scenario.

"Indiscreet Corrine."

H. B. Daniels, the author of "Indiscreet Corrine," a five-part Triangle comedy, may not have had Olive Thomas in mind for the leading role, but this comely young woman is nicely fitted, both temperamentally and artistically, to act the heroine of the story. Corrine is a daughter of wealth, bored by her surroundings, and has learned to do some fancy stepping after the manner of many young ladies in present society. She runs away with her French maid, secures an engagement as a masked dancer in a fashionable cafe and then plunges deeper into adventure by answering an ad for a young lady with a lurid past. Her task consists in securing an offer of marriage from a many times millionaire, who is both youthful and handsome. Corrine carries out her part of the contract and narrowly escapes arrest in the meantime, only to find that the whole thing is a publicity scheme of a new moving picture firm and her millionaire hasn't money enough to buy a Liberty Bond. However, father is still rich and willing to forgive her pranks, the bogus millionaire still retains his good looks, so the family are treated to a son-in-law in due course of time.

Once it is understood that the picture has been created for amusement purposes only and that no one is expected to believe that any of it ever happened, a right good time may be had viewing it. The list of characters is a long one. George Chesbro is breezy and physically fit as the near-millionaire, and Josie Sedgwick, Jos Bennett, Annette De Foe, Lillian Langdon, Thomas H. Guise and Edwin J. Brady have important allotments. The scenario is the work of George Elwood Jenks, and Jack Dillon directed the production.

"John Ermine of the Yellowstones"

Five-Reel Butterfly Release, Based on Story by Frederick Remington, Pictures Frontier Days of Early '60s.

Reviewed by Robert C. McElravy.

THIS five-reel production, with its careful handling, clear photography, and spirited action, demonstrates the great strides that have been made in moving pictures. It presents an Indian story not palpably different from the old style offerings in plot, but far different in structure and general artistry. No effort has been spared to make the scenes impressive and to keep them true to the times depicted. The attacks on wagon trains, the views of Indian camp life, the barracks and stockade of the regular army, and various other features are excellent.

The story concerns a white boy lost in a wagon train massacre, who is brought up by a band of Crow Indians. The youth grows to manhood unaware of his white parentage, and is called "White Weasel" by the tribe. He becomes a chief, and is highly respected by the redskins. Later in the narrative he is sent to a white man, who teaches him the English tongue and explains that he is of white parentage.

In the meantime the youth, who is known among the whites as "John Ermine," finds the photograph of the daughter of General Searles, whom he afterward saves from death in a massacre. The production, from first to last, is filled with outbreaks among the Indians and all sorts of fighting and riding scenes. The youth naturally falls in love with the girl, but she and her parents spurn him, because he is thought to be a half-breed. Later the girl professes love for him, but he is killed after trying to shield her name. The closing scenes of the story will disappoint many observers, as it would have been perfectly logical to bring out the facts regarding John's parentage and have him marry the girl. In fact the first part of the story has every appearance of having intended such a conclusion.

Scene from "John Ermine of the Yellowstone" (Butterfly).

Francis Ford plays the part of John Ermine in his later years, and the picturesque part suits him very well. Mae Gaston is pleasing as Katherine. Others in the cast are Burwell Hamrick, Willian Carroll, Duke Worne, Joe Flores, Marc Fenton, and Elsie Ford. John Darkcloud and many other real Indians appear. The story was written by Frederick Remington and Louis Evan Shipman, with the scenario by Maud Grange and production by Francis Ford.

"The Scarlet Pimpernel"

The Well-Known Novel Picturized by the Fox Players with Dustin Farnum—Very Interesting Picture.

Reviewed by Hanford C. Judson.

THERE is an excellent novel plot in the Baroness Orczy's "Scarlet Pimpernel," and the new Fox picture of the same name follows the story faithfully and makes a good photo-novel. It holds interest with no appreciable fagging. It lacks something of the grip of the drama until it reaches

Scene from "The Scarlet Pimpernel" (Fox).

the last big situation, which is quite dramatic; but from the first the thread of the narrative is never lost and the interest is built up and increases as truly, if not quite as intensely, as would have been if the plot had been constructed primarily for use on the screen.

The time of the story is the opening of the French Revolution, and the name "Scarlet Pimpernel" is a sobriquet of an English aristocrat (Dustin Farnum) who has formed a society to help French nobility to escape from the mob. He marries a French woman (Winnifred Kingston) and thereby incenses a leading member of the French republican party (William Burress) who also loves her. This man doesn't connect him with the Scarlet Pimpernel whom the French government is trying so hard to get and put out of the way. The woman has a brother (Jack Nelson), who falls into the hands of the villainous republican, and he cleverly works on her to betray the Scarlet Pimpernel, whom she herself doesn't know is her husband. Her husband goes to the trap, and not till then does she find that she has betrayed him. With one of his friends, she goes to the rescue, and in an exciting denouement, she manages to give the help without which he would probably have been captured. That her husband has been led to suspect her in the early stages of the story makes the final reconciliation a fitting close to the story.

The players are in the costume of the time and play the parts with acceptable art. There are many beautiful sets and backgrounds. The effect on the audience was favorable. It can be safely counted on as a good offering. It fulfils the maker's catch phrase, "Beauty, Romance, Mystery, all in one." Richard Stanton directed it.

"The Natural Law"

Seven-Part Screen Version of Howard Hall's Stage Play Handles Vital Subject With Unusual Frankness —Produced by France Films, Inc.

Reviewed by Edward Weitzel.

IN "The Natural Law," a seven-part screen version of Howard Hall's stage play of the same name, the ethics of abortion are discussed with unusual frankness. The play had a run of eight months at the Republic Theater, New York, and has been adapted to the screen by the author, who also acts one of the leading parts. Marguerite Courtot is the featured player. At no time is the story a perversion of the facts of life. Men and women have given way to their desires under just such circumstances as are shown in this photoplay, but have generally followed a much wiser course of action than the present transgressors by going quietly to the proper authorities and legalizing their union. The author of "The Natural Law," having chosen the subject already mentioned for the thesis of his drama, puts the most effective obstacles to this solution of the difficulty that he is able to devise and devotes the longest scene of the story to the pleadings of the terror-stricken heroine with a physician, who had once hoped to make her his wife, that he prevent her shame becoming known by the only means in his power.

The doctor is an elderly man, and, although engaged to him, the girl cannot resist the natural law of youth calling to youth when a young college athlete makes frequent calls on her, clad in scanty running costume. She is not inclined to take any of the blame for her fall upon herself, however, but gives way to an unreasoning hatred of the man she professed to love so deeply. Even after she realizes the consequences of her folly, and the doctor has refused to aid her, she will not agree to a marriage with the athlete and he is kidnapped and carried off to Stockholm for the International games while she is still shaking her head and demonstrating the truth of the old adage that "when a woman won't she won't." The doctor continues his arguments, however, and when the young chap returns, flushed with victory, as the sporting writers put it, the girl avails herself of a woman's privilege and consents to the marriage.

Whether there is a place for such a subject in the family moving picture theater will always be a matter of dispute. In this instance the matter is not handled lightly, neither is it presented with the highest artistic skill, a factor that often hides the material side of such a motif and permits only the moral lesson to stamp itself on the mind of the spectator.

The most glaring fault of the production is the overacting of the entire cast. Howard Hall, who can usually be relied upon to give a good account of himself, is the worst offender. The part of the doctor requires repression and a free use of the natural method in screen acting, but the author-actor indulges in nearly all the tricks of posing and gesture known to stage melodrama. Marguerite Courtot as Ruth Stanley has the youth and attractiveness for the part, but her strong scenes do not come easily to her and she is hysterical rather than forceful. George Larkin is much better in his display of serious emotion than in indicating the ingenuous conceit and overflowing spirits of a college champion, and Leah Peck as Stella Forbush is strenuously insistent in denoting the juvenility and kittenish nature of the character. Jack Ellis, Chas. H. France, Lila Blow and Gordon Gray are the other members of the cast.

The settings of the production are generally commendable; but it is somewhat puzzling to understand why Charles H. France, who directed the picture, thought it expedient to have long emotional scenes in Dr. Webster's private office take place in full view of any of the neighbors that live opposite the doctor's uncurtained window.

Two O. Henrys

"The Enchanted Kiss" and "A Night in New Arabia" Fine Specimens of O. Henry Philosophy in Film.

Reviewed by Margaret I. MacDonald.

FANTASTICAL in quality and highly entertaining is the two-part film adaptation of the O. Henry story, "The Enchanted Kiss." The scene opening in a boarding house, where the shyest member of its occupants is in love with the daughter of the landlady, is thoroughly human in its manner of production. One evening, when the drunken father of the girl comes home and finds the pair in the midst of a delirious game of cribbage and orders them both off to bed, Sam, the shy lover, suddenly becomes a moral anarchist and takes to drinking absinthe. The dream which follows as a result of the unusual indulgence is varied and fantastical in style; but, upon awaking, Sam finds himself in the clutches of a policeman who finally yields to Sam's explanation of why he sits sleeping in a back doorway and allows him to go home. At the door he is met by Katie, the landlady's daughter, who feigns anger, in spite of the fact that she has waited smilingly for Sam with the hope that under the shadow of the night

Scene from "A Night in New Arabia" (General Film).

hour he might propose. Not even the accidental turning out of the only light in the room by Katie serves to stimulate Sam's courage, and so another opportunity goes by the boards, and the picture leaves the lover still in the stupid toils of bashfulness.

"A Night in New Arabia," with J. Frank Glendon, Patsy DeForest, Horace Vinton and Hattie DeLare in the cast, is one of the best of the O. Henry four-part features. The case in question is that of a wealthy Jew, who in early days has done

an innocent man out of ten thousand dollars. This man's fad in his later years, when he has had time to consider his misdeeds, is to dispense charity. Finding that charitable institutions receive coldly his large subscriptions and continue to ask for more, and, in fact, finding that all his efforts to be charitable are met in a manner much different to what he expects, he is suddenly seized with a desire to make good the misdeed of his youth by giving to the descendants of the man he wronged the amount of which he virtually robbed him with its profits. A pretty little romance is worked into the story when the daughter of the Jew puts on the maid's cap and apron for the purpose of meeting the grocery boy with whom she has fallen in love. The grocery boy proves to be the missing heir of the inheritance and so the story closes in the happiest possible manner for all concerned. The production is a well-made one in every respect.

"Princess Virtue"

Mae Murray in Five-Part Bluebird Screen Version of Louise Winter's Novel Gives Unconvincing Portrayal of Overdrawn Heroine.

Reviewed by Edward Weitzel.

THE screen career of Mae Murray, whose latest appearance in moving pictures shows her as the heroine in a five-part Bluebird screen version of Louise Winter's novel, "Princess Virtue," has been in the nature of a surprise. Starting as a dancer, her first parts in photoplays were of the light, ingenue order, and she contented herself with giving a somewhat indifferent imitation of a well-known star. Then came the leading role in a feature picture that started with the usual comedy scenes, but developed into a drama of serious import. And here the actress found herself, and acted with a strength and sureness of method entirely unexpected. In "Princess Virtue" she is called upon to portray a most artificial young minx and succeeds in making her considerably more unconvincing than the author has drawn her. She wriggles and twists through the part and relies upon an overworked "baby stare" to express whatever emotion has her in its grasp. The atmosphere of the story is supposed to be that of the smart society set of Paris, and the actress has indulged in a make-up that gives her the appearance of a wax doll. All in all, the picture is about as true to life—at least, and life worth living—as some of the Family Story Paper romances of thirty years ago.

The heroine of the Louise Winter novel is the daughter of a young Bostonian of wealth and position, who married a chorus lady and died about seven years later. His widow goes to Paris with the child and eventually becomes the wife of a Russian count. The girl grows up after the manner of a hothouse plant and exhibits about the same amount of animation. She cannot make up her mind which of two suitors she prefers until a cousin from America arrives and convinces her that he is a better man than either of them. He does this by punching one of the suitors in the jaw and then fighting a duel with him for engaging himself to the "Princess" and continuing his attentions to a lady of much notoriety but little reputation. The cousin from America is desperately in love with his Paris-raised relative, but, thinking his case a hopeless one, sets sail for home. One night, as he leans over the rail, a small foot

Scene from "Princess Virtue" (Bluebird).

touches him lightly on the knee. The foot belongs to a lady in a steamer chair, and the chair belongs to the "Princess." There is also a plentiful supply of moonlight at hand, so the story is finished in the proper romantic surroundings.

Wheeler Oakman, as Basil Demarest, is manly and likable, and the two suitors are well played by Paul Nicholson and Jean Hersholt. Lule Warrenton, Clarissa Selwynne, Gretchen Lederer and Harry von Meter are also efficient. The scnario was made by Fred Myton and produced by Robert Z. Leonard.

"Persuasive Peggy"

Mayfair Film Corporation Features Peggy Hyland in Six-Part Comedy-Drama Based on Book by Maravene Thompson.

Reviewed by Margaret I. MacDonald.

A SIX-PART lesson on how to manage one's matrimonial affairs commencing with the betrothal and ending with the advent of the first-born constitutes the Mayfair Film Corporation's production which features pretty Peggy Hyland. William B. Davidson, playing opposite her, portrays the ardent lover and the old-fasbioned husband who believes little in the rights of woman, most satisfactorily. The

Scene from "Persuasive Peggy" (Mayfair).

story on which the picture is based was written by Maravene Thompson and introduces a high-spirited, self-willed bride who finally, after using merciless powers of persuasion, succeeds in getting things her own way.

The worst that can be said of the production is that it once or twice opens the doors of domestic life a bit too widely. It makes little pretense at dramatic construction, but it symbolizes prettily those things which go to build successfully the matrimonial house, such as love, consideration, forbearance, justice, experience, and understanding, all of which the bride is advised to include in the material of which she builds her house. There is originality, plenty of comedy and an atmosphere of wholesomeness throughout. The picture is one essentially for the adult audience, and would not only be out of place exhibited before an audience of children, but would hold for them little or no interest.

Accoring to the story Peggy, a pretty young girl, becomes engaged to a wealthy young farmer who promises her that they shall go for their honeymoon to Niagara Falls. Immediately after they are married, however, the bride is told that they will start next morning for the state fair in spite of the promise made by Edward a few weeks previous. The following morning finds the bride gone, and on her pillow a note pinned which states that she sees no reason why they should not spend their honeymoon apart, and that therefore she has taken a train for the Falls. Of course, Edward follows, and they gaze on the famous waterfall together. Following this a variety of differences arise over such matters as the refurnishing of the house which the bridegroom claims is good enough for them if it was good enough for his mother.

The final throw finds Peggy taking frequent mysterious trips to the city where, unknown to her husband, she is having a portrait of herself painted for his birthday. This ends disastrously, for Edward, finding that she is not at the dentist's as represented, starts out to find her, and arrives at the artist's just after the portrait has been shipped to him. The return to her husband's home after a brief and unhappy sojourn at the home of her parents reveals the happy fact that an heir to the family fortune is soon to be expected.

The picture is not without faults, and at times presents situations that seem overdrawn; but it is extremely entertaining withal.

Everything About "Molly Entangled" Is Irish.

Everything about "Molly Entangled" is Irish—even to "Mike," the shaggy Irish terrier, who appears with Vivian Martin, in this Paramount subject released November 19.

"Molly Entangled," scenically, historically, and in every way, presents a true picture of the land of the shamrock. There are thatched houses, the smithy and the old Irish fiddler; there are colleens and Irish dances—and there is a little bit of real Irish fighting, too. But best of all, there is real Irish romance—love at once tender and refreshing.

"France in Arms"

Startling Episodes of the Great War Pictured in Five-Reel Pathe Offering—Authentic and Official.

Reviewed by Robert C. McElravy.

THIS new collection of war views taken by French military authorities on the Western front undoubtedly eclipses any previous offering of the kind in many respects. It is comprehensive in its scope, and thrilling in its details. An actual

Scene from "France in Arms" (Pathe).

battle of aeroplanes is pictured, in which a German plane is seen falling from a great height, turning and twisting in its descent. Views are taken over the enemy lines during which telephonic communication is maintained with officers below. Troops are pictured at 6 o'clock in the morning in the act of going "over the top," perhaps the most intense and critical moment in trench warfare.

The new release opens with close-ups of General Pershing, General Joffre and various French notables, including President Poincaire, Painleve, Ribot, Viviani and others. Then follow scenes showing the arrival of new recruits, their outfitting, setting-up exercises, running, jumping, bomb throwing and the like. Some of this has been pictured before, but various human touches give it fresh interest.

A strong feature of the production is the comprehensive views it gives of the barracks, cantonments and hospitals. Other features are the laying of telephone and telegraph wires, building of bridges and railways, the movement of meats, vegetables, wines, gasoline and other necessities. The manufacture of munitions is gone into thoroughly, and the mounting and firing of heavy field pieces is shown.

The most thrilling feature of the release is that picturing the numerous makes of aeroplanes and hydroplanes and the inflation of a big observation balloon, from which the operator drops in a parachute while under fire. Fighting in actual progress is pictured, both in midair and on the ground, and views of prisoners and wounded being sent to the rear are shown. The number closes with General Petain in the act of decorating the victorious troops.

The number is packed with scenes of vital interest and will create much comment wherever shown. It takes the observer into the very heart of the great conflict.

"The Clever Mrs. Carfax"

Julian Eltinge Is Featured in One of His Unique Dual Roles —Subject Has Strength and Interest Aplenty.

Reviewed by George Blaisdell.

JULIAN ELTINGE in his second screen appearance may be said to be even more successful than he was in the first—and "The Countess Charming" was a good picture. "The Clever Mrs. Carfax" has a clever plot and a lot of real interest. This Lasky subject, advanced in its release date a week over the original schedule and now listed for November 5, was written by Hector Turnbull and Gardner Hunting, the latter being responsible for the scenario. They are deserving of praise for their work. It is a rare example of a story being written around a certain player and being cut to fit his measure.

The writers have put pep into their subtitles. They have taken pains to instill in the minds of those who see the picture that Mrs. Carfax is feminine only as to garb and when in "company" as to manner; but among "her" friends the impersonator is Temple Trask, a husky specimen of healthy masculinity. It is this phase of the picture that constitutes one of its strongest points. It crops out continually in the action as well as in the subtitles. And speaking of action, it may be said right here that that is fast.

Donald Crisp has directed Mr. Eltinge, and with his usual skill. He has given full effect to the surprises in the course of the play, and these multiply toward the end. The featured player has the role of a successful newspaper publisher who, when he believes friends of his are in danger of being swindled, capitalizes his experience in college as a female impersonator and sets out to dump up the crooks. The absence of the spoken voice can but add to the illusion, and surely it requires little stretch of the imagination to feel that Mrs. Carfax really is fooling the public.

Mr. Eltinge has not the advantage of the presence in the cast of Tully Marshall, who contributed so materially to the success of his first subject. Jennie Lee is a crabby, rich old grandmother, and plays her part with the skill of the veteran that

Scene from "The Clever Mrs. Carfax" (Paramount).

she is. Noah Beery and Rosita Marstini acceptably play the heavy roles. Daisy Robinson is Helen Scott, the granddaughter wrongly accused of theft.

"The Clever Mrs. Carfax" should go strongly anywhere. It has novelty, and what is better it has drama, with a measure of comedy.

"The Lash of Power"

Five-Part Bluebird Dream Play Written by J. Grubb Alexander and Fred Myton and Starring Carmel Meyers.

Reviewed by Edward Weitzel.

FORTUNATELY for humanity, the dream which forms the greater part of "The Lash of Power," a five-reel Bluebird melodrama written by J. Grubb Alexander and Fred Myton, will never come true. Long before any one man could create the havoc that the hero of this story imagines he has brought on the world means would have been found to destroy him. John Rand, an ambitious young chap in a small town, who has made Napoleon his ideal, falls asleep one night after

Scene from "The Lash of Power" (Bluebird).

supper and dreams a dream that is as full of thrillers as the average serial and ends with an explosion that jars him wide awake and thankful to find himself in his mother's humble sitting-room instead of the owner of the costly mansion that has just been blown to fragments as the climax of his excursion into the Land of Neverwas.

Not being restricted by the laws of probability, the authors of "The Lash of Power" have let their imaginations roll free, piled up the sensational incidents and shown their hero grati-

fying his thrust for domination in every way possible. Rand is in love with the daughter of the local banker. In his dream the Sherwood family go to the city, become extremely rich and refuse to have him as a son-in-law. He more than gets even by coming into possession of a wonderful explosive, making an enormous fortune and striving after more power with a ruthlessness that sacrifices the lives and property of friend and enemy alike and brings all the Sherwoods to ruin. He has just locked himself and his mother in his mansion, after driving his guests from the door, and is gloating over his revenge when a dynamite bomb goes off in the cellar and blows up his house and his dream as well.

The story has one fault. There is no intimation, until the finish, that it is going to end in a dream. The spectator is supposed to take the marvelous career of the hero seriously. To those who are able so to do, "The Lash of Power" will prove interesting. Others will find such a blending of broad melodrama and deep ethical purpose rather inharmonious.

The picture was produced by Harry Solter and is acted in keeping with the spirit of its theme by a cast headed by Carmel Myers and including Kenneth Harlan, Helen Wright, Chas. Hill Mailes, T. D. Crittenden, Jack Nelson and Gertrude Astor.

Bab's Burglar

A Delightful Paramount Comedy by Mary Roberts Rinehart, With Marguerite Clark in the Title Role.

Reviewed by Louis Reeves Harrison.

A VERY amusing continuation of the adventures of "Bab," a complacent and charmingly egotistical young girl back from school for a vacation, is offered by Paramount in "Bab's Burglar." It is decided by her father to test the much-indulged daughter's ability to take care of herself by the dangerous method of depositing a thousand dollars to her credit in a bank and giving her a pocket check-book to use ad libitum. This is done under the guise of giving her an allowance for a year—just exactly why the author leaves us to guess, but it is unimportant. Bab starts out vigorously on the career of a spendthrift, buys a runabout, smashes the garage, barely escapes going over an embankment into a lake, and is arrested for speeding. She is fined twenty-five dollars the first time.

Before finishing her day she smashes through a fence, and settles for it with a check; backs out into a milk wagon, settles,

Scene from "Bab's Burglar" (Paramount).

and is fined again in the same court. She finds that she has exactly sixteen cents to last her the rest of the year. She therefore starts in to earn money as a cab driver, discovers what has the appearance of an attempt to rob her father's house, lays for the burglar, and catches her elder sister in the act of eloping with a rascal. There is a lot of comedy incident at every stage of the story, and the construction is flawless, but it is the characterization, brightly supplemented by clever subtitles, a diary reflecting the stage of Bab's mind, which puts the audience in a good humor which endures to the finish. Mrs. Rinehart has proven that authorship counts, whether the printed page or the screen is the medium. "Bab" is a winner.

"Land of Promise" Comes in December.

It has now been decided that "The Land of Promise," starring Billie Burke, will be released by Paramount in December. While the production has been completed for some time, it was held back because it was believed that "Arms and the Girl," recently released, would be particularly timely, owing to its war features.

"The Woman God Forgot"

Geraldine Farrar Is Convincing as the Aztec Princess of Artcraft's Well Staged and Accurately Presented Picture of America's Earliest Civilization.

Reviewed by E. T. Keyser.

TO THE student of history the accuracy of the exteriors, interiors, costumes and accessories in "The Woman God Forgot," the Artcraft production featuring Geraldine Farrar, will make strong appeal. To the casual amusement seeker the abbreviated tale of the clash between the highest

Scene from "The Woman God Forgot" (Artcraft).

civilization of the new world and that of the old, with the consequent destruction of the former, will prove equally absorbing.

Miss Farrar, as Tecza, the daughter of Montezuma, makes a convincing Aztec princess, the woman to whom human sacrifice is no strange or repugnant thing until the choice of the devouring gods strikes her own. Raymond Hatton is a true Montezuma and the actual combination of pride, weakness and ferocity that lost Mexico because no one of the three qualities was dominant in his nature. Hobart Bosworth as the smooth, implacable Cortez was historically true. Wallace Reid as Alvarado, the lover of Tecza, played up to his opportunities and made an ideal Conquistadore. Theodore Kosloff as Guatemoco was the savage through whose thin veneer of Aztec luxuriousness the bloody instincts of his race continually broke, while Walter Long as the high priest, Taloc, impressed one as having been lifted bodily from the land and period when a human heart smoking on the altar was the accepted greeting to the God of War.

The cast fitted their parts, but the star, Geraldine Farrar, was born for hers. All through the picture she was the barbaric princess, sometimes loving, often sad, sometimes vengeful, but always just below her greatest gentleness was the suggestion of the ruthlessness of the savage woman of high estate.

Somewhere in the Artcraft forces is one who knows the Mexico of the Conquest, and it is to the credit of the producers that he has been given free hand with the result that from the great drum on the pyramid temple to the sacrificial knife there was not an anachronism to lessen the effect.

"A Daughter of Daring"

Kalem Shows Three Episodes, Featuring Helen Gibson—"The Detective's Danger," "The Railroad Smugglers" and "The Deserted Engine."

Reviewed by C. S. Sewell.

HELEN GIBSON continues to perform thrilling stunts in the latest episodes of "A Daughter of Daring" series, which Kalem Company is releasing as one-reel features.

"The Detective's Danger."

In this number Miss Gibson aids a detective in capturing a gang that is shipping whisky into a prohibition state. After being captured by the smugglers and escaping, the detective escapes and seeks refuge in a freight car. The smugglers lock him in, and turn off the air brakes, so that the engineer cannot stop the train. The thrill, which is excellent, consists in the star leaping from the back of a saddle horse on to one of a team, then from this horse to another and finally to a moving train. She turns on the air, averts the danger of a collision, and rescues the detective.

"The Railroad Smugglers."

Helen learns of the activities of a band that has been smuggling rifles into Mexico. The thrill in this episode registers

ficers aboard, and rescues a mysterious stranger who has been lurking about, and who turns out to be a secret service agent.

"The Deserted Engine."

Both the engineer and fireman of a mail train have gone back to the express car and are overcome by acid fumes. Helen ascertains there is trouble, as the train disregards signals. She rides across country, swings from the back of a horse on to a trestle, and by standing on top of a water barrel, succeeds in getting on board the train. With the assistance of a friend who turns the switch in time, a collision with another passenger train is averted, and the men resuscitated. The thrill

Scene from "The Detective's Danger" (Kalem).

is not as well performed as usual; also the action is not as satisfactory. It is hardly probable that the engineer would have left his engine while in motion, or that the acid would have been shipped in such a frail container.

"The Fettered Woman"

Alice Joyce Excellent in Five-Part Vitagraph Blue Ribbon Feature Made from Mildly Interesting Story by Robert W. Chambers.

Reviewed by Edward Weitzel.

THERE was a time when a story by Robert W. Chambers meant vigorous situations and careful workmanship. Of late years quantity and not quality has been his motto. "The Fettered Woman" is not one of his best works, although, contrary to custom, it does not deal with the unhampered mortals that spend their time in the pursuit of pleasure as it is understood in certain artistic circles of New York. The five-part Vitagraph Blue Ribbon Feature version of the story, starring Alice Joyce, starts off in real melodramatic fashion. Angeline Allende, the heroine, has been raised in a little town known as Anne's Bridge. After the death of her father she finds herself the owner of a dilapidated old house and several thousand acres of worthless land. She falls into the hands of a pair of real estate swindlers and is induced to go to New York to dispose of her property. Both men try to make love to her, and plot her ruin. They quarrel over her and Angelina is falsely accused of shooting one of the men. She is convicted on the flimsiest kind of evidence and sent to a reformatory for three years.

After serving her term she goes back home, but the neighbors are ready to believe the worst of her and give her the cold shoulder. Forced to earn her living in some way, she advertises for summer boarders. A nice looking young chap from the city comes to Anne's Bridge, in answer to the "ad," and promptly falls in love with the girl. When he learns her story he takes the next train back to New York, hunts up the swindlers, gets the truth from them without any trouble, and goes back to Anne's Bridge with the proof of Angelina's innocence. Wedding bells finish. There is very little suspense in the story, and the director was obliged to put in a lot of local color, helped out by a white Polly and a handsome shepherd dog. But there is one thing he refrained from using that does him credit: Angelina is living all alone when she decides to take boarders. The city chap is the only one she has, but no reference is made to the remarks of the neighbors on the subject. One resolute old gossip to start things and the melodramatic punch that would follow is not difficult to imagine. But the neighbors mind their own business, and Angelina and her lover are not molested.

Alice Joyce contrives to put a great deal of quiet charm into the character of the heroine, Webster Campbell is also well adapted to the role of the city chap, and the spectator is honestly glad when the romance turns out happily for the two. Donald McBride, Lionel Grey and Templar Saxe impress favorably in their allotments, and director Tom Terriss has worked in quite a bit of picturesque scenery during the action of the story.

A Couple of Mutuals

Mary Miles Minter and Gail Kane Grace the Featured Roles of Two Attractive Mutual Productions.

Reviewed by Margaret I. MacDonald.

"Peggy Leads the Way."

MARY MILES MINTER is personally as attractive as ever in the five-part American production, "Peggy Leads the Way." It is not her fault that she continues to do just "girlie" things which cease to attract forcefully because of their unvaried frequency of occurrence. It is not her fault that, in the making of productions in which she appears, a foolish attempt is continually made to keep her girlish sweetness in the limelight. Because she is the natural possessor of this quality why work it to death? Why not give this clever little actress something to do which will allow her an opportunity to display real dramatic ability.

The story of this production is one that could be made much of, containing at least one excellent situation. But while we do not deny that the picture is entertaining, and doubtless would be thoroughly enjoyed by the majority of audiences, still it cannot be said by way of criticism that the director has made the most of his opportunities. In the situation which occurs in the attempt of the mother of one and father of another to map out the matrimonial plans of son and daughter, promulgating a union of mutual benefit, regardless of the wishes of the central parties, there is opportunity for interesting work; especially with the appearance of the scene of pretty little college-bred daughter of the country grocer whose father adores her and personally indorses her associations with the son of the despicable landowner. There are many points of interest in the production, and the manner in which the grocer's daughter mends her father's fortunes and acts as moral guide of the townspeople will be found entertaining if not always consistent.

"A Game of Wits."

Exhibitors who want a good attraction in the shape of a comedy-drama will find what they are looking for in the five-part American production, "A Game of Wits." The story by Daniel F. Whitcomb is a good one and screens admirably. Gail Kane plays the leading feminine role with Spottiswoode Aitken playing opposite her as an aged millionaire who threatens her father with financial ruin should his daughter refuse to marry him. The situation develops interest when the daughter, overhearing the threat, opens a game of wits with her sweetheart and her chums playing important parts.

The production has been well made, the cast is a good one, and those who cannot appreciate the old millionaire's efforts to keep pace with his youthful fiance must be without a sense of humor.

"Manx-Man" Has Innovation in Titles.

When George Loane Tucker's production, "The Manx-Man," is released through Goldwyn Exchanges at an early date, one of the many unusual points about it to be remarked by spectators will be the atmospheric subtitles employed throughout the action.

It is common knowledge that virtually the entire production of "The Manx-Man" was made in the actual locale of Hall Caine's novel of the same name from which the story was adapted for screen purposes. These decorative subtitles were also made on the Isle of Man.

These are altogether photographic, an artist and cameraman having spent days in selecting scenes that would be symbolical or descriptive of the action, and yet would allow space for the superimposition of the letters used.

One example is the series of three titles showing first a budding apple orchard, then the same orchard in full bloom and then the orchard in autumn desolation. These titles are use to indicate the progress of a romance with which the story of the play opens.

Hayakawa Helps Out Property Man.

When the scenario of "The Secret Game" was read it was discovered that Marian Fairfax, the author, had required a Japanese curio shop as one of the feature settings. This shop is conducted by Hayakawa, in the role of Nara Nara, a Japanese secret service agent, as a blind, and it had to be the real thing or as near to it as was possible. The property man was puzzled, but when the star of the forthcoming Paramount picture was consulted, he solved the difficulty without the least hesitation.

"You build the shop," he said, "and I'll fill it."

They sent a wagon to Hayakawa's house and it was loaded with the most valuable, unique and beautiful collection of delicate old ivories, lacquers, jades, paintings, statuary, etc., that in all probability has ever been drawn through the streets of Los Angeles or Hollywood.

Hayakawa has perhaps the finest collection of oriental art in the country outside of a museum.

William S. Hart Coming in New Western Play.

Thomas H. Ince announces the completion of William S. Hart's new photoplay, which will be released by Artcraft, entitled "The Silent Man." In the new film Hart plays the part of a miner known as "Silent Bud" Marr, who has some sensational adventures when his claim is jumped. It is a typical Hart film, with desperate fighting, fancy riding and athletic stunts.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE UPLIFTER AND HIS DANDY LITTLE OPUS (Essanay).—A two-reel George Ade fable dealing with two small town guys who thought they could write a musical comedy. After the metropolitan manager changes it so that the only thing left of the original is the scenery, and adds considerable ginger, the play makes a hit. A good number, with some very clever touches. As usual, much of the comedy is in the subtitles.

THE RAILROAD SMUGGLERS (Kalem).—An episode of "A Daughter of Daring." Helen Gibson performs a particularly thrilling stunt. She rides up on the station platform on a motorcycle, then through a freight car, and on to a flat car attached to a moving train. In this number she is instrumental in rounding up a band that has been smuggling rifles into Mexico. Reviewed elsewhere in this issue.

THE DESERTED ENGINE (Kalem).—An episode of "A Daughter of Daring." Helen Gibson's stunt in this number is not as well performed and does not register as well as usual. She swings from the back of a running horse on to a trestle; then mounting a water barrel, succeeds in getting aboard the train, reaches the deserted engine and stops the train in time to avert a collision. Reviewed at length in this issue.

THE DETECTIVE'S DANGER (Kalem).—Another episode of "A Daughter of Daring." There is a good thrill in this number, where Helen Holmes leaps from her horse to one of a team running parallel to the railroad track, then on to the other horse, and finally to a moving train; turns on the air brake and stops the train, rescuing the imprisoned detective.

THE LADY IN THE LIBRARY (Falcon).—An interesting four reel picture. Vola Vale, a wealthy girl interested in settlement work, succeeds in making her fiance, Jack Vosburgh, give up his frivolous method of living. She secretly has a foundling, a baby girl, placed in his library; his growing love for the child completely changes his nature. A charming story, above the average in human interest.

A NIGHT IN NEW ARABIA (Broadway Star).—A four-part comedy-drama based on one of the O. Henry stories. The production is an excellent one which has been reviewed elsewhere, and treats of persistent efforts of a Jew to make good on the matter of ten thousand dollars which he has done a poor man out of in his early days. A pretty love story adds interest to an already attractive and unusual subject.

THE ENCHANTED KISS (Broadway Star).—One of the O. Henry stories adapted for the screen in two parts. The story treats principally of a young man's absinthe dream. A full review of the production will be found elsewhere.

WEEK-END SHOPPING (Falcon).—A slapstick number of no great merit. The comedy has some amusing business but is not one that we cou'd recommend for a refined program. Considerable of the action takes place in a shoe store where the wife of one man flirts with another. A mixup occurs when wife number two comes to search for her husband. Old stuff which the public must be tired of.

SELIG WORLD LIBRARY NO. 23.—The interesting subjects in this number are "The Famous Hop Fields of Kent, England," "Shearing a Long-Haired Goat" and "Rice Culture in Java." A fuller account will be found in the educational department of our issue of Nov. 24.

Artcraft Pictures Corporation.

THE WOMAN GOD FORGOT (Artcraft).—A gorgeous spectacle, with Geraldine Farrar in the title role. Picturesque and some sensational large ensembles of combat between the soldiers of Cortez and those of Montezuma.

Bluebird Photoplays, Inc.

THE LASH OF POWER, November 5.—Carmel Myers is the featured player in this five-part dream play. A young chap dreams that he becomes a great power in the financial world and has a terrible revenge on all his enemies. It is reviewed at length on another page of this issue.

PRINCESS VIRTUE, November 12.—Mae Murray is the star of this five-part picture from the story by Louise Winter. The scenes are laid among the smart social set in Paris and the heroine is an American girl who is nearly spoiled by a foolish mother. A longer review is printed on another page of this issue.

Educational Films Corporation.

ROMEO AND JULIET (Educational).—A one-reel presentation of the Shakespeare play done by the well-known sculptor Helena Smith Dayton. Grotesque animated clay figures tell the story of the immortal lovers in somewhat of a burlesque fashion. The production is a remarkable demonstration of the skill of the artist, and has been reviewed at length for the educational department of our issue of Nov. 17.

ENEMIES OF THE GARDEN (Educational), November 5.—An interesting and instructive number of the Ditmas series in which we learn a great deal of the insects which destroy our gardens, including the cut-worm, the wore-worm and the cabbage-worm. Information regarding their extermination is also included in the picture.

Fox Film Corporation.

THE SCARLET PIMPERNEL (Fox).—An interesting picture of the days of the French Revolution. Dustin Farnum has the leading role as an English aristocrat who is so successful in rescuing French nobility from the hands of the mob that his capture is demanded. How his wife innocently helps to betray him and then hastens to help him makes a picture that will be popular. For a longer notice see elsewhere in this issue.

WHEN A MAN SEES RED (Fox Special Feature).—A big picture full of humanity in its red-blood, strong right arm aspect. There is no halting of action in it and it is excellently directed. There is no doubt that the offering will make a hit and this reviewer thinks it can be safely advertised as a picture above the average. For a longer notice see elsewhere in this issue.

France Films, Inc.

THE NATURAL LAW (France Films).—This seven-part screen version of Howard Hall's stage play features Marguerite Courtot. The plot is a preachment on the ethics of abortion. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE BRIDGE OF DEATH (Vitagraph).—This is the ninth episode of "The Fighting Trail." Nan escapes from the bridge to which she was left hanging at the end of the preceding episode. There is added thrill here after the audience has caught its breath, believing that she is safe. She goes for the payroll of the mine and is pursued by the gang. She drives an automobile with great skill. A member of the gang disables the steering gear by a shot and it slides over a cliff into a lake. The eighth and ninth episodes of this series are thrillers.

ROUGH TOUGHS AND ROOF STUFF (Vitagraph).—One-part Lawrence Semon comedy, the comic antics of the cast are highly amusing. The acrobatic work is very skillful.

BOBBY TO THE RESCUE (Vitagraph).—Bobby is a little Italian street musician in this one-part picture and saves a small girl from being kidnapped. The average Bobby Connolly picture.

THE FETTERED WOMAN (Vitagraph), November 5.—Alice Joyce gives a sympathetic portrayal of the heroine in the five-part Blue Ribbon Feature production of Robert W. Chamber's novel. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

TWELVE GOOD HENS AND TRUE (Drew), October 29.—One of the best of Drew comedies in which Mrs. Ryder, desirous of experimenting with chickens, persuades her husband to bring her home a dozen hens. The end of the first day finds her in tears because of the non-appearance of an expected dozen eggs. Hubby, to save himself trouble of removing the hens and substituting others, proceeds to buy a daily allowance of eggs which he smuggles into the nests. All goes well until a couple of the hens die and the daily dozen eggs still continue to put in their appearance. The remainder of the story can be guessed at. A very funny number.

Mayfair Film Corporation.

PERSUASIVE PEGGY (Mayfair), November.—A six-part comedy-drama featuring Peggy Hyland. The production is one that will be enjoyed by the majority of audiences, presenting, as it does, in serio-comic style, a lesson on the successful management of matrimonial affairs, but is not for presentation before children. A full review of the picture will be found elsewhere.

Mutual Film Corporation.

PEGGY LEADS THE WAY (American), October 29.—A five-part production featuring Mary Miles Minter. The story is a good one which has not been made the most of, but is at the same time entertaining in its filmed state. A full review of the production will be found elsewhere.

JERRY'S LUCKY DAY (Cub), November 1.—In this number of the Jerry comedies he succeeds in getting a large and free meal by the aid of a pal who dresses in the attire of a magistrate and upon signal enters the restaurant where Jerry is gorging himself and arrests him, thereby doing away with the necessity of paying his bill. When Jerry is called upon to change places with his benefactor, however, he fails to make good and goes away with his girl, and in the incidents that follow wins a thousand dollar prize. Rather amusing.

A GAME OF WITS (American), November 5.—A five-part Gail Kane feature of good quality, a full review of which will be found elsewhere. The story, which is by Daniel F. Whitcomb, tells of how an old millionaire who, in trying to gain a beautiful young woman for his wife, threatens the financial ruin of her father should his daughter refuse to become his wife. The manner in which the girl and her fiance manage a battle of wits against the old millionaire is extremely amusing.

MARY'S MERRY MIXUP (Strand), November 6.—Jay Belasco and Billie Rhodes are the comedy stars in this picture in which the young lover impersonates a butler in order to get even with his lady love. The comedy is clean and unobjectionable, and fairly entertaining.

Paramount Pictures Corporation.

BAB'S BURGLAR, October 29.—A delightful comedy by Mary Roberts Rinehart, with Marguerite Clark in the title role. Replete with amusing incident and bright characterization.

THE CLEVER MRS. CARFAX (Lasky), November 5.—Julian Eltinge is featured in this strong drama, leavened by a goodly measure of comedy. The subject is reviewed on another page.

FAINT HEART AND FAIR LADY (Klever), November 5.—This is quite an amusing number in which the comedian is a village blacksmith. He longs to meet a real city girl, such as he sees in the magazines at the barber shop, and comes face to face with, not one but a dozen, at an unexpected moment. The stage coach, bringing a number of vacationists to the country, runs into the corner of the blacksmith shop, and thus does our hero find the path that leads to the city and trouble for himself.

Pathe Exchange, Inc.

THE SUBTERFUGE (Pathe), November 4.—Episode No. 18 of "The Fatal Ring," in two reels. After her escape from the clutches of Carslake and his men, Pearl dashes into a Chinese shop. Here, being closely followed, she drops the violet diamond into one of six bottles of perfume. The subsequent action pictures an exciting effort to trace the bottles to various houses, in order to regain the diamond. The scenes are filled with struggles between Pearl, Carslake, Tom and others. There is no big "stunt" in this, but it is very entertaining.

LACE MAKING (Pathe), November 11.—Comprehensive views of the manner in which lace is manufactured by machines are shown in this instructive half reel. Various processes, such as warping, beaming, threading the machines, stretching, drying and carding are pictured in full.

THE MYSTERIOUS YARN (Pathe), November 11.—On same reel with above. This is an animated drawing, showing the Katzenjammer Kids up to further pranks. Their grandma, the Captain and a tame pig are amusing features of the number.

FRANCE IN ARMS (Pathe), November 11.—A five-reel offering, giving official French war views, remarkable for its comprehensive scope, intense, thrilling action and the splendid insight it gives into war in its most spectacular phases. An actual battle in the air, showing a falling German aeroplane; scenes taken above the clouds; the moving and firing of gigantic guns; an actual view of troops "going over the top" at 6 A. M.; close-ups of General Pershing and the great French leaders; the organization and movement of commissary supplies, munitions and the like. This is perhaps more illuminating than any other set of views yet compiled on the great war. It is an exceptional offering.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 95 (Universal), October 25.—This issue is particularly strong in features appertaining to the war and its effect on various countries. It includes views of a U-Boat in Central Park, merchant marine activities in this country, food conservation, training of U. S. Marines and various other topics in pictorial form.

CURRENT EVENTS NO. 25 (Universal), November 2.—This leads off with views taken in New York during the recent Liberty Loan drive. Fighting the high cost of gasoline, a football game at Cambridge, food control and various other subjects are also treated. The issue closes with cartoons from various newspapers.

CAUGHT IN THE DRAFT (Nestor), November 5.—An amusing knockabout comedy, featuring Dave Morris, Gladys Tennyson, Charles Dorian and Kempie Morgan. Dave makes a number of funny attempts to evade military service, but the examining board and its assistants are too much for him. Timely and quite funny.

JOHN ERMINE OF THE YELLOWSTONE (Butterfly), November 5.—A five-reel story of the early '60's, written by Frederick Remington and Louis Evan Shipman, and produced by Francis Ford. The latter and Mae Gaston have the leading roles. The hero is a white boy raised by a tribe of Indians. He is unaware of his white parentage until later in the story. He falls in love with the general's daughter, but is not allowed to wed her because he is thought to be a half-breed. He is killed at the close. This feature of the plot is disappointing, as he had a right to aspire to the girl's hand. But the production as a whole is so strong in other respects that this feature may be overlooked. The action, settings and general picturesqueness of the production leave little to be desired. Reviewed at length elsewhere.

THE SHAME OF THE BULLCON (Nestor), November 12.—A burlesque number, by Tom Gibson, featuring Gale Henry and William Franey. The latter plays a bad, bad man, who raises a rough house in a Western dance hall. This is a purely knockabout number, but very laughable in its way. It makes a good burlesque offering.

HULA HULA HUGHIE (L-KO), November 14.—A two-reel comic of the knockabout sort. There is a note of vulgarity running through many scenes which keep this from becoming really humorous; it is too much like a return to the crude efforts of the early comics. The boat load of "Water Police" is a good feature, but the fat man's flirtations and the beach scenes generally are too suggestive. This is only a fair subject and will hardly please critical audiences.

IN MID-AIR (Universal Special), November 17.—Instalment No. 5 of "The Red Ace." Winthrop is wounded in an effort to escape the gang, and flees to Virginia's cabin. She hears bad reports of his conduct and they quarrel. Later she makes another effort to save him. The number is well constructed and continues the interest. It closes with Virginia hanging from the cable of a wrecked suspension bridge.

THE MYSTERY SHIP (Universal Special), November 17.—Episode No. 1 of this serial, by Elsie Van Name, which features Ben Wilson and Neva Gerber, who recently appeared in "The Voice on the Wire," is entitled "The Crescent Scar." This opening instalment begins with a highly spectacular representation of a volcano in eruption on an island, with an earthquake accompaniment, which entirely destroys a city. These scenes are realistically staged. The story concerns a girl whose father, at his death, leaves her the key to hidden treasure on the island and she starts to recover it, followed by a man who held a grudge against her father. The plot interest gets a good hold on the observer. Kingsley Benedict and Duke Worne are also in the cast.

Select Pictures Corporation.

SCANDAL (Select Pictures).—A five-part screen version of Cosmo Hamilton's story, this picture features Constance Talmadge in her first Select Pictures release. It is vastly entertaining. A longer review was printed on page 878, issue of Nov. 10.

Triangle Film Corporation.

THE MEDICINE MAN (Triangle), November 11.—Good story well acted by Roy Stewart and Ann Kronan. A longer review of this five-part picture is printed on another page of this issue.

INDISCREET CORINNE (Triangle), November 11.—Olive Thomas acts the part of a society girl who does fancy steps and runs away from home to dance in public in this five-part comedy. The picture is light but amusing. It is reviewed at length on another page of this issue.

Warren Productions.

WEAVERS OF LIFE (Warren Productions).—The six parts of this photoplay tells a fairly interesting story of a little shop girl who manages to become a member of a family of wealth and position for a short time. A longer review was printed on page 878, issue of Nov. 10.

Service Bureau in Full Operation

National Association's Subsidiary Organization for Employment of Actors Receiving Many Applications.

THE Service Bureau of the National Association of the Motion Picture Industry has been opened in offices situated in Suite 320-21 at 1476 Broadway, New York City. Wales Winter, with seventeen years' experience in conducting dramatic agencies on Broadway, has been selected as manager. Mr. Winter opened his new bureau about the middle of October. In the first ten days of business many hundreds of players had registered their names, with particulars as to their experience and qualifications for screen work. Applications are restricted to bona fide players, no accommodations having been provided for supernumeraries or "extras." It is likely, however, that later on other offices will be opened for the registration and employment of this latter classification of screen employes.

Nearly fifty producing companies connected with the National Association are on the list of eastern employers who are seeking their professional workers through the Service Bureau. The members of the association recognized there were evils in the conduct of some of the old-line dramatic agencies and came to the conclusion the best way to do away with them would be to centralize the work and engage players in their own offices.

One of the first aims was the establishment of an office where men and women seeking employment would not be subjected to the indignities it was claimed in many places they were liable to. Then again it was insisted there would be no favoritism—there should be a square deal for all players.

"THE BABES IN THE WOODS," CHRISTMAS OFFERING.

"The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for release November 18, has, according to an announcement made this week from the Fox offices, been moved along to December 23, making it a holiday week offering.

State Rights Department

Conducted by A. K. GREENLAND

OH! FOR THE REAL APPRAISER!

THE state right field seems apparently to be misunderstood by many of the folk who have elected the motion picture business as their livelihood, and it is equally true that it is often misunderstood by many who are actually engaged in the state right phase of the game itself. That is the most irritating, or should we say deplorable situation in the whole matter. Such a condition only delays the ultimate success of the state right as a perfected unit of the film industry.

Only the enemies of the independent market deny the validity of its existence. Business reasons compel their philosophy. These gloat at each individual rebuff the state right sustains, but squirm quite violently every time the tables are turned. And significant is it that the mills are grinding slowly but surely. The state right market will not be denied.

The application of strictly business principles is all that the game needs to-day. Many independent manufacturers are already giving it just such treatment. The others must and will, if they are to make profitable returns on their investments. The idea that anybody can make money in the state right field has this long time been exploded. It is now conceded that mediocre productions are a drug on the independent market. Each must possess value above the ordinary program type of offering. If they do not measure up to and surpass this standard then they should either be disposed of at prices in keeping with their mediocrity or else shelved, discarded, or if possible rebuilt until they belong in the state right domain.

The sooner the manufacturers understand this and really comprehend it in the fullest measure, the better for the whole independent field. What the business can stand is the real appraiser of merit—the fearless one, the impartial one, the capable one. There are already many such in the game. More genuine appraisers are to be welcomed. And incidentally, such appraisal had far better exist from within than from without. Let each manufacturer do his own appraising—properly.

WHARTON OPENS MANHATTAN OFFICE.

New York offices for the Wharton Releasing Corporation, which is the business end of Wharton, Inc., of Ithaca, N. Y., are being opened this week at suite 315 Longacre building. Its big windows soon will display the announcements of the new Wharton serial, which is to be released through the Hoffman Foursquare service, and which is to tell the inside story of German intrigue in America. The story for the serial has been supplied by William J. Flynn, chief of the U. S. Secret Service, as previously announced in our columns.

Naturally all production is to be handled as usual at the Wharton studios at Ithaca. The opening of the New York office was for the convenience of handling the firm's New York business incidental to the production of the serial, and will house the scenario, business and press departments.

OLCOTT STAR STUDYING NEXT ROLE.

Sidney Olcott's production, "The Belgian," reveals Miss Valentine Grant in another of her splendid characterizations, this time a Belgian shrimper girl, a character entirely new to the screen or stage. Miss Grant's familiarity with Belgium is due to her having spent several months in that unhappy country before the opening of the world war.

Miss Grant is now studying a part for the next Olcott production, which will be as novel as the one she has just finished with Walker Whiteside.

SPANUTH DUE IN NEW YORK.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, plans to arrive in New York City Wednesday, November 7, and will put up at the Astor. With him he is bringing his company's initial production featuring Charlotte, the ice skater de luxe, of New York Hippodrome renown. Mr. Spanuth intends giving a trade showing at the Rialto before he returns to his Chicago headquarters.

FILM D'ART TRADE SHOWING.

The trade showing on the first two two-reel comedies of the Film D'Art Corporation, entitled "Auntie's Trial" and "Cousins," has been arranged to take place this Thursday, November 8, at Wurlitzer Hall, on 41st street off Broadway, at 10.45 a. m. John D. Perry, president of the new company, desires to invite all film buyers and distributors, as well as all others interested in his product, to this exhibition.

THE RISE OF BARBARA CASTLETON.

ONE year makes great changes in the life of a screen player, and this fact is strikingly illustrated in the career of Barbara Castleton. Last year practically unknown, in twelve short months she has attained a degree of success which has placed her at the head of her own company, to be starred in state right productions.

A few monhts ago Harry Berg decided to form a producing company which would release specially selected feature plays. The next step was to find a suitable star for pictures of a higher grade and made on a larger scale. This demanded a woman of exceptional versatility and ability. After considering many names Miss Castleton was finally selected.

Barbara Castleton.

Previous to her picture work Miss Castleton was on the stage and possesses a sympathetic speaking and singing voice. In fact at one time she planned to make grand opera her life work. She is a cousin of Louise Gunning, of musical comedy fame. About two years ago she felt the call of the films and accepted an offer to play opposite Nat Goodwin. Goodwin was forced to give up his engagement and she was given the lead in "Idle Hands." Next she played an important part in "The Daughter of the Gods," and this was followed by a Fox engagement in "The Lure of the Primitive." Then came a lead with H. B. Warner in "God's Man," and the lead in "On Trial." Perhaps the work which served to really establish her in the public mind was when she co-starred this year with Hobart Henley in "Parentage." Since that time she has done the lead in Herbert Brennon's production of "Empty Pockets" and in Ivan's "Sins of Ambition." On the legitimate stage she played in "Madame Sherry" and "It Pays to Advertise."

The present plans of the Berg Productions are to present eight features yearly, featuring Miss Castleton. One of the first releases will be "Ashes of My Heart," founded upon the book of that name by Edith Blinn, and which was one of last season's best sellers. It is a strong story and well suited to Miss Castleton's talents. It is the old theme of heridity, but treated from a different angle and containing some new twists of plot which make it one of the best stories of the year.

BIG MONTH FOR GLUCKSMANN.

Jacobo Glucksmann, one of the largest film buyers of South America, announces that in the month of October he shipped 364,975 feet of positive film to the main office in Buenos Aires. Mr. Glucksmann is rapidly learning the American methods of transacting business. When he came here four months ago his knowledge of English was very limited, but in this short space of time he has picked up the language in a surprising manner. Glucksmann has purchased film from Pathe, Export & Import Film Co., Essany, Thanhouser, Blache, Bernstein, Inter-Ocean and the Kalem Co. This quantity of film was shipped on the steamer Vestris for South America last week.

ALMA HANLON AND EDMUND BREESE CO-STAR.

Alma Hanlon, who has starred in upwards of ten productions released by Harry Raver, during the past year, will be seen in the leading female role of the new mystery play, now in course of filming at the Raver studios in Yonkers, N. Y. The play has not been titled as yet but relates the activities of a person afflicted with a peculiar monomania, which takes the form of mysterious thefts that completely baffle the authorities. Opposite her will be Edmund Breese. Burton King is directing the new Raver story.

U. S. E. B. C. Growing

Many Appointments of Exchange Heads Already Made by Frank Hall and William Oldknow.

BY THE middle of the month the U. S. Exhibitors' Booking Corporation will be in full operation, having executive offices in New York and branches in every important city in the United States and Canada.

The New York headquarters incorporate the accounting, main booking, publicity, and advertising departments. The staff took possession on Monday of offices comprising the entire top floor of the Times building.

Distribution of the U. S. productions in many of the large cities of the country will be handled by the Hoffman-Foursquare exchanges. The southern territory will be in charge of Mr. Oldknow and his chain of exchanges in all of the principal cities south of the Mason-Dixon line, with headquarters in Atlanta. The Frank Gerston exchange will handle distribution in New Jersey. The Canadian territory also will be covered by the Foursquare system. A special representative of the U. S. Exhibitors' Booking Corporation will be stationed in each of the aforementioned exchanges. Not only will he book the pictures, but he will assist the exhibitor in the important work of promotion.

The work of organizing the sales forces in western territory is in charge of Joseph Partridge, one time general manager of the V-L-S-E in New York, and later affiliated with the Triangle Distributing Corporation. Mr. Partridge has left this city on a tour of the western division, and will place U. S. representatives in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus, Toledo, and may go to the Coast.

Partridge also will arrange for trade showings of "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle, which will be the initial release of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Boston, and in other western cities next week. Showings of "Those Who Pay," starring Bessie Barriscale, the second of the U. S. pictures, will follow. No release date for either production has yet been announced, but it is highly probable the Ince spectacle will be given to the exhibitors not later than November 15.

The assembling of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new concern, who will locate his headquarters in the main office in New York. Mr. Card will devote his attention principally to the development of the Metropolitan territory.

Among the recent additions is Frederick Holderman, veteran film man, who invented many of the sales forms now in use by exchanges the country over. Mr. Holderman was the first booking manager of the General Film Company, and had charge of the New York headquarters. He installed the booking and accounting system for the General.

Mr. Holderman also conducted an exchange and a theater devoted to pictures in Newark, and later was general manager of the United Film Exchanges in New York. He next was affiliated with the Mutual Film Corporation, having charge of the rental of features and serials at the Twenty-third Street office of that concern. His next assignment was the managership of the Albany office of the Mutual, after which he joined the sales forces of the Universal Film Corporation in an executive capacity.

Holderman recently resigned from the Universal to join the distribution department of the U. S. Exhibitors' Booking Corporation. He will be in charge of the marketing of the U. S. subjects in northern New York having headquarters in Buffalo and Albany.

Another well known film salesman who has been engaged by the new corporation is A. Lincoln Ehrgott, who recently resigned from the managership of the Boston office of the Triangle Distributing Corporation to handle the same field for the U. S. For a number of years he was manager for the General Film Corporation at Bangor, Me., and New Haven, Conn. He also handled the distribution of "The Seven Deadly Sins" for McClure.

A. A. Lee, who for years has served as special representative for Gaumont Company in the West, will have charge of the Michigan territory for the U. S., with headquarters in Detroit.

P. P. A. MET ON SUNDAY.

As this article is being written the selection of the sales bureau head of the newly formed Producers' Protective Association is as yet unmade. This, however, is an expected situation for, as Mr. Sherrill, the body's president, stated in these columns several weeks ago, there would be no appointments to this exacting position until the right man, and the right man only, was signed to a contract. Applicants galore have been proposed, or have presented themselves, since the remuneration is a minimum of $7,500 per annum, with standardized commissions on all sales, but the interests represented are determined to choose carefully and lastingly. Then, too, there has been some difficulty in getting all members of the P. P. A. together, as several of the members have had to take trips that prevented their attending the last meeting. It is very likely, however, that one of the two men, survivors of the long list of possibilities, will be chosen at the Sabbath meeting.

LOUIS BROCK SEASONED BY EXPERIENCE.

At the young age of twenty-seven, Louis Brock (nephew of the late Henry J. Brock) has to his credit quite a few years in the motion picture business, having commenced his career with the Kinemacolor Company, of America, in 1910, at their Whitestone studio as assistant director and later becoming manager of the same plant. During that time he accumulated considerable knowledge in the technical end of the industry, which is now a valuable asset to him.

After the Kinemacolor Company had ceased active operations in this country, Brock proceeded to the Dominion of Canada, and there acted in the capacity of exhibitor, and in turn managed the Scala and Francais theaters in Montreal, the Strand theater in Toronto, and later took up the exchange end of the business, managing All-Features, Ltd., both in Toronto and Winnipeg.

It was not long after this that the great rush was made to the South American Republics, and Louis Brock was one of the first in the field with American productions. Having finished his missionary work in Argentine and Brazil, he immediately changed his course to countries on the Continent, visiting Spain, Switzerland, and France, in each country gaining knowledge that is today invaluable as sales manager for the Inter-Ocean Film Corporation, whose film business encircles the globe. In visiting each foreign field, Brock not only obtained valuable information as to the film situation, but gained further knowledge of each language. Spanish, German, French, Portuguese are as familiar to him as his native tongue.

STRONG COMBINATION IN "RAFFLES."

"Raffles, the Amateur Cracksman," is now being allotted to territorial purchasers throughout the country. The book from which the picturization was made by the Hy-Class Producing Company was written by the English author, E. W. Hornung, and has been published in the various languages of every country on the civilized globe. Dramatized for stage purposes shortly after its appearance in print form, "Raffles," for several seasons, was a smashing Broadway success as interpreted by the late Kyrle Bellew.

In order to present a star whose dignity and reputation would be perfectly in keeping with the famous book and play, John Barrymore was engaged. Prominent in the supporting cast is Mike Donlin, ex-idol of the New York Baseball Club. He portrays the role of the thief in "Raffles." Christine Mayo, H. Cooper Cliffe, and Evelyn Brent also appear in important characterizations.

The combination of famous author, well known book and prominent stage star offered in the production of "Raffles" should attract favorable attention from state rights buyers throughout the country.

SAWYER AND LUBIN IN CHICAGO.

Leaving their New York offices Friday evening, November 2, Arthur Sawyer and his partner in the General Enterprises, Inc., Herbert Lubin, who had just returned after his convalescence from his recent attack of appendicitis from Florida, arrived in Chicago the next day. Previous to their departure they had notified all their territorial buyers, present and prospective, in the mid-western field to attend a special meeting that they had provided for in advance. Said convention was set for this Tuesday, and the attendance by independent exchange folk promises to be exceedingly large. A special trade showing for "The Warrior" has already been arranged for the same day at one of the loop-theaters. In accordance with the firm's policy of doing everything correctly and thoroughly, "The Warrior" is the only film to be shown or discussed by the heads of General Enterprises, Inc., despite the fact that they now control numerous other state rights propositions. Mr. Sawyer assures, however, that the news developing from his visit will prove of particular interest to the trade.

BEDDING WITH MAYFAIR.

Thomas Bedding took charge of the exploitation of the Mayfair Film Corporation on Monday, October 29. Simultaneous with the engagement of Bedding the firm moved its offices up into the film section of Manhattan, and is now located in the Putnam building, 1547 Broadway. One of the newly engaged publicity director's duties was the supervision of the trade showing of the Mayfair initial production, "Persuasive Peggy," featuring Peggy Hyland at the Miles theaterette, Thursday morning, November 1. Mr. Bedding has laid plans for a vigorous and aggressive campaign on this, as well as all forthcoming Mayfair product, and promises to make some really interesting announcements in the very near future.

WOLFBERG ENGAGES BLANEY.

In line with the precedent established some weeks ago to make an addition each week to the selling force of the Harris P. Wolfberg Attractions, Pittsburgh, comes the announcement of the appointment of Walter A. Blaney as representative of that state rights company in West Virginia. He will handle the following six pictures exclusively in that territory: "The Mad Lover," "To-Day," "The Deemster," "The Crisis," "Persuasive Peggy" and "Hate."

Mr. Blaney was one of the first motion picture salesmen to stage "The Crisis" in western Pennsylvania.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Messrs. Sikawitt and Goldstein, of 729 Seventh avenue, New York, have disposed of all the foreign territory on their five-reel production, "The Human Orchid." The New York and northern New Jersey rights have been sold to the Pioneer Civilization Corp., and negotiations are pending for remaining territory in the United States and Canada. This production is to be followed up with three exceedingly strong pictures, announcement of which will be made to the trade in the very near future.

* * *

General Manager Becker, of Master Drama Features, closed Manhattan with Mr. Mills, while President Bob sold Kansas, Missouri, Oklahoma, Iowa, and Nebraska to the Yale Photoplay Company, Kansas City, Mo., and Illinois, Indiana, and southern Wisconsin to Unity Photoplays, Chicago. The foregoing all secured their respective rights to "Who's Your Neighbor?"

* * *

Harris P. Wolfberg, of Pittsburgh, has acquired the rights of the Mayfair production, "Persuasive Peggy," starring Peggy Hyland, for the territories of western Pennsylvania, West Virginia, and Ohio. Shallenberger and Priest, of Times building, New York, arranged the transaction.

* * *

Shallenberger and Priest, of Times building, New York, who are handling the state rights sales of the Mayfair production, "Persuasive Peggy," have disposed of the picture for eastern Pennsylvania, Delaware, Maryland, District of Columbia, and Virginia to the Peerless Feature Film Company, Philadelphia.

* * *

Shallenberger and Priest, Times building, New York, who are handling the state rights sales of the Mayfair Peggy Hyland production, "Persuasive Peggy," reported that the rights for the entire Western half of the United States (eleven states) has been acquired by the Deseret Film Corporation.

* * *

The W. H. Productions Company has announced the sale of the Greater New York City rights to their release featuring William S. Hart as "the two-gun man" in "The Bargain," to the Magnet Film Exchange. Canada has been closed out for the same production to the Regal Film Company, Limited, of Toronto.

* * *

The open territory on the Ogden Pictures Corporation's production, "The Lust of the Ages," starring Lillian Walker, is being rapidly diminished. Contracts were negotiated by Jesse J. Goldburg of the Ogden Pictures Corporation with John H. Kunsky of Detroit for the rights to "The Lust of the Ages" for the territory of Michigan and with the Masterpiece Film Attractions of Cleveland for the territory of Ohio and Kentucky. A contract was also closed with Carle E. Carlton on the same production for the territory of Minnesota, North and South Dakota.

* * *

General Manager E. C. Wallace of the Cosmofotofilm Company, on Saturday, November 3, sold the George Loane Tucker production, "I Believe," for the entire Dominion of Canada, to Superfeatures, Ltd., of Toronto, Canada. The head of the Canadian firm, G. C. Williams, made a special trip to New York City for the very purchase herein announced.

* * *

In addition to distributing the Ivan features for northern New Jersey, arrangements have been completed whereby the Mammouth Film Corporation, 729 7th avenue, New York City, will distribute Ivan's "Married in Name Only" throughout southern New Jersey.

* * *

The Pathe features, "Today" and "The Mad Lover," has been purchased by Messrs. Dollman and Vandawalker for the states of Illinois, Indiana and Southern Wisconsin. The purchasers are operating under the name of the Dollvan Film Company, with headquarters in the Consumers' Building, Chicago.

Tom North, manager of Pathe's super-feature department, has pust returned from Chicago, where he has been spending several weeks and where he put through the deal.

* * *

Sidney B. Lust, of Washington, D. C., has just consummated a deal with the Oro Pictures, Inc., for the distribution of Oro productions in Delaware, Maryland, District of Columbia, North Carolina and a section of West Virginia. Lust, who is well known in exchange circles as a big independent distributor, has been an important factor in the development of the exchange business in the southeastern section of this country. The pictures secured are "Loyalty," "Humility" and "When Destiny Wills," released in the order mentioned.

* * *

Frank J. Seng, who presents "Parentage—A Message," has closed a contract with the Famous Players Film Service, Ltd., of Toronto, to handle "Parentage" in Canada. Negotiations were concluded by J. J. Allen, vice-president of the Canadian organization, and one of the livest exchange men on this continent. Mr. Allen has taken back to Toronto an order of advertising helps which is undoubtedly a record-breaker. In fact, he is sure that no theater in the Dominion is likely to want and not be able to secure all the ad helps that are available for putting "Parentage" over.

Fort Pitt Very Active

William Moore Patch Opens Manhattan Exchange and Arranges for Trade Exhibitions from Atlantic to Pacific.

THE Fort Pitt Theater Company, of Pittsburgh, of which W. M. Patch is president and managing director, has opened a New York exchange in the Godfrey Building, on the seventh floor. This company is directing the tour of the Italian war pictures throughout the United States, and from this new exchange New York State, Northern New Jersey and Long Island will be handled. Samuel Pelzman, who has been connected with the Universal Company for years, has been made manager.

Arthur Ryan is handling the Pacific Coast for Mr. Patch and Hugo Sherwin has been appointed manager of the Southern territory, with headquarters in New Orleans. The general work is in the hands of L. Newman, who is now in St. Louis and Kansas City on his way to the Pacific Coast to arrange for a general distribution of the films through the leading exchanges in the United States.

The following territories have already been released, and Mr. Patch has personally selected the exchanges to handle the films for him: In New England, Nathan Gordon; in Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware and the District of Columbia, Stanley V. Mastbaum, of Philadelphia; in Illinois and Indiana, Jones, Linick & Schaefer; in Minnesota, North and South Dakota and Idaho, Supreme Features Film Company; in Western Pennsylvania, Ohio and West Virginia, the Fort Pitt Theater Company exchange; in Pittsburgh, Norman S. Carroll, manager.

By the end of next week Mr. Newman will have placed "The Italian Battlefront" in exchanges throughout the Middle West and entire South and will leave immediately for the Pacific Coast to arrange for the handling of the pictures after the San Francisco and Los Angeles engagements.

Mr. Patch expects to leave New York late next week for the Pacific Coast, to personally supervise the productions in Los Angeles and San Francisco.

FUN ARTS READY FOR RELEASE.

In "A Rag, a Bone and a Hank of Hair," the first two-reel comedy to be released by Fun-Art Films, Inc., it is claimed that Vincent Bryan, author and producer, is at his best. This is not to be wondered at when it is considered that he was mainly responsible for many of the Charlie Chaplin successes, notably "Police," "The Vagabond," "The Floorwalker," "The Fireman," and "One A. M." Bryan is well known as the author of many successful plays and popular songs. He also wrote "The Man from Now" for Henry W. Savage, "Queen of the Moulin Rouge," "The Kissing Girl," and contributed in a large measure to Montgomery & Stone, Lew Dockstader, Nat Wills and others through his work as a writer.

The Dooley Duo Do Their Duty.

Gordon Dooley and his sister Ray, well known and youthful vaudeville artists, are featured in the comedy. There is no doubt that Mr. Dooley will become famous for his funny stunts in evening dress. Edward Kimball, father of Clara Kimball Young, plays the part of the old grand-dad, a role which suits him admirably. The supporting cast also includes little Tula Belle and Helen Badgley.

The second picture, already under way at the Thanhouser studio, will be a burlesque on "Cleopatra," called "Leo Patrick." The Fun-Art Films comedies aim to be clean and wholesome. "Leo Patrick" will be followed by "The Open Car Conductor."

It is the intention to release on the state rights plan eighteen or more comedies a year.

NON-TAXABLE TUNES FOR "ZEP" FILM.

An adjunct of importance is the artful music prepared as an accompaniment to "The Zeppelin's Last Raid," the Ince spectacle soon to be shown as the initial release of the newly organized U. S. Exhibitors' Booking Corporation. Max Winkler has prepared the score and has selected only tunes against which no author's tax may be levied.

Sherrill Promises Big Spectacle

Jack Noble Is Being Retained As Supervisor of Direction—Already in Florida on Location.

SOME very interesting facts are soon to be definitely announced from the offices of the Frohman Amusement Corporation in the Times building. As yet President William L. Sherrill remains reticently silent. However, it has become known that the wily film manufacturer has started forces working on a colossal spectacle that, when finished, will represent an investment of $250,000. It is also stated that none other than the capable Jack Noble has been engaged by Mr. Sherrill as director in chief of production, assisted by three recognized directors also of the first dimension, and that three cameramen have also been engaged for this one spectacle. Noble and his staff are now in Tampa, Florida, seeking locations. They arrived there October 30. The scenario has been prepared by Anthony P. Kelly.

RAVER ENTERTAINS LEARNED GUESTS.

A special showing of Harry Raver's production, "The Public Defender," was given recently before an audience composed of jurists, lawyers and clergymen, representative of the leading elements of the bench, bar and pulpit of New York City.

The opinions of these leaders of thought testify to the numerous outstanding good qualities of the screen version of Mayer C. Goldman's book "The Public Defender," both as regards its importance with respect to certain reformations of criminal procedure it eloquently calls for, and its merits considered purely from a standpoint of entertainment.

Among those who placed themselves on record after the showing were Municipal Court Justice Edgar J. Lauer; the Rev. John E. Zeiter, pastor of the First Methodist Church, Bronx; ex-Congressman Edward J. Dunphy; Dr. Wm. J. O'Sullivan, medico-legal expert; Samuel J. Siegel, lawyer; Rabbi Samuel Greenfield; Myron Sulzberger, lawyer; Franklin S. Tomlin, labor leader, and Frederick S. Zobel, architect.

DANZIGER JOINS UNIVERSAL.

The state rights field has lost one of its pioneers in the person of Abraham J. Danziger, now that he has accepted the management of the Universal Film Exchange in Springfield, Mass. Danziger is well known to all old time film men and is equally acquainted with the younger generation because of his continuous association with the independent film market.

The midwestern Massachusetts territory will no doubt be pleased to welcome Danziger to their midst. His ability, coupled with his unassuming personality, has won him a host of friends throughout the country, for which reason we are prompted to say that what is New York's loss is Springfield's gain.

BERG HIGHLY GRATIFIED.

Harry Berg, the president of Berg Productions, who is making a trip across the continent in the interest of the Barbara Castleton Features, which he will shortly begin releasing, reports an enthusiastic reception of the pictures on the part of the state rights trade throughout the West, and feels that the success of his new organization is assured. In a letter, received at the home office, New York, Mr. Berg wrote most favorably concerning his journey:

"I have already closed two deals covering a territory of seven states and have several other offers, which I expect to close in the near future. I am continuing on to the coast, and expect to close out practically the entire country before my return."

"THE GRAIN OF DUST" ALMOST READY.

After having been engaged for a period of seven weeks, the Ogden Pictures Corporation has completed its second Lillian Walker production, "The Grain of Dust," adapted from the novel by the late David Graham Phillips. The officers of the Ogden Pictures Corporation who have seen as much of the positive print of the production as has been turned out feel that the expenditures were justified by the results.

It is expected that the production will be ready for release about November 15th.

BACKER FORMING PRODUCING COMPANY.

F. E. Backer, president of the Mammoth Film Corporation, who has been in the West since last August, with headquarters in San Francisco, has formed a company there for the production of a picture with a new idea. He expects to begin producing January 1st. Other than this, no more facts are ascertainable as yet, though Eastern Manager Foster Moore expects to make a detailed announcement before the current month expires.

BALTIMORE ENTERTAINS GERTRUDE McCOY.

Gertrude McCoy, the Hoffman-Foursquare star, was the guest of honor at the anniversary celebration of the theater in Baltimore dedicated to her, The Gertrude McCoy, the latter part of last week. "Madame Sherry" and "The Silent Witness," the two Hoffman-Foursquare pictures in which Miss McCoy starred, were shown for the celebration. Later the film fans of Baltimore gave Miss McCoy a big Hallowe'en ball.

HOFFMAN IN GENEROUS ROLE.

M. H. Hoffman, Inc., has set a most timely example to the other film concerns. In letters sent out this week, he has notified the chairmen of the entertainment committees for the service clubs here in the city that he would not only be glad to furnish pictures gratis for the entertainment of our boys in khaki and in blue, but that he would deem it a privilege to assist in this way.

Among the picture plays which Mr. Hoffman donates are "The Fringe of Society," by Pierre V. R. Key, with Ruth Roland, Leah Baird, Milton Sills, and J. Herbert Frank, as the co-stars; "Mme. Sherry" and "The Silent Witness," with Gertrude McCoy; James Oliver Curwood's "Her Fighting Chance," with Jane Grey; "The Great White Trail," with Doris Kenyon; "One Hour," with Zena Keefe; "Whither Thou Goest," with Rhea Mitchell; "The Bar Sinister," with Edgar Lewis, Mitchell Lewis, and the Russian actress, Hedda Nova; and "The Sin Woman," with Irene Fenwick.

"THE BARGAIN" VIA STATE RIGHTS.

The W. H. Productions Co. has announced as one of its first releases for the State Rights Market William S. Hart as the "two-gun man," in "The Bargain," which gives every indication of becoming one of the most popular pictures of the year. In this picture Hart has done some of the best work of his career. This time he is a good-bad man, who through the influence of a true woman becomes triumphant over his evil self, whereupon his regeneration is completed.

The picture furnishes an excellent vehicle for the star. The action steadily leads up to a climax, in which the hero, with a posse at his heels, leaps his horse over a great precipice, and goes crashing down with him into the gorge below. It is one of the most thrilling scenes ever photographed and one which cannot help but leave a lasting impression upon any audience, according to the marketers of this film.

Thomas Ince directed the picture and has given Hart a notable support. Clara Williams plays opposite him. Others in the cast are J. Frank Burke, Barney Sherry and James Dowling.

HADLEY LAUNCHING HUGE PUBLICITY CAMPAIGN.

An advertising campaign, nation wide in its scope, is being prepared to assist exhibitors throughout the country in exploiting "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle and the subsequent releases of the recently organized U. S. Exhibitors' Booking Corporation.

Scene from "The Zeppelin's Last Raid."

Arrangements have been made with a well known agency for the placing of large advertisements heralding the new Ince production in newspapers in all of the large cities in which the U. S. branches are located. These ads will appear daily for a week in advance of the trade showings, concluding with a final full page "splash" the day of the trade presentation. Similar campaigns are contemplated for all subequent U. S. releases.

LESSER CALLS MEETING.

The announcement is made from the office of Sol. L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York City, on Tuesday, November 20, 1917, at 11 a. m. As many pictures have been presented to the members for national distribution this will be one of the most important meetings. The offices of the corporation are temporarily located at Room 523 Longacre building.

ABRAMS DUE IN DALLAS.

Jerome Abrams, assistant general manager of Hoffman-Foursquare Pictures, left Monday, October 29, for Atlanta, where he is establishing another branch. As soon as this office is put in running order and the branch manager installed, Abrams will proceed to Dallas, his second objective point.

Manufacturers' Advance Notes

Animated Cameraman Makes Flight

Goes Up in Aeroplane and Gets Thrilling Close-Ups of Loop-the-Loops, Nose Dives and Spirals.

Without doubt some of the most interesting series of aeroplane pictures ever shown constitute the main feature of Universal Animated Weekly No. 96, just released. The pictures were made at the Curtiss Aviation School at Newport News, Va., by F. J. Conway, and the men who made the flights are Ed Stinson and Carl Batts, instructors at the school. The fliers are shown in loop-the-loops, nose dives, spirals, tail spins and all the other hair-raising feats which have become a necessary part of the equipment of every air scout on the French front. Most aviators, however, insist upon an altitude of at east 3,000 feet for these stunts, but Stinson and Batts are shown doing them only 400 feet up.

Most people have wished they could be in a position to see these spectacular air feats from the vantage point of an equal altitude. In this case the cameraman went up in one of the aeroplanes and took the pictures while the other machine performed astonishing gyrations within easy camera range. In fact, many of the shots are veritable close-ups. In one instance the flier is clearly seen waving his hand to the operator, while the solid earth and Hampton Roads lie thousands of feet below him. The photography, considering the difficult conditions, is remarkable.

Another picture of timely interest shows the 12,000 jackies of the Great Lakes naval training station marching in solid mass in review before Secretary Daniels. The famous 6th U. S. Cavalry, in which Gen. Pershing held his first commission, is shown starting on a 500-mile hike on the Rio Grande border in Texas, while among the other subjects are a number of excellent views of the recent mammoth pre-election Suffrage parade in New York City. Hy Mayer's clever cartoons complete the reel.

"THE HEART OF A LION" (Fox).

Some time in December, probably about the middle of the month, according to an announcement made this week, William Fox will release another William Farnum production, "The Heart of a Lion." The picture is based on Ralph Connor's far-famed novel, "The Doctor," which for ten years or more has been constantly on the book stores' lists of best sellers.

"The Heart of a Lion" is the first big film feature Mr. Farnum has made in the East since 1915, and it is the only complete picture Director Lloyd has produced for Fox outside of California. Part of the scenes were taken on or near Mr. Farnum's estate at Sag Harbor, and part in a wild and rugged portion

Scene from "The Heart of a Lion" (Fox).

of Eastern United States. The studio work was done at Fort Lee, N. J.

With Mr. Farnum in the cast of the picture are Marc Robbins, Mary Martin, William Cortleigh, Jr., Wanda Petit, Walter Law, and Rita Bori. There also are a number of village characters—residents of Sag Harbor and neighbors of Mr. Farnum—who are used as extras. These include Tom Carroll, who is said to be nearly 100 years old.

FOX'S NEW RUSSIAN STAR MAKES DEBUT.

It is as Stella Dean in "The Painted Madonna" that Mme. Sonia Markova, the Russian actress, will have her introduction to stardom on November 11. The new member of the Fox forces will portray the character of a simple country girl who goes to the city, becomes a popular and reckless member of the chorus, develops thence into a woman of the world known widely as the Black Nightingale, and eventually reforms, turning her palatial home into a refuge for friendless girls.

There are said to be a number of highly dramatic and unusual situations in the picture, which will be released as a

Scene from "The Painted Madonna" (Fox).

Fox-Special Feature. Mme. Markova's dog, Miss Kerensky, has the principal part in one of the scenes. A large set occupying nearly all of the first floor of the Fox studio at Grantwood, and declared to be a duplicate of a suite in a New Yorker's mountain mansion, was provided for Stella Dean's home. Here a bazaar is held during which girls disport themselves in a large natatorium in the center of the set, and here, too, are introduced a series of novel tableaux.

The cast includes Sidney Mason, who played Jimmie in "Alias Jimmy Valentine" and Blackie Daw in "Get Rich Quick Wallingford," and who is cast in "The Painted Madonna" as Milton Taylor, the artist; William Lampe, who plays the role of John Radon, the villain, who is killed by lightning; David Herblin, who is Frank Osborne, the artist's chum; Albert Tavernier as Rev. Charles Lamb, Anita Navaro as Helen, Edith Reeves as Fanny Ben, and Julia Stuart as Annabel Dean, Stella's mother. The story is by George M. Scarborough, and the picture was directed by Oscar A. C. Lund and photographed by Joseph Ruttenberg.

"THE PULLMAN BRIDE" (Paramount-Sennett).

It isn't on record that feminine Pullman travelers generally don pajamas in their berths; usually there isn't enough room to fix up as fetchingly as they might wish and the dressing rooms are always so crowded. But in a farce all those trivial matters are easily overlooked, so no one need be critical when "The Pullman Bride," the Paramount-Mack Sennett comedy, which went to the public November 4, discloses a most amazing array of pajama-clad beauties.

Of course there is a hold-up, and the wicked "stick-up man" almost loses his nerve when confronted by the bevy of charmers in bifurcated chiffon. Also there are dozens of amusing incidents, hilarious episodes which keep things humming to the end of the picture.

Chester Conklin is the lover who lost in the touching story embodied in "The Pullman Bride." Gloria Swanson has a fine role, and there are a lot of other genuinely talented Mack Sennett farceurs besides the big ensemble of delectable femininity.

After "The Pullman Bride" will come "Are Waitresses Safe?" scheduled for release on November 18, with clever Louise Fazonda in the leading role. Ben Turpin and Slim Summerville will assist in making this film a riot, and, of course, there will be waitresses—lots of them—to help along.

"THE ROSE OF BLOOD" (Fox).

William Fox announces the completion of a new Theda Bara Super-Picture, "The Rose of Blood." This picture, made during Miss Bara's long stay on the Pacific Coast, is concerned with the Russian Revolution, and the part which the people of the White Empire played in bringing it about. It shows particularly the work done by a lone woman in overthrowing the despots who ruled the country.

"The Rose of Blood" is from a story by Richard Ordynski, stage director of the Metropolitan opera house. In addition to

Scene from "The Rose of Blood" (Fox).

writing the piece, Mr. Ordynski supervised the art details of its staging and played the leading male role. As he was born in Poland, and has spent a great part of his life in various parts of the Russian Empire, he has been able to make the settings and atmosphere of the production correct in every detail.

J. Gordon Edwards, who has directed most of Miss Bara's pictures, including her tremendously successful "Cleopatra," had charge of the filming of "The Rose of Blood." He has told a straight-forward story of deep dramatic intensity in a manner which brings to the front all the power of its theme.

"OVER HERE" A MILITARY SUBJECT.

"Over Here" is the title of an exceptionally timely and unusual motion picture of contemporary patriotic interest about to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days' time.

This does not mean merely throwing so-many frail wooden buildings together, but making a complete up-to-date city with water, light and sanitary systems, breaking every construction record, and ready for occupation on the specified time.

In the course of the 2,000 feet of film employed in illustrating the progress of this story, one huge building to hold an entire company, is put together by 450 workmen in precisely two hours and forty-five minutes, and later, three other similar structures are completed as an intentionally record performance in thirty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of a water pipe line twenty-seven miles long, crossing one large river and a range of high hills; the grading and laying out of modern streets covering a tract of 6,000 acres of woodland; the operations of hugh power tractors and thousands of mule teams and automobile trucks, and huge bodies of skilled and unskilled laborers all working at top speed and under such control as to give a machine-like precision to every move.

"Over Here" is an official picture showing Camp Pike, situated in Arkansas not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department, and then had the present moving picture made to record the progress of a wholly remarkable achievement in cantonment construction.

"BRAND'S DAUGHTER" EXCITING FALCON DRAMA.

The current Falcon feature, "Brand's Daughter," released by General Film Company, is an intensely exciting drama in which the resourceful daughter of an American capitalist takes part in a daring adventure in order that she may save her father from being fleeced by imposters posing as Russian munitions agents.

The picture is based on Harry S. Stabler's story of the same name which appeared in Ainslee's magazine. It is enacted by an all-star cast composed of Kathleen Kirkham, R. Henry Grey, Daniel Gilfether, Gloria Payton, Julien Beaubian, Melvin Mayo and Robert Weycross. Alethea Brand (Julien Beaubian) takes matters into her own hands and is finally locked into a vault with the chief conspirator in order that Spencer Rutherford (R. Henry Grey) may summon her father. Rutherford saves Alethea from a terrible fate by opening the vault door by spectacular means and wins Brand's consent to wed his daughter. The conspirator is saved from the Russian detectives who have followed him, and Siberia, when Paula Lavergne (Kathleen Kirkham) his sweetheart, ends her lover's life. The roles taken by Kathleen Kirkham and R. Henry Grey are given a powerful interpretation, under the direction of H. M. and E. D. Horkheimer. "His Old Fashioned Dad," a drama of heart interest, will be the fourteenth release in the Falcon series.

"THE GHOSTS OF YESTERDAY" (Select.)

Norma Talmadge began work on October 31 at her 48th Street studio on the third of her series of Select Pictures. This is a screen version of the play by Rupert Hughes, "Two Women," in which Mrs. Leslie Carter starred some time ago. As the story appears on the screen, however, the first part of the drama has been very ingeniously Americanized in theme and setting. The name of the new picture will be "The Ghosts of Yesterday"; it will be directed by Charles Miller, and presented by Joseph M. Schenck probably next in order to "The Secret of the Storm Country," which is the second of Miss Talmadge's Select Pictures, and follows her smashing success in "The Moth."

In support of Miss Talmadge will appear one of the most notable casts ever seen in her productions, including Eugene O'Brien in the leading masculine role, Stuart Holmes, Ida Darling, and John Daly Murphy. The sets are remarkable for their richness even among the notably luxurious backgrounds which have been erected for Miss Talmadge's recent productions. The 48th Street studio now contains an exquisite reproduction of the interior of the Bal Taberin in Paris, which will serve as a setting for one of New York's Broadway entertainments during the filming of the picture, and numerous sumptuous exteriors designed by well known artists.

The photoplay gives Miss Talmadge an opportunity to play two strikingly different roles, first as the beloved little seamstress who redeems a young waster from a spendthrift life and a suicide's grave, marries him, and dies just as he meets with success, and later as the Parisian singer, who so strikingly resembles the dead wife and yet is so unlike her in nature.

THIRD SUB-DEB STORY COMPLETED.

Variety of investiture and novelty in action characterize the forthcoming Paramount producting starring Marguerite Clark. "Bab's Matinee Idol," third of the delightful sub-deb stories adapted from Mary Roberts Rinehart's stories, is completed and, starring Marguerite Clark, is perhaps the most amusing of the three. It will be a November release.

"Bab's Matinee Idol" has virtually the same cast as the preceding two pictures and carries on the adventures of Barbara Archibald in her efforts to escape being relegated to the background because she is not yet old enough to "come out." It is in this picture that Bab meets her "fate," as she imagines, in the person of a public idol of the stage. She sees him first in a small-town theater, and for this purpose the Criterion theater

Scene from "Bab's Matinee Idol" (Paramount).

in New York was secured for an afternoon. Later Bab is supposed to meet her idol in a large city, and this time the Maxine Elliott theater in New York was turned into a picture studio for the occasion. There will also be scenes in an ammunition factory, some of which are actual and others taken in remarkable realistic interior sets constructed at the studio. Naturally, Bab's weirdly and wonderfully misspelled diary plays a prominent part in this picture, as well as in "Bab's Burglar," which precedes it, and adds not a little to the humor of the productions.

"THE SQUARE DECEIVER" (Metro).

With the completion of a number of scenes in Fifth avenue, New York, this week, Harold Lockwood finished his next-to-be-released Metro wonder play. The pictuee is the first Mr. Lockwood has made under the Metro-Yorke banner in the East. Advance announcements gave "Love Me for Myself Alone" as the title, but has been changed to "The Square Deceiver."

Francis Perry Elliott wrote the story, and in the multi-millionaire young man who became a chauffeur in order to learn if his "dream girl" loved him for himself alone he provided Mr. Lockwood with a most congenial role and one that is different from those he has played in recent releases.

The story is a romantic comedy drama of society life and dwells upon the machinations of Mrs. Pugfeather, who is

Scene from "The Square Deceiver" (Metro).

anxious to break into the inner circle of society, hoping thereby to have her daughter, Celia, meet and win Billy Van Dyke (Harold Lockwood), whose splendid qualities of young manhood and whose vast wealth have made him much sought after by mothers of marriageable daughters.

The first step in Mrs. Pugfeather's campaign is to look for a liveried chauffeur, and her ward, Beatrice Forsythe, is sent to hire one. Van Dyke sees her driving through the park and immediately recognizes her as his dream girl. When he learns of her errand and that it has not been successful, he, struck by an idea, dons his ex-chauffeur's coat and cap, approaches his dream girl, offers his service as chauffeur, and is engaged. Thus begins a romance that completely thwarts Mrs. Pugfeather's plans for her daughter and wins for Billy a girl who loves himself alone.

The story is told in an original way and is invested with beautiful interior and exterior scenes, of which the nature of the story permits a large number. A splendid cast, including Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams and Kathryn Hutchison supports Mr. Lockwood.

"THE CURSE OF IKU" (Essanay).

An unusually unique feature picture, entitled "The Curse of Iku," has just been released by Essanay. It is all the more a novelty in that, althogh primarily it is a drama of Japanese life, it is at the same time a valuable historical film and an attractive scenic picture.

Tsuri Aoki, wife of the famous Japanese star, Sessue Hayakawa, plays the leading role, that of Omi San, sister of a Japanese prince. The picture opens with the Japan of fifty years ago, when Japan was a land of barbarity and when no foreigners were allowed to land there with the exception of Dutch sailors, who were permitted to unload their cargoes at Nagasaki.

Allan Carroll, a shipwrecked American sailor, is washed ashore. He is found by a kind-hearted prince, a rival of Prince Iku, Omi San's brother. The American is hidden in the prince's home. Iku hears of it and sends his sister to discover the hiding place. She falls in love with Carroll and so confesses to her brother. Iku and his followers ambush Carroll and the prince. Carroll is to be boiled in oil, the prince to be crucified. The prince fails to escape death, but Carroll produces a hidden revolver, kills Iku and escapes to America.

Then the action jumps to the present time. Iku, III, is sent to America to learn the customs. He gets employment in a home where Allan Carroll, III, is a guest. Out of revenge he kidnaps Carroll's fiancee and flees to Japan. Carroll follows, and with the assistance of United States bluejackets recovers the girl and slays Iku.

"The Curse of Iku" has a screen time of 90 minutes. The picture is released through the George Kleine System.

UNIVERSAL ACTIVELY PRODUCING SERIALS.

Because of the abundant fulfillment of Universal's faith in the serial form of photoplaying, President Carl Laemmle has given instructions to add further to the effort that has always been put behind the "continued-in-our-next" productions at Universal City. As a consequence the serial directors have barely outlined the offering upon which they are proceeding, when they turn their surplus thought to successive creations.

So it comes that Jacques Jaccard has just finished the seventeenth episode of "The Red Ace," in which Marie Walcamp is now sustaining wide-spread interest, and is ready to enter that daring star in another race with adventurous fate. With "Liberty" and "The Red Ace" to their credit, Mr. Jaccard and Miss Walcamp realize that it will "take a bit of doing" to surpass their record in the serial they will now attempt.

"The Mystery Ship," featuring Ben Wilson, starts its serial appearances November 12, as the Universal's successor to "The Red Ace." In this attraction, directed by Harry Harvey under the supervision of Henry McRae, the heroine is Neva Gerber, who leads in the "stunts," with Ben Wilson a close runner-up. Mr. McRae has suggested the story for the serial to follow "The Mystery Ship," and James W. Horne will do the directing. Eddie Polo will be star of "The Bull's Eye," with Vivian Reed his collaborator in excitement.

"OVER THERE!" STIMULATES RECRUITING.

Reports that have been received by Arthur S. Kane, general manager of Select Pictures, indicate that one of the reasons why "Over There" the new Select production starring Charles Richman and Anna Q. Nilsson, is being heavily booked throughout the country is because of its very direct appeal to men of enlisting age throughout the communities where it is shown. It is estimated by those who have seen the picture that its presentation will have an appreciable influence on recruiting for the United States Army, and in this connection the famous land battleship, "The Recruit," which is anchored in Union Square, plays a leading part.

The picture was produced under the direction of James Kirkwood, and its battle scenes have been especially commented on for their careful staging and attention to detail. It is a red-blooded play of war and love, and adds a new feather to Select's cap.

"THE HUNGRY HEART" (PARAMOUNT).

An unusually attractive feature of the November Paramount releases will be found in "The Hungry Heart," it is promised, with lovely Pauline Frederick in the role of Courtney, wife of a scientist, who is neglected soon after the honeymoon.

When David Graham Phillips' novel, from which this picture was adapted, first appeared it struck a note by its popular appeal, which jumped it to the top list of the best sellers It was one of the most popular novels of its year, was regarded in many circles as mirroring a situation in real life that is prevalent in many American homes, as well as in other countries where the interest in research is developed almost to the point of a mania by those who go in for scientific study.

Pauline Frederick gives a performance that is characterized

Scene from "The Hungry Heart" (Paramount).

in particular for its sympathetic understanding, a rendition that is appealing and touching; there is also the element of mother-love introduced, a never-failing source of appeal. The best part of the story is that it ends so satisfactorily just when there appears no way out that will not lead through the avenues of tragedy and sorrow. An exciting laboratory scene and an explosion, rendered realistic in the extreme, forms a thrilling moment in a story that is declared to be closely knit, dexterously developed and gripping to the end. Robert G. Vignola directed the picture with his accustomed skill.

"THE MAN FROM MONTANA" (Butterfly).

Neal Hart, with his handy and timely "shooting irons," gets into big type in Universal's billing for its Butterfly feature week, starting Nov. 19. His chief aid to entertainment is Vivian Rich, and the supporting company names George Berrell, E. J. Piel, Willard Wayne and Miriam Shelby. These forces will unite in presentations of "The Man from Montana," directed by George Marshall, from Harvey Gates' and Mr. Marshall's story and scenario.

There is an odd combination of the old West ideals and the new in working out the story—for the brave hero gets himself

Scene from "The Man from Montana" (Butterfly).

into trouble on a "white slavery" charge when he motors over a boundary line and makes an innocent trip an inter-state affair. The original title of the story was "The Bumble Bee," an indication that somebody would be "stung"—and in working out the plot the hero is not the sufferer, neither does the heroine feel the sting.

Riding and shooting of the most vigorous order are promised as incidents to make the sensational features of the drama exciting and real. Exhibitors who cater to audiences that prefer the strenuous in their entertainments will have "The Man from Montana" as a satisfactory offering, in the advance promises of the manufacturer.

TWO "LONESOME LUKES" AND ONE ROLIN.

The weeks of November 18 and 25 and December 2 offer to patrons of Pathe's "Luke" and "Rolin" comedies something especially good in the two-reel "Lonesome Lukes," "Clubs are Trump," and "We Never Sleep," and the one-reel Rolin, "All Aboard," in all of which Harold Lloyd, Snub Pollard and Bebe Daniels appear.

"Clubs are Trump" is one of those swift-moving, original burlesques which have given the Rolin people an enviable reputation as comedy producers. Lloyd and Pollard appear as cave-men of a particularly funny type. Their endeavors to secure for themselves some of the many pretty girls, of whom the woods are full, are laughable in the extreme.

"We Never Sleep" shows Luke as a detective who follows the wrong trail. His adventures when he trails his quarry to a seashore hotel are ludicrous. After putting the whole hotel in an uproar he suddenly finds that instead of a hero he is a flivver, and proves that although he is a cheese as a detective he is a splendid runner.

"All Aboard," the one-reeler of the trio, takes the company aboard a steamer bound for Bermuda. Practically all of the farce is staged aboard the steamer. Lloyd tries, with success, to steal the Ladye Fayre from the foreign nobleman to whom she has been promised by her unfeeling parents. As he is deadheading his way he makes much use of an empty trunk, and his adventures with that trunk will keep every audience in a roar.

Each of the three comedies is above the Rolin average. That should be sufficient to convince every exhibitor that each is full of good clean comedy with many original stunts.

SELLS ADVANCE SEATS FOR SERIAL.

The Palace theater, in the heart of the shopping district in Los Angeles, is handling with great success the season ticket idea on "Who Is 'Number One'?", the Paramount serial starring Kathleen Clifford. The Palace is advertising the serial heavily with the slogan, "Seats now selling fifteen weeks in advance."

The Palace is one of the many live theaters that is hooking up with Paramount's big advertising campaign and which announces in its "Who Is 'Number One'?" copy, "Season tickets for entire fifteen episodes together with a big photoplay each week, value $3, now selling for $2."

Unusual success has come from the Palace's plan, the large sale of season tickets assuring a steady flow of big business.

"PLEASE HELP EMILY" (Empire All-Star).

"Please Help Emily," the play that made such a sensational Broadway success last year, is the next Empire All-Star Corporation picture that Mutual is to release November 19. Dainty Ann Murdock is to be the star of the picture, as she was of the play, and many of the original cast are also in the picture. Ferdinand Gottschalk plays the part of Herbert Threadgold which he created on the stage; Hubert Druce has his same role of Professor Delmar, while John Harwood, whose impersonation of the butler was one of the hits of the play, has given just as clean cut and clever a performance before the camera.

The play lent itself very well to the screen. All the delicious bits of comedy that Ann Murdock delighted her audiences with on the stage she has transferred to the screen in her own inimitable way.

Ferdinand Gottschalk is a veritable "find" in pictures, and the Empire are congratulating themselves on being the first to introduce him to the screen. Many of the scenes were taken at Long Beach in the height of the bathing season, and the bathers are among the interested spectators. Miss Murdock wears a bathing suit that by its daintiness and "chic" proclaims from afar that Paris was its birth place. Rex McDougall is Miss Murdock's leading man, and plays the rather difficult role with a full appreciation of its possibilities.

"Please Help Emily" was chosen—not in the order of its making—but as a fitting successor to Miss Murdock's two other recent hits, "Outcast" and "The Beautiful Adventure." Dell Henderson directed this picture, and also two other two mentioned above.

RESULTS COMING FROM HEAVY ADVERTISING.

In a recent statement from Famous Players-Lasky Corporation, it is said that as a direct result of the Paramount and Artcraft million-dollar advertising campaign in the great national dailies and the large magazines, a veritable flood of publicity for these pictures is going out to the people to whom the names of Paramount and Artcraft are invariably becoming synonymous with the best in motion pictures.

During the last three weeks statistics have been compiled by the advertising department of the organization which show that by means of advertising in the national magazines every town in the United States is being blanketed successfully in this campaign. There is hardly a city that has not more magazines in circulation than there are families in the community.

Letters from exhibitors continue to pour into the office of the organizations in New York and to the various exchanges, complimenting those responsible for the campaign upon the excellence of the advertising.

HARRON AND MARSH IN "SUNSHINE ALLEY."

In its production of "Sunshine Alley," Goldwyn presents not only its second Mae Marsh starring vehicle, but also the reunion of one of the celebrated acting teams of the screen. From the early days of the industry, when two reels of film constituted a feature, there have been few productions in

Scene from "Sunshine Alley" (Goldwyn).

which Mae Marsh has played without Robert Harron; and their joint appearance here will be welcomed everywhere.

Robert Harron had just risen from a place as stage assistant at the old Biograph studio in New York to become an actor on the screen when the director brought Mae Marsh east from Los Angeles. In addition to the appearance of Mae Marsh and Robert Harron in the five-reel features, "The Wharf Rat," "The Little Liar," "The Marriage of Molly-O," "A Wild Girl of the Sierras" and "A Child of the Paris Streets," they also played prominent parts in "The Birth of a Nation" and "Intolerance."

November Triangles of High Merit

Olive Thomas in "Indiscreet Corinne" and Winifred Allen in "For Valour" with Walt Whitman, Alma Ruebens, and Roy Stewart also on Well-balanced Bill.

SUBSTANTIATING the policy recently announced by Triangle, the November program of five-reel features has a broad and varied appeal for all types of theatergoers. The dramas have light and heavy characters, plots sinister and compex, and also themes of more jolly vein, the repertoire running the gamut of emotions in a way to find contact somewhere in the hearts of the public and win approval. There is a play about prohibition, one with a military fulcrum, a couple of westerns staged along modern lines, a society comedy-drama, and a thrilling drama featuring Winifred Allen amid actual recruiting and training camp scenes across the Canadian border.

The first week in November, William Desmond, with Claire MacDowell, is scheduled to appear in "Fighting Back," a play which centers around the theft of dispatches from an army officer by a peon servant. In the supporting cast are Jack Livingston, Josie Sedgwick, and a large company of Triangle western players.

"Up or Down?" also released November 4, is a story of wavering fortune, as the title suggests. It deals primarily with the reformation of an ex-convict through the confidence and kindness of an author who takes the jail bird out west to help him find ideas for his big story. With George Hernandez playing the leading male role of Dallas Mike, the eccentric convict, one is assured of a delightfully amusing interpretation of the character who finds a way to work Love's destiny and square himself before the world.

"The Medicine Man," released November 11, deals with the work of a two-gunman (Roy Stewart) who takes upon himself the risky duties of sheriff of El Dorado and manages to be the first appointee to collect his first month's pay. Ann Kronan plays the leading feminine role opposite Stewart.

The second half of this week, "Indiscreet Corinne," the comedy-drama featuring dainty Olive Thomas, will be released as this Broadway Miss' first out-and-out siren play. She has always been alluring, and has had little difficulty in breaking many male hearts in the three pictures she has already made for Triangle, but Corinne promises to be a dangerously successful charmer. Apart from the photography it is worthy of note that the subtitles of this picture show what subtitles can be. Their epigrammatic pungency is entertainment in itself. Miss Thomas is supported by an excellent cast, including George Chesebro, Josie Sedgwick, Lillian Langdon, Thomas Guise, and Anna Dodge.

There have been pleas for social purity, ethical justice, and numerous propagandist subjects which periodically engage the attention of thinking people, but in "A Case at Law" Triangle offers one of the strongest pleas ever made for suppression of the liquor evil. It deals with the most vital problem confronting people today. Working through the personalities of a Doctor Saunder (Riley Hatch), who has fought a winning battle against alcohol, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves his Nemesis and his salvation. The picture was supervised by Allan Dwan, and directed by Dick Rosson. The release date is November 18.

The second half of this week will see something new in vampires fully dressed and minus the incense spots which have come of late to be associated with most of the dramas based on the eternal triangle. "The Fuel of Life" is a romance of modern business in which an attractive woman is employed to further certain promotion schemes. The situations are centered around stock market transactions, and afford many opportunities for Belle Bennett to display her histrionic ability. Texas Guinan, well known on Broadway; J. Barney Sherry, and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

The week of November 25, Triangle will offer two features, which promise to make many new friends for this brand of pictures. Walt Whitman, who scored a great success as the eccentric old miner-mayor of Baxterville in "The Firefly of Tough Luck," with Alma Ruebens in the title role, will again star with Miss Ruebens in a play called "The Regenerators," which gives him a wide range for the character work that has brought him commendation from all critics. Blue Blood is his fetish in this new play, and he needs little make-up or theatrical effects to exemplify the pride of race with which the character is endowed. It is his ambition to perpetuate, undiluted, through the marriage of his grandchildren, the blood of the Van Dyun family. In the supporting cast with Miss Ruebens are Pauline Stark, Darrel Foss, John Lince, and a well balanced company of Triangle players. The picture was directed by E. Mason Hopper.

"For Valour," the second release of the week, gives little Winifred Allen a vehicle which is worthy of that young lady's talent. It is the story of war, not grim nor sordid, but a measure of the feeling that is now gripping the hearts of many American wives, mothers, and sweethearts whose men are answering the call to the colors. The scenes are laid in Canada, the story opening just before the beginning of the war. Miss Allen is cast as the daughter of a family living comfortably but humbly on the father's pension. Richard Barthelmess, a young man of unusual ability, who scores success as the youngest son in Herbert Brenon's production, "War Brides," and in the leading male role in "Bab's Burglar," plays opposite Miss Allen. He is the son of Carolyn Harris, well known to stage and screen. Allan Dwan supervised the production.

WILLIAM RUSSELL IN "NEW YORK LUCK" (American).

William Russell, atheletic star of the American Film Company, has had many a thrilling screen fight; but the one he pulls on the top of an elevator in a New York palatial residence, is one that is a bit out of the usual, even for this "fighting gentleman," who likes a screen scrap better than any other form of acting.

"New York Luck," his latest vehicle, gives him an unusual role and one that is piled to the guards with comedy and youth. As a station agent in Hohokus, Nick Fowler dreams of New York. He places a bunch of credence in "New York Luck"

Scene from "New York Luck" (Mutual).

and spends his first week there trying to decide whether to chuck it and go back to his station agent job or whether to stick it out and find the job and the beautiful girl for whom he is searching. She had dropped her hand-bag at the Hohokus station one day and Nick found it. It contained her picture but not her address; but Nick hoped he would find it if he inquired around among the older New York residents.

You know how it is. Just when you are ready to give up and acknowledge defeat, fate usually turns around and hands you a platter of New York Luck. So Nick found his girl and his job of writing thrilling stories for a motion picture company in New York, which ought to satisfy almost any young station agent.

The point is, that "New York Luck" is not only a good story; but it has a most unexpected twist at the end of the picture and enough comedy to please the most hardened picture fan. Add to this a genuine Russell fight on an entirely new basis—an elevator—and you have a picture as is a picture.

WALTHALL FINISHES FIRST PICTURE.

A few months ago, Henry B. Walthall made the statement that he had completed arrangements with Paralta Plays to appear as a star at the head of one of their producing companies, and that in the future he would appear in productions of such magnitude as would constitute a complete evening's entertainment. He has finished his first Paralta Play, "His Robe of Honor," which is a visualization of the book written by Ethel and James Dorrance. The production is now in the final cutting but those who have seen it proclaim it the supreme success of this great dramatic star.

The story is a vivid expose of the methods used by the graft-permeated political machines which exist in many of the larger cities, and sets forth in telling manner the method with which vice is shielded by the politically-controlled courts and civic departments.

Rex Ingram is credited with having attained a triumph in the direction of "His Robe of Honor" and the handling of the remarkable production which is presented with an ingratiating cast which includes many notable players of the screen.

FIRST NATIONAL BUYS "ALIMONY."

The purchasing board of the First National Exhibitors Circuit voted unanimously to purchase "Alimony," the big state right feature which was produced by an independent coast company this summer. It is in six parts, was written by Haydon Talbot, directed by Emmet J. Flynn and the leading characters are handled by Josephine Whittal as the adventuress, Lois Wilson as the duped wife and mother, and George Fisher as the millionaire victim.

The author of this sensational drama, which aims to mirror the evils of certain divorce laws, was for many years a New York newspaperman, and in the discharge of his duties he came into intimate contact with the upper strata of society. Thereby, he was enabled to make a thorough study of the diversions of those who frequent the big cafes for enjoyment; and in the construction of his manuscript he has incorporated many intimate glimpses of such life.

December Bluebirds

Releases for End of Year Include Several Popular Players.

MANAGING Director Carl Laemmle, in announcing the releases set for the Bluebird program to finish the current year, lists the second Mae Murray feature—another Robert Leonard production—for Christmas week; places Ella Hall's next appearance on the program for the week preceding, and gives Violet Mersereau and Ruth Clifford positions in the opening fortnight of December. Thus appear four of the girl stars in Bluebird's galaxy in offerings that promise to capitalize the screen popularity of those favorite players to the full extent.

Violet Mersereau's appearance in "The Raggedy Queen," week starting Dec. 3, has previously been published. John C. Brownell prepared the scenario from Nell B. Bronson's story and the direction was accomplished by Theodore Marston as his third production in the Bluebird series with Miss Mersereau the star. Donald Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton appear in the supporting company.

Ruth Clifford's appearance Dec. 10, will be made in conjunction with Monroe Salisbury in Rupert Julian's presentation of Samuel Merwin's story, "Anthony the Absolute." Elliott J. Clawson prepared the scenario. George McDaniels and W. H. Bainbridge will have important roles in the support. Director Julian was at great pains and expense in preparing the Oriental settings for this feature (still to be definitely titled) as the action requires both Japanese and Chinese "atmosphere" to frame the story in proper scenic surroundings.

Ella Hall will next appear in what might be called her "honemoon picture," for she was married to her leading man, Emory Johnson, just previous to beginning work, under the direction of Elsie Jane Wilson, on "My Little Boy," the feature to be released Dec. 17, with Little Zoe Rae and Gretchen Lederer sharing the billing honors with Miss Hall. A role resembling the Dickens character of Scrooge, in "A Christmas Carol," will be played by Winter Hall, and Harry Holden will have a conspicuous comedy role.

Mae Murray brings her second Bluebird to the schedule Dec. 24 to mark Christmas week. Robert Leonard produced "Face Value" from his own story, Fred Myton helping on the scenario. Miss Murray is declared to have an effective successor to "Princess Virtue," last week pre-released at the Broadway Theatre, New York and set for the program Nov. 19.

Franklyn Farnum, in "The Winged Mystery," is scheduled for Nov. 26, but will probably be pre-released at the Broadway before schedule date. The stars of Bluebird are all accounted for in the foregoing mention, save Dorothy Phillips, who will reappear early in the New Year, and Carmel Myers, who is listed to offer "The Lash of Power," during the current days, as her introduction to the program.

"STRIKE ONE" (Nestor).

Universal's comedy offerings for week commencing Nov. 19 include "Strike One," a Nestor-brand product, created by Craig Hutchinson from a story furnished by Alfred F. Statter. It is very possible that Mr. Statter is "head pin" on some bowling club, as he makes his story appeal to bowlers just at the start of the new season for the strenuous indoor sport.

Dave Morris and Gladys Tennyson are the featured ones, with Charles Cook and Charles Dorian among the supporting

Scene from "Strike One" (Nestor).

principals. There will be a numerous company of girl bowlers and onlookers at the alley rallys; and some surprising outcomes during the comedy progress of the popular pastime.

Nestor comedians get a lot of fun out of an undertaking that seems like hard work to most people; but bowlers—and their name is legion—will see new fascinations in the game as Nestor's comedians and pretty girls play it before the camera. Plenty of opportunity is afforded for daring costumes as well as daring feats of mirth-provoking in "Strike One."

Olive Thomas in Siren Role

Has Exciting and Amusing Adventures as "Indiscreet Corinne"—Stewart in "The Medicine Man," on Triangle Bill for November 11.

ROY STEWART, Triangle's western cowboy actor, who was the owner of a large Mexican cattle ranch before Villa bandits dispossessed him, will appear in a new western drama called "The Medicine Man" on November 11. On the same bill is Olive Thomas, the dainty Broadway comedienne, in "Indiscreet Corinne," a comedy-drama, with which Triangle expects to make a new record.

"The Medicine Man" deals with the life of Jim Walton (Stewart), the adventure-loving guardian of the peace in El Dorado. A patent medicine fakir named Doc Hamilton comes to El Dorado at a time when the peace and quiet of the community is beginning to pall on Walton, and in the person of the little dancing girl (Ann Kronan) whose dancing draws the crowds to hear about the bottled cure-all, the stalwart sheriff finds work cut out for him. The beautiful little girl and a valuable gold mine to which she has secret title become the stakes in a gripping struggle in the cause of justice. This is Miss Kronan's second appearance under the Triangle banner.

The advance showing of "Indiscreet Corinne" in the Triangle projection room revealed a picture which fully lived up to its advance notices. Olive Thomas is at her best. In the story of a protected little butterfly of the upper social strata who tires of the quiet, conservative safety of her position, she has splendid opportunities to delight the senses with her ingenuous and wholesome acting. Corinne has a French maid, and it is said that French maids and scandalous escapades are synonymous. In any event, Corinne does not seek excitement in vain. The action of the plot is rapid, too rapid at times for the little girl whose parents have sent out detectives to end her career as a myserious masked dancer. According to one of the subtitles, "a marriage license covers a multitude of improprieties," and, of course, papa and mamma forgive her when she brings home the man whom she was engaged to capture. The climax of the plot, staged in the office of the publicity man who is financing the adventures of both Corinne and her supposed "victim," furnishes one of those genuine surprises which forces one to go over the whole story backwards on his way home. The picture was directed by Jack Dillon.

STERLING SUPPORT FOR BUSHMAN AND BAYNE.

A cast of prominent motion picture players has been engaged to support Francis X. Bushman and Beverly Bayne, the Metro co-stars, in their forthcoming picture "Red, White and Blue Blood," picturized by June Mathis from the story of Shannon Fife, and directed by Charles J. Brabin.

The role of Mrs. Malloy-Smythe, mother of Helen Malloy-Smythe (Beverly Bayne) will be played by Adella Barker, a clever character actress. Patrick Connolly, the father of John Connolly (Francis X. Bushman), will be portrayed by William H. Tooker. The "heavy" part of Louis Rancourt, alias Count Jules Berratti, soldier of fortune, is in the capable hands of Duncan McRae. Aloysus Burlington Dish, the society tango dancer, will be played by Arthur Housman, who excels in light comedy roles of this kind. Bobby Malloy-Smythe, Helen's brother, will be played by Cecil Fletcher an English actor. "Light Fingered" Bertie, accomplice of Count Berratti, will be played by Jack Raymond. Charles Jadwin, friend of John Connolly (Francis X. Bushman), will be portrayed by C. R. McKinney. Other players in this large and capable cast are Edna Hume as Flossie, I. Tomamarto as the Japanese butler, Corinne and Gladys Malvern as Mannequins, Germane Bourville as Mrs. Malloy-Smythe's maid, Maude Scofield as Helen's maid, and Edward Lawrence, L. R. Wolheim and Thomas Blake as highwaymen.

This production will include big hunting scenes and a score of riders have been specially engaged for the hunt scenes which will be staged at a fashionable club course on Long Island. These riding scenes will be supervised by "Billy" Moran, the international jockey, who will be the "whipper-in" at the hunt.

AUTHOR AND PRODUCER WORK TOGETHER.

One thing will be certain in the J. Stuart Blackton production of Sir Gilbert Parker's novel, "The Judgment House," which is to be a Paramount release for November 19—it will be true to the conception of the author.

Sir Gilbert saw it in the making and was satisfied. He is not such an easy man to please—at least he has the same belief that authors generally have, that when a motion picture is made from a book it should not depart entirely from the original idea.

Last summer—or rather in the early fall—when "The Judgment House" was being put on at Commodore Blackton's Oyster Bay home, or at his town house in Brooklyn—or even on the peaceful shores of Staten Island, the British novelist accompanied the picture men as the guest of the producer. He watched everything with a penetrating eye, and while he never saw the completed film he did see parts of it screened and was highly pleased. He liked the cast and the settings and he likea the scenario., written by Commodore Blackton.

So, photoplaygoers will have a chance to see for themselves not only a sumptuous production but one that is just as the author would have it.

Metros in the Making

Several Companies at Work on Most Important Productions in Organization's History.

MANY magnificent productions are under way at both Eastern and Western studios of Metro Pictures Corporation. Never in the history of the organization has such a notable group of photodramas been produced, with so notable a gathering of stars, at the same time. Productions at the Metro studio, New York, are under the personal supervision of Maxwell Karger. Prominent in the list is "An American Widow," the new comedy just placed in preparation with Ethel Barrymore as star. "An American Widow" is a picturization of Kellett Chambers' play of the same name, adapted for the screen by Albert Shelby Le Vino. It is a distinct departure for Miss Barrymore from the strongly emotional roles she has been depicting in previous Metro wonderplays, giving the versatile star opportunity for her talents as a comedienne.

The favorite player, Irving Cummings, will be Miss Barrymore's leading man in "An American Widow." Although Mr. Cummings is new to Metro, he is well known in the screen world. He has recently appeared as a star in his own right in "A Man's Law," and previously played leading parts in Fox, World, Famous and American releases. Other players of note will appear with Miss Barrymore in this production. Frank Reicher is directing the five-part production.

In the vanguard of the present Metro productions is "God's Message," with the Mme. Nazimova as star. As Joline, the carefree girl of the Latin quarter, who becomes regenerated by, as if by magic, Mme. Nazimova, runs the gamut of human emotions. This colorful screen version of Mabel Wagnell's story has been prepared for the screen by Ethel Browning Miller, and is being directed by George D. Baker. From the artist life of the Latin quarter of Paris to the solitude of a French monastery the action progresses, giving the star opportunity for strong dramatic work. Charles Bryant is her leading man. Mr. Bryant appeared with Mme. Nazimova in "War Brides" and is a well-known actor on the speaking stage. Others in the cast are Frank Currier, Eugene Borden, Syn de Conde, Philip Sandford and Bigelow Cooper.

Emily Stevens, having completed work under the direction of William S. Davis on "Alias Mrs. Jessop," a Metro wonderplay which will have an early release (picturized from Blair Hall's story by Albert Shelby Le Vino), is beginning work on the screen version of "Daybreak," with Albert Capellani as director. "Daybreak" has been adapted for the screen by Mr. Capellani and June Mathis from the play by Jane Cowl and Jane Murfin. It is a powerful story of American life, in which Miss Stevens portrays an American woman of a well-known type. Julian L'Estrange will play opposite the star.

Francis X. Bushman and Beverly Bayne have begun the production of "Red, White and Blue Blood," under the direction of Charles J. Brabin, who also directed the co-stars in "The Adopted Son." "Red, White and Blue Blood," adapted by June Mathis from Shannon Fife's original story, is a play of charm and virility. Mr. Bushman plays John Connolly, a red-blooded American, and Miss Bayne has the role of Helen Malloy-Smythe, a society coquette. A brilliant production is being given this wonderplay. William H. Tooker, Adella Barker, Duncan MacRae, Arthur Housman and Cecil Fletcher are among the well-known players included in the cast.

Mr. and Mrs. Sidney Drew continue to produce one one-act Metro-Drew comedy a week, to the delight of Drew "fans" the world over. At present they are preparing "The Spirit of Merry Christmas," which will be released during the holidays.

At the Quality studio, under the direction of Fred J. Balshofer, Harold Lockwood is completing his production of "The Square Deceiver," a screen version by Mr. Balshofer, and Richard V. Spencer of Francis Perry Elliott's story, "Love Me for Myself Alone." In "The Square Deceiver" Mr. Lockwood plays the part of a wholesome young American, in which he excels, and the circumstances in which he finds himself are usually clever and amusing. Pauline Curley plays Beatrice Forsythe, the "wonder girl," and other players supporting Mr. Lockwood are E. P. Sullivan, Dora Mills Adams and Richard L'Estrange.

Out in Metro's Western studios, at Hollywood, Cal., Edith Storey is engaged in the production of "The Legion of Death," a stirring photodrama based on the present situation in Russia. "The Legion of Death" has been written by June Mathis, and is being produced under the direction of Tod Browning. Miss Storey has the role of Marya, a girl who goes into battle and fights valiantly with her regiment of women. Not only is the production of timely interest, but it has a story full of adventure and romance. Supporting Miss Storey in this Metro wonderplay are Philo McCullough and Pomeroy Cannon. A lavish production is being made of "The Legion of Death."

Viola Dana has begun work at the Pacific Coast studio on "The Winding Trail," under the direction of John H. Collins, who was also Miss Dana's director in the east. "The Winding Trail," which has been written by Katherine Kavanaugh and June Mathis, gives the dainty little star an opportunity for a sort of role new to her. In it she plays Madge Mallory, a Young singer, who, to avenge the wrongs of her little sister, goes to a Western mining camp and poses as an ordinary dance-hall girl. Fate thrusts her into strange and vivid adventures, and the story provides brilliant contrasts and exciting moments.

Metro's two great special productions de luxe, "Draft 258" and "Blue Jeans," will have early release. "Draft 258," with Mabel Taliaferro as star, was directed by William Christy Cabanne and written by him in collaboration with June Mathis. Viola Dana is star of "Blue Jeans," which is a screen version of the famous old play by Joseph Arthur, directed by John H. Collins and presented by B. A. Rolfe.

Emmy Wehlen will return to appear in a new Metro wonderplay after a complete rest, following her completion of "The Outsider," directed by William C. Dowlan, adapted by Charles A. Taylor from Louis Joseph Vance's novel, "Nobody."

FIFTH IN RUSSELL SERIES TO BE AZTEC PICTURE.

William Russell, American Film Company star, has started on his fifth production of the present American series of six. His new story takes him in an altogether different pictorial direction. It is a story of a treasure hunt that takes the scene into South America. Raymond L. Shrock wrote the story and Edward Sloman will direct it.

The new picture is said to be extremely picturesque and will hit the high notes on an entirely new plan of costumes and setting. A large number of extra people will be required and Sloman is sitting up nights planning the details of the rehearsals.

Don't understand us to say that Russell will actually take his company to South America to search for the treasure—he claims he has it right in the picture. And they expect to reproduce the South American atmosphere, all right, in Santa Barbara. That's what they pay an expensive director for.

BATHING GIRLS AS MODELS.

In "False to the Finish," the Keystone comedy for the week, Ray Griffith has two reels of trouble over his weakness for the beautiful fair sex. He enjoys falling in love with his models more than selling gowns, and when his wife and mother-in-law find a photograph of one of the charmers in his breakfast coat things begin to happen around the family hearth. Myrtle Lind and Alatia Marton are the principals in a cast including all of the famous Keystone beauties. "A Boomerang Frame-Up" and "His Household Butterfly" will also be released this week as one-reel Triangle Komedies.

VICTOR MOORE IN "FAINT HEART AND FAIR LADY."

On November 5 Klever Pictures, Inc., will present Victor Moore in his latest one-reel comedy, "Faint Heart and Fair Lady," written by Thos. J. Gray and directed by Chester M. DeVonde.

Vic, discovered in a blacksmith shop with Pudge, his helper, is wishing that some day he will see some of the swell city girls like those in the papers in the barber shops. A tallyho loaded with girls is enroute through the country, and just as it is passing Vic's blacksmith shop the wheel of the tallyho hits the corner of the blacksmith shop and nearly knocks it to pieces. The tallyho stops and Vic and his helper rush out. The girls get down from the tallyho and Vic is confronted with his wish. Vivian, the leader of the party, immediately becomes infatuated with Vic's bashfulness, and before the party leaves Vivian invites Vic to call on her in the city.

Vic and his helper, Sunday clothes and all, leave for the big city, and on arrival Vic makes for Professor Mush's School to take love lessons. After six tailor made lessons, he visits Vivian, only to get into all kinds of trouble with her mother.

Scene from "Faint Heart and Fair Lady" (Klever).

This leads Vic with his "faint heart" to decide to steal Vivian. It develops that Professor Mush is also in love with Vivian, and that he has been teaching Vic to make love to his own girl. He also decides to steal Vivian, and both armed with ladders start for her house. Needless to mention, many mishaps happen with the ladders, and in the finish we find Vic the winner.

This is a different kind of a comedy from any Klever Pictures Corporation have made, and Moore has a character which affords him many opportunities. He is ably supported by Dave Don, Peggy Adams and a big cast of comedy players.

Butterfly Program

Schedule of Releases Complete Up to December 17.

THE Universal has arranged its schedule of Butterfly features as far in advance as December 17. Productions completed or under way will carry the list well into the new year, but for the present here is the line-up as it will stand until the date mentioned:

Nov. 5.—"John Ermine of the Yellowstone," with Francis Ford the star, in Frederick Remington's virile story of the West. Sensational features will abound, attacks by Indians upon the old fashioned stockade sheltering the beleaguered settlers being the capping features of the exciting events.

Nov. 12.—"The Cricket," presenting little Zoe Rae in E. J. Clawson's story. Rena Rogers, Hal Cooley, Harry Holden, Winter Hall, and Fred Ward have roles of importance to an engaging plot. Elsie Jane Wilson, one of the few women devoting themselves to moving picture direction, made the production, and is declared to have accomplished capital results.

No. 19.—"The Man from Montana" offers Neil Hart and Vivian Rich in the star parts. Harvey Gates and George Marshall, of Universal's writing staff, furnished the story, and George Marshall directed. The story pictures a miner's determination to avenge a swindle, an idea that was indicated in the original title of the release, "The Bumble Bee," whereby somebody is apt to be stung.

Nov. 26.—"Fear Not," a feature introducing Brownie Vernon and Murdock McQuarrie in a story contributed by J. Grubb Alexander and Frey Myton, produced by Allen Holubar. Joe Girard and Frank Borzage will be featured in the support. In the first announcements this attraction was referred to as "The Twisted Soul," being a pictorial treaties upon hereditary tendencies.

Dec. 6.—"Fighting Mad," in which William Stowell is featured, with Helen Gibson and Betty Schade prominent in the support. Messrs. Alexander and Myton also furnished this story under the original title of "The Man of God." Edward J. LeSaint directed. Mr. Stowell has all along been leading man for Dorothy Phillips in Bluebirds.

Dec. 10.—"The Silent Lady" will have little Zoe Rae and Gretchen Lederer featured in the billing. Elsie Jane Wilson directed a sensational story from E. J. Clawson's history of an adventure in a lighthouse. Butterfly's diminutive juvenile star has unusual opportunities in this feature.

Dec. 17.—"Bucking Broadway," starring Harry Carey, and Molly Malone featured as his leading lady. George Hively wrote the story, and Jack Ford directed a pictured narrative of a cowpuncher who rescued his lady love from the "Great White Way."

The Universal believes that exhibitors will find in these offerings a satisfying degree of divertisy to keep their programs attractive, with plenty of opportunity to reach out for patronage. The most popular and potent of Butterfly stars are numbered among those present.

CLARA KIMBALL YOUNG STARTS "MARIONETTES."

Clara Kimball Young has started to film "The Marionettes," which was to have been her first picture under her own management, but on account of the misunderstanding with the Charles Frohman Estate interests who claimed that they owned and controlled the American rights to the play, it was necessary to supersede it with "Magda" and "Shirley Kaye." The question of screen rights to the play has now been fully established and settled with the French Authors' Association, and Miss Young will produce "The Marionettes" as her third offering.

The supporting cast will include Nigel Barrie, Alexander Francis and Corliss Giles, who appeared with Miss Young in "Shirley Kaye" which production marked Mr. Giles' first appearance on any screen. With Miss Young in the picture will also appear her father and mother.

Emile Chautard, who has just finished a picture for Lina Cavalieri, has been engaged to direct "The Marionettes," and will direct for Miss Young all pictures in the future.

"THE LITTLE PATRIOT" (Pathe).

Baby Marie Osborne, the famous little Pathe child star, will make her next appearance on the Pathe program early in December. The picture is entitled "The Little Patriot," and is said to be the best in which she has ever appeared. The story of "The Little Patriot" was written by John W. Grey, the scenario is by Lela Liebrand, and it was produced under the direction of William Bertran. It is characterized by the delightful comedy touches which made Baby Marie Osborne famous, and it also has a strong and timely vein of drama. The cast is a fine one, including Herbert Standing, the famous character actor; John Connelly, Marion Warner, Jack Lanning and last, but by no means least, Ernest, the wonderful little colored boy who does the best work of his career in this picture.

BALLOON USED TO FILM SPECTACLE.

While producing the Artcraft picture, "The Woman God Forgot," Cecil B. De Mille encountered serious difficulty in properly placing the camera to photograph the scenes which took place on top of the tower, which reached a height of nearly two hundred feet. This was overcome by using a balloon, which was anchored opposite the big settings and permitted the cameraman to get some excellent close-up views which otherwise would have been impossible.

GAMBLING HOUSE IN "THE AUCTION BLOCK."

The gambling house scene in Rex Beach's motion picture production of "The Auction Block," his internationally popular novel of New York's night life, is so strikingly realistic as to be provocative of comment from those who have seen the film at private showings. Inquiry of the author reveals the reason for this.

"From time to time some of the doings in New York's now generally defunct gaming places have come to public attention through the courts. Their history was pretty well spread on the records at the Becker trials. But no one in authority ever succeeded in finding out just what went on behind the sturdy bronze door of a certain house in the Forties, intended as a psychological and physical deterrent for the axe men of the strong arm days.

"We tried in setting the scene for the gambling raid in 'The Auction Block' to approximate from memory the layout and furnishings of this justly celebrated house."

FAIRBANKS TO MAKE TEN PICTURES NEXT YEAR.

While discussing plans for the New Year, John Fairbanks, business manager of his brother's Artcraft company, said: "We hope to make ten productions next year. With two directors on the payroll, namely, Allan Dwan and John Emerson, it will be a simple matter for each one to make five good pictures in twelve months. Each director has a staff of assistants who look after the technical side of the production, while Dwan or Emerson concentrates on his story.

"Keene Thompson will collaborate with Dwan on scenarios, while Anita Loos continues with John Emerson, and of course Douglas will act in a supervisory capacity. We are corraling several excellent scenarios, to be developed by our staff writers. Ruth Allen is scenario editor, and is in a position to render immediate decision on submitted manuscripts."

ALICE BRADY IN "JANE EYRE."

At the Paragon studio in Fort Lee, Alice Brady began work last Tuesday on her second Select Picture. This is a screen version of Charlotte Bronte's immortal novel, "Jane Eyre." The picture is being directed by Edward Jose. Miss Brady's leading man is Elliott Dexter.

Coincident with the beginning of her second Select Picture progress is being made on the cutting and titling of the first of Miss Brady's Select star series, "Her Silent Sacrifice." This picture was also directed by Mr. Jose. The director, Miss Brady, the star, and a few officials of the Select company saw a roughly cut version of the picture for the first time on Saturday, and were tremendously pleased with its many appealing qualities. "Her Silent Sacrifice" is being put into shape for early release through Select exchanges.

PICKFORD AND HUFF IN "JACK AND JILL."

The announcement of a co-starring production for Jack Pickford and Louise Huff is invariably welcomed by screen patrons and exhibitors, who realize that there are a few more powerful film attractions than those in which these two young people appear. "The Ghost House," their last picture from Paramount, received eulogistic reviews in all the trade papers and was received generally with favor. It is safe to say that "Jack and Jill," which Paramount will release November 12, will prove as genuinely successful because those who have seen it in the rough say it affords the stars and all members of the cast an excellent opportunity for effective work. At the same time the settings, which run from New York to the Mexican border, are well chosen and the situations thrilling and humorous in turn. William D. Taylor directed the picture. Margaret Turnbull wrote it and Gardner Hunting prepared it for the screen.

CAPRONI TRIPLANE IN PATHE NEWS.

One of the most remarkable aeroplane pictures ever made over New York appeared in the Hearst-Pathe News Reel No. 87, just released. It shows the huge Caproni tri-plane, which recently made a successful flight from Norfolk, Va., to New York.

An operator was stationed on the roof of a prominent Fifth Avenue structure photographing the Liberty Loan parade, when the machine, in charge of an Italian operator, appeared in the distance, flying very near the tops of the buildings. The aviator steered a course up Fifth Avenue, directly over the heads of the marchers, showering them with the Liberty Bond literature. The picture showed very plainly the marchers, the buildings in the distance and the huge machine overhead.

ADDS GENERAL TOPICS TO WAR NEWS REEL.

The Cinema News Syndicate announces that the title of its "American War News Weekly," a General Film release, has been changed to "The American War and News Weekly," and that in the future it will be conducted on a much broader scope than in the past. Instead of picturing war time activities exclusively, as has been the custom, this up-to-date program feature will include other live news items of topical interest, giving picture theater patrons a wide variety of subjects in picture form. News pictures will be gathered from all parts of the world by the thirty camerapondents who have been engaged in collecting war pictures for past releases. This improvement is in keeping with the rapidly growing demand for this feature among exhibitors.

"The Phantom" Heads Mutual List

Schedule for the Week of November 12 Has Other Features.

"THE PLANTER," a seven-reel spectacle produced from Herman Whitaker's novel, with Tyrone Power in the leading role, tops Mutual's release schedule for the week of November 12. "The Planter" is released as a special. The star production release of the week is "Betty and the Buccaneers," a pretty five-reel drama from the American studios, starring Juliette Day, the Broadway actress.

"The Planter" was produced by F. M. Manson under the personal direction of the author, Herman Whitaker, who went into southern Mexico with a company of a hundred actors and a technical staff to supervise the filming of the scenes from his book. Few productions have ever been made under more careful direction, with greater attention to detail and with more wonderful scenic effects. Tyrone Power, who carries the leading role, is one of America's foremost actors. He has a stage and screen career of successful productions dating back to the early nineties. He is admirably cast in "The Planter" as Ludwig Hertzer, the domineering, cruel, merciless planter. The supporting cast includes Lemar Johnstone, Lucille King, Pearl Elmore, Helen Bateman, Mabel Wiles, Louis FitzRoy and George O'Dell. Mutual has issued a comprehensive and complete press book on the production which is available at all Mutual branch offices.

Juliette Day's Third Production.

"Betty and the Buccaneers" is Miss Juliette Day's third production for Mutual. The Broadway star, who scored a hit in "Upstairs and Down" and whose first two motion pictures—"The Rainbow Girl" and "The Calendar Girl"—proved out with high box office value, is cast as a dreaming little miss in "Betty and the Buccaneers." The production is in five reels. It was directed by Rollin S. Sturgeon. Supporting Miss Day in the picture are Charles Marriott, Joe King, William Kyle, Tote Du Crow, Gordon Russell and Harold Wilson.

Chapter IX of "The Lost Express."

Chapter IX of "The Lost Express," the fifteen-chapter Mutual-Signal photonovel, is entitled "The Looters" and it was during the filming of this episode that Helen Holmes, playing the role of Helen Thurston, nearly lost her life.

The chapter closes with a fight aboard a runaway ore car between Miss Holmes and Leo Maloney, who plays the role of Pitts in the production. The car actually did run away down a steep incline and was smashed, realistically as well as actually, in collision with a building at the foot of the hill.

The story of the missing express train, with its sensational incidental plots, reaches a new pitch of interest in Chapter IX, in the course of which Helen recovers the stolen papers from the gang of thieves who stole them from the train in Chapter I.

Two Comedies and a Topical.

The comedy releases on the week's schedule are "That Dog Gone Dog," a one-reel Strand, starring Billie Rhodes, and "Jerry's Running Fight," a one-reel Cub comedy, featuring George Ovey. Miss Rhodes is supported in the Mutual Strand comedy by Jay Belasco and the same company which has been appearing with her in the new series of Mutual one-reelers. The Ovey comedies are directed by Milton Fahrney at the Horsley studios.

SELBURN COMEDIES READY.

Announcement is made this week by General Film Company that it has acquired for exclusive distribution a new series of attractive short length subjects to be known as the Selburn Comedies. This series is controlled by the Piedmont Picture Corporation, one subject to be released each month beginning November 19, when "Hubby's Holiday" will be ready for distribution. This picture is a two-reel high class comedy. The succeeding numbers will be in one-reel form.

Neal Burns and Gertrude Selby, two of the most refreshing and popular light comedy stars who have ever appeared in pictures, are featured in the Selburn Comedies. Both are noted for their sprightly and clever work. The Selburn Comedies are the most attractive vehicles in which they have yet appeared. Initial showings have demonstrated that these new films are of a very high order. Incidentally their unusual excellence is the reason for restricting releases to one a month.

"CLEVER MRS. CARFAX" OUT NOVEMBER 5.

November 5 is the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax," said by those who have watched the filming of the production to be the cleverest thing of its kind that has yet been attempted.

It is a novelty in screen plays. Rector Turnbull, author of numerous Paramount pictures, wrote the story with Gardner Hunting, and the scenario was arranged by Mr. Hunting. Donald Crisp directed the picture. He also directed the first screen success of Mr. Eltinge, "The Countess Charming."

The plot of the play deals with the adventures of a college man who, to be near his sweetheart, assumes the name and fame of one Dorothy Carfax, editor of an "advice to the lovelorn" column in a newspaper. But there are innumerable ramifications to this story, which ends in a gust of merriment, with many surprises.

"THE JOY RIDERS" (L-Ko).

Served to exhibitors by the Universal for showings Nov. 21 and thereafter, the "Joy Riders" is an L-Ko for which many laughable outcomes are promised by General Director J. G. Blystone. Phil Dunham had immediate charge of the direction, jumping from behind the megaphone into scenes before the camera to co-star with Lucille Hutton in forwarding the merry-making.

Scene from "The Joy Riders" (L-Ko).

Like all of the popular comedy subjects turned out by L-Ko girls and lots of 'em, in more or less daring costumes and stunts, constitute an attractive adjunct to the onrushing incidents. Mr. Dunham has combined his experience as a comedian with his inventiveness as a director in preparing numerous situations of an unusual sort, depending upon surprises and ridiculous situations, according to L-Ko's publicity man, to advance the frail plot to a more or less plausible solution.

EXHIBITORS ACCEPT CHANCE TO BOOK "THAIS."

Goldwyn Pictures Corporation during the past fortnight has reaped the reward of announcing its intention of giving all contract customers the most spectacular and costly of all the Goldwyn productions, Mary Garden in "Thais," at regular rental prices.

Goldwyn or any other company having such a money-making film property on its hands could have made a fortune by making a "special" of "Thais" and thereby marketing it as an independent attraction. It is the contention of President Samuel Goldfish that no matter how remarkable a producing organization is assembled in the film industry there is no possibility of there being a company that month in and month out makes 100 per cent. pictures. There are occasional pictures that do not attain the degree of perfection that represents the normal achievement of a carefully operated producing firm. These below normal pictures are played by contract exhibitors of any company, and this fact strengthened Mr. Goldfish's intention of giving Goldwyn's best and most expensive production to the men who have shown their faith in the company and their liking for its initial pictures.

From every section of North America contracts have poured into the Goldwyn home offices from the branches during the past two weeks.

TENTH GEORGE ADE FABLE.

George Ade was never funnier and Rod LaRocque never more sprightly and entertaining than in the tenth George Ade-Essanay New Fables in Slang, "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down," just released by General Film Company. The popular star plays the part of the lively bachelor in this story, and is supported by Thelma Blossom as the girl who takes notes on what men most desire in women. After a couple of failures she hits the right key even though she "does a lot of things that none of the men approve, but somehow love to put up with." The second series of the Ade Fables in Slang is drawing near a close. The eleventh of the twelve Fables, which has just been completed, is "The Fable of the Back Trackers from the Hot Sidewalks."

SELIG LIBRARY ITEMS.

A happy combination of interesting subjects gathered from all corners of the world is featured in the current issue of the Selig World library, No. 23, from General Film Company. Subjects pictured in this number are: "The Hop Fields of Kent, England," the shearing of a prize long-haired goat whose fleece is worth $445, the mammoth tree grove of Mariposa, California; an odd boxing contest between blind boys attending the public schools of Manila, and rice culture in Java.

HUMANE TREATMENT OF GERMAN PRISONERS.

In striking contrast to the manner in which the Germans maltreat their prisoners of war, as described in Ambassador Gerard's book, is the kind and humane treatment accorded the German prisoners in France, as pictured in Gaumont-Mutual Weekly No. 149, released Sunday, November 4. Though these prisoners necessarily have to perform some labor, the work is done under the most hygienic conditions and they are furnished with sufficient food of good quality and have time to rest. The prisoners are given regular medical inspection, and the sanitary rules are strict.

Another picture taken "somewhere in France" shows the training of American offices at the front. Artillery officers are shown leaving for a flight over the enemy lines to determine the range for our heavy guns which are now pounding away at the German positions.

All happenings seem now to pertain to war. News events in this issue of the Mutual Weekly which were photographed on this side of the Atlantic are mostly of a martial nature. Among them are some of the aids which were used to make the second Liberty Bond campaign a success. The captured German U-boat, now in Central Park, New York City, rechristened the "U-Buy-a-Bond," did its bit. Fresh from the muddy plains of Flanders a repaired British tank helped to push the subscriptions far "over the top." In the nation's capital a monster bonfire at the foot of the Washington Monument symbolized the kindling of a "liberty light" all over the Union.

Down where the sandy plains of California touch the arid desert of Mexico a great cotton crop is ready for its use in the manufacture of explosives for our army and its allies. At Fort Sheridan the reserve officers are instructed in the manly art. In Chicago a woman patriot crochets an American flag which will fly over General Pershing's headquarters in France.

FOX COMEDIES SHOWN.

The Fox exchanges of the United States have been supplied with prints of the first three announced Sunshine Comedy releases and have held trade showing in their various cities. The exhibitors flocked to these showings all intent upon putting the "acid test" to the new brand of comedies which Mr. Fox is offering. Mr. Fox insisted that the exhibitors see Sunshine Comedies before they booked them. According to the contracts received at the Fox offices these new comedies have filled a long felt want. A feature which has appealed to all the exhibitors is the fact that they can book Sunshine Comedies, irrespective of their other film affiliations.

VICTOR MOORE PLAYS A ROMEO.

Imagine Victor Moore as a Romeo. That is what must be done properly to enjoy "Faint Heart and Fair Lady," his latest Klever Komedy, to be released November 5 by Paramount. In it the situations and scenes are humorous, there is speedy action to the end of the reel and enough real story to keep up the interest.

MOSS BOOKS "CO-RESPONDENT."

Contracts were exchanged recently between Jewel Productions, Inc., and B. S. Moos, whereby the latest seven-reel feature, "The Co-Respondent," with Elaine Hammerstein, will be shown in all theaters controlled by Mr. Moss.

Picture Theaters Projected

LITTLE ROCK, ARK.—War Department will erect theater at Camp Pike, Construction under supervision of Commission of Training Camp Activities.

PINE BLUFF, ARK.—Majestic is the name of a moving picture and vaudeville theater to be opened in the Knox-Scull building by Rudolph Lewine.

ANNISTON, ALA.—McClellan Land Company will build a $9,000 theater near Camp McClellan. Plans by Markel & La Roche, Smith Building.

HOLLYWOOD, CAL.—J. O. Tabor has plans for a theater to be erected at Hollywood boulevard and Wilcox avenue. The site measures 50 by 160 feet.

STOCKTON, CALIF.—Orpheum theater has opened under the management of Edward G. Vollman.

SUSANVILLE, CALIF.—Orpheum theater is being remodeled.

DUNSMUIR, CAIIF.—J. A. Fowney, manager of the Auditorium and Strand theaters, has transferred the moving pictures back to the Strand for the winter months.

GUSTINE, CALIF.—Gustine theater has opened under the management of Fred Muller.

LOS ANGELES, CALIF.—Woodley's Strand theater at 730 South Grand avenue, near Seventh street, has been opened under the management of R. W. Woodley.

LOS ANGELES, CALIF.—Ground has been broken for the new Miller theater on Main street. It will be constructed of reinforced concrete, have seating capacity for 2,500, and be operated by the Miller Company.

NILES, CALIF.—Fox theater in the MacRae building has been opened by J. W. Fox.

OAKLAND, CALIF.—Emory Clover has been appointed manager of the new T. & D. theater.

SAN FRANCISCO, CALIF.—Theater to cost $350,000 is being erected by A. J. Rich & Company on Market street, between Fifth and Sixth streets. It will have seating capacity for 2,500 people.

BRIDGEPORT, CONN.—Lapides & Feuer, 478 Water street, have plans by Frank J. McCabe, 461 Eighth avenue, New York, for a theater building to cost $170,000.

WASHINGTON, D. C.—Rialto Theater Company plans to erect a new house at 713 Ninth street, to cost about $250,000.

WASHINGTON, D. C.—War Department's Commission on Training Camp Activities reports good progress in the construction of theaters at the National Army cantonments. The camp playhouses, to be known as Liberty theaters, will be fully equipped and arranged to accommodate 3,000. Admission of from fifteen to twenty-five cents will be charged to defray expenses.

ATLANTA, GA.—Forsyth theater is now under the management of Dick Fant.

COEUR D'ALENE, IDAHO.—Liberty theater has reopened under the management of B. L. Daniels.

CHICAGO, ILL.—Harris & Kusel, 707-10 South Dearborn street, have the contract to erect a three-story theater and store building for Theodore F. Brett, 15 N. Ashland avenue, to cost $220,000.

CHICAGO, ILL.—Grand Oak Theater building at Grand boulevard has been leased by Ascher Brothers from Thomas A. Collins.

CHICAGO, ILL.—Fairfield theater is under construction at 2737-45 W. Twenty-second street. It will have seating capacity for 1,000 people. Edward Kounovsky is the contractor.

DECATUR, ILL.—A. Sigfried has taken over the interest of Ray Colvin in the Orpheum theater. Paul Witte, manager of the Bijou, will be in charge.

MT. PULASKI, ILL.—W. H. Stafford has sold the building belonging to Herbert N. Capps of Los Angeles, Calif., to G. C. Zah. The new owner will convert it into a moving picture theater.

PARIS, ILL.—Joy theater, located in the Witt building on Eastwood street, will be opened under the management of Virgil La Vern.

INDIANAPOLIS, IND.—Lenwood Amusement Company has taken over the Gayety theater at East Washington street.

SCOTTSBURG, IND.—J. H. Christy plans to erect a moving picture house here.

BLOCKTON, IA.—Starland theater, formerly conducted by Glade Shearer, has been purchased by K. D. Fuller and Beryl Ransay.

PRAIRIE CITY, IA.—American théater is now being conducted under the management of B. K. Walker.

REDFIELD, IA.—Management of the People's theatre has been taken over by B. A. Benjamin.

SIOUX CITY, IA.—Plaza theater has changed owners.

TINGLEY, IA.—Sheesley and Verploegh have leased the Empress theater.

VARINA, IA.—Clampitt & Reis will convert a business property into a moving picture house.

CHARITON, IA.—J. W. Lyons has the contract to remodel a two-story theater for W. H. Dewey to cost $2,500.

FAIRFIELD, IA.—Hugh Bennett has leased Fairfield theater from D. R. Beatty.

JEFFERSON, IA.—Manager Potts has disposed of the Lincoln theater to J. M. Wiggins.

MASON CITY, IA.—Moving picture theater has been purchased by C. E. Brown.

SIBLEY, IA.—Moving picture theater formerly conducted by D. L. Wilbern has been taken over by Dr. G. E. Dixon.

VINTON, IA.—Brechner and Irvine have reopened the Columbia theater with moving pictures.

CAMP FUNSTON, KAN.—Included in the group of buildings to be erected here will be one moving picture house to seat 2,000 people.

JUNCTION CITY, KANS.—W. E. Robinson has plans by C. D. Twinbull, 310 W. Fifth street, for a two-story moving picture theater, 46 by 140 feet, to cost $15,000.

LOUISVILLE, KY.—Casino Amusement Company has been incorporated with capital of $3,000 by M. and Sam Switow. Purpose will be to operate moving picture theaters.

BALTIMORE, MD.—John Henry Nickel, 700 E. Baltimore street, will remodel the Monumental theater on Baltimore street.

HAGERSTOWN, MD.—Moving picture theater will replace the trolley company's office in the Antietam Fire Company building on Summit avenue.

BIG RAPIDS, MICH.—Fitzpatrick & McElroy of Chicago, have leased the Colonial theater and purchased the Princess theater located here.

CHARLOTTE, MICH.—C. C. Newman has disposed of his interest in the Arcade theater to E. Ray Hancock.

IRON MOUNTAIN, MICH.—Iron Mountain Lodge No. 122, I. O. O. F., will convert their block into a moving picture theater.

OLIVIA, MINN.—Firm of Comford & Morgan, proprietors of the Idle Hour theater, has been dissolved. J. M. Comford will continue as sole owner.

ROUND LAKE, MINN.—E. D. Tripp has disposed of his moving picture business to F. L. Thompson.

SHAKOPEE, MINN.—Frank Veigel has sold the Gem theater to W. A. Shelton.

STAPLES, MINN.—W. E. Ellis has taken over the New Palace theater.

AKELEY, MINN.—John A. Bell has sold the Bijou theater to R. B. Mott.

DASSEL, MINN.—Premier theater has been purchased by O. L. Johnson.

ELY, MINN.—Slogan Brothers have leased the Rex theater to Emil Schaefer.

GALLATIN, MO.—Star theater, formerly the Isis, has opened under new management.

KANSAS CITY, MO.—C. W. Shepperd has plans by L. G. Middaugh, 305 Gumbel building, for a one-story moving picture theater and garage, 100 by 120 feet.

KANSAS CITY, MO.—Overland Amusement Company has plans by Frederick E. McIlvain for fireproof moving picture theater, to be known as the Liberty.

ST. LOUIS, MO.—Federal Hotel & Real Estate Co., C. M. Hill, president, 1953 Railway Exchange building, have plans by G. Albert Lansbugh, Majestic building, Chicago, to build an addition and convert office building into a commodious eight-story theater and hotel structure, to cost $1,000,000.

ST. LOUIS, MO.—A new moving picture theater, the Liberty, located at 4526 Olive street, has been opened.

BAINVILLE, MONT.—New moving picture house is being erected here, with seating capacity for 300 people.

MUSSELSHELL, MONT.—Moving picture house will be opened here.

CHESTER, NEB.—Gem theater has been purchased by A. W. Hindman.

HEBRON, NEB.—Mr. Fetterman has purchased the interest of J. B. Reid in the Elite theater.

NORTH BEND, NEB.—E. J. Myers has sold the Lyric theater to A. D. White.

O'NEILL, NEB.—A. Plummer has disposed of the Star theater.

WEST POINT, NEB.—Oaks & Carrell have taken possession of the Ideal theater.

COLUMBUS, NEB.—North theater has been leased by Mr. Swan.

ELMCREEK, NEB.—Fred Frakes has taken over the Gem theater.

PALISADE, NEB.—A moving picture theater has been opened here by Krehmeyer & Wright.

SALEM, N. J.—New Fenwick theater has been opened.

DEMING, NEW MEXICO.—P. G. Sowris and P. G. Nenes have been appointed joint managers of the Grant theater.

SANTA FE, NEW MEXICO.—Santa Fe Amusement Company has been incorporated with a capital of $20,000 by W. S. Sargent, Levi A. Hughes, A. B. Renehan and Arthur Seligman. Will erect a $15,000 moving picture house on Water street.

SOCORRO, NEW MEXICO.—George Keith will convert the Chambon Hotel into a 130 by 30-foot theater building.

ALBANY, N. Y.—Delaware theater, on Delaware avenue, has reopened under the management of Thomas J. Murphy.

DUNKIRK, N. Y.—A two-story moving picture theater, 60 by 160 feet, with seating capacity for 2,000 people, is being erected at Central avenue. B. A. Aldrich is the contractor.

BUFALO, N. Y.—Charles E. Mott, 1330 Prudential building, is preparing plans for a one and two-story moving picture theater, 50 by 130 feet, to cost $35,000.

DUNKIRK, N. Y.—Tony Pulvino, 87 East Third street, plans to expend $3,000 in remodeling his moving picture theater.

ENDICOTT, N. Y.—Lyric theater, which is about completed, will be conducted under the management of Benjamin Dittrich.

GLOVERSVILLE, N. Y.—Moving picture theater is being erected for Allen & Palmer.

KEW GARDENS, L. I., N. Y.—Barlow, Benedict & Bradford have been incorporated. They will erect a $100,000 theater on Lefferts avenue. Lessee Greenwood Amusement Company.

LANSINGBURGH, N. Y.—Moving picture theater will be erected on site of Thames liverty stable, with seating capacity for 1,000 people.

PRATTSVILLE, N. Y.—W. W. Mase will establish a moving picture theatre in the Masonic building.

GRAND FORKS, N. D.—A. L. Zacheri has disposed of his interest in the Royal theater to P. Cornish.

FARGO, N. D.—Floyd Junkin has purchased the Isis theater.

GRAND FORKS, N. D.—H. O. Mugudge is now owner of the Foto-Play theater.

LAMOURE, N. D.—Rex theater has been leased by Wesley Johnston and Elmer Batterson.

CLEVELAND, O.—A moving picture theater, 38 by 154 feet, will be erected on Lorain avenue near W. Eighty-fifth street. It will have seating capacity for 650 people, and cost $45,000.

CLEVELAND, O.—Naly and Bender have disposed of the Olympic theater to M. E. Lovell.

CINCINNATI, O.—Hennegan Brothers have disposed of their interest in the Lubin theater to I. Frankel.

COLUMBUS, O.—Linkenheil Planning Co., 182 E. Columbus street, have the contract to remodel the Colonial theater for the Hart Operating Company, to cost $3,800.

CINCINNATI, O.—A new moving picture theater, The Gift, located on Vine street, has been opened to the public by McMahon and Jackson.

NEW BREMEN, O.—Crown theater is now being conducted under the management of Roma McCabe.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Hub Pictures Corporation Opens Exchange

New Boston Company Will Handle State Rights Picture Through New England—D. J. Horgan Is the General Manager.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Another film distributing corporation has broken into the New England field, thus increasing the rapidly growing list of states rights organizations in this section. The new concern will be known as the Hub Pictures Corporation, and will exploit big features throughout the New England territory.

Daniel J. Horgan, former manager of the Boston exchange of the International Film Service, and at various times connected with the local offices of the Pathe, Metro and Fox organizations, has been elected treasurer and general manager of the newly organized company. His exceptional executive ability and wide acquaintance among New England exhibitors should prove a big asset to the new corporation.

Mr. Horgan plans to immediately commence a campaign in New England to get a firmly established clientele for the Hub Pictures Corporation in this section. John Glazier, formerly associated with the E. W. Lynch Enterprises, and the Acme Photo Plays, Inc., of this city, has been appointed by Mr. Horgan as exchange manager of the company, and will lend able assistance to him in his great "drive."

The present headquarters of the corporation are at No. 53 Church street, this city, formerly occupied by the Central Feature Film. Mr. Horan, acting for the Hub Pictures Corporation, purchased the entire stock of the Central Feature Film Company, and will exploit it together with other features, which he has bought and intends to buy later.

It is stated that several New York producers have signified their intentions of distributing their productions through the new company, and as Mr. Horgan is thoroughly conversant with conditions in the New England territory, there seems to be considerable foundation for this report.

"Uncle Tom" Playing in New England.

Boston, Mass.—Great success is attending the nation-wide tour of "Uncle Tom's Cabin," the famous picturization of the equally famous story, according to J. Mullaney, who together with William Pearson has formed the Uncle Tom's Cabin Company for the exploitation of the film throughout the United States. Mr. Mullaney who is in charge of the road tour of the picture is stopping in Boston for a short while, and is playing the picture at several cities and towns in New England. He is highly pleased with the reception that has been given him in most of the New England theaters he has visited. The picture is being played on a percentage basis.

With him, as a part of his company, Mr. Mullaney has a real New Orleans jazz band, which has made a decided hit with everybody. Mr. Mullaney conducts a street parade and concert preceding the showing of the film in each city and town, thus giving the picture widespread advertising and assuring a capacity audience.

The picture was played in the Loomer opera house, a moving picture theater in Willimantic, Conn., for three days and did capacity business. It was also exhibited at the Empire theater in Hartford, Conn., three days and crowds were turned away the opening night. The Empire has a seating capacity of 1,200 and every seat was filled at each performance. Poli's Meriden theater, Meriden, Conn., played the picture all one week, and did exceptional business. The Orpheum, New Bedford, Mass., has booked the film for this week, as has Al Allen, the popular and progressive manager of the Columbia theater in Attleboro, Mass.

Mr. Mullaney makes his headquarters in the Hegeman Printing Company of New York City. All business communications may be addressed to him there.

New England Theaters Help Hoover.

Boston, Mass.—Many "Four-Minute" speakers are busy in the moving picture theaters throughout New England this week, urging housewives to sign the food pledge cards. A large part of the theaters in New England are showing films and slides on food conservation.

Pine Tree State Letter

From John P. Flanagan, 81 Main St., Bangor, Me.

James W. Greeley Will Manage Portsmouth House.

PORTLAND, ME.—James W. Greeley, a well-known Portland moving picture man, has just assumed management of the Colonial theater at Portsmouth, N. H. The Colonial is the leading theater of that city, and books road companies, vaudeville and pictures. It is owned by the syndicate which took over the Greeley theater interests in Lewiston.

Bangor's Bijou Changes Policy.

Bangor, Me.—The Bijou theater has discontinued vaudeville until some time in January, 1918, and until that time will show to road productions, stock companies, and moving pictures.

The Park theater recently gave the Portland High-Bangor High football game on an animated score board. This game is of great local interest, and proved to be an interesting feature.

Lewiston City Hall to Be Picture Theater.

Lewiston, Maine.—Moving picture patrons are watching a controversy between T. F. Callahan, a prominent Lewiston politician, and the City Hall committee as to whether City Hall auditorium should be let for photoplay purposes. Mr. Callahan, who is an insurance man, says that the new fire risks makes it inadvisable to allow the hall to be used for that purpose.

M. Brownstein, financial backer of the picture enterprise, said: "You may depend on it, everything the inspector suggested me to do to insure the safety of the building I will do." Alderman Joyce said that at first he was opposed to the idea of pictures in the hall, but he figured that $80 a week (the rental price of the hall to Mr. Brownstein) to the city was clear gain.

The committee also had a patriotic motive in allowing the use of the hall for motion pictures, as under the terms of the contract the profits are divided 50-50, one-half going to war relief measures.

And as one member puts it, "anything we can do for the soldier at this stage of the game ought to be done."

Theaters Will Aid Hoover.

Bangor, Me.—The Maine Exhibitors' Association has offered its services in connection with the publicity on the Hoover food campaign. Like the newspapers, the moving picture men are besieged with applications for free publicity for all sorts of governmental activities just now.

J. P. Flanagan Gets Important Job.

Bangor, Me.—Your correspondent for Maine has been appointed city editor of the Bangor Daily Commercial, and will be pleased to meet moving picture men at his office, 81 Main street.

IN SOUTH CAROLINA.

By D. M. Bain, Wilmington, N. C.

City Council Keeps Sunday Tight.

COLUMBIA, S. C.—City Council in session this week, by a unanimous vote, refused to allow the motion picture theaters of Columbia to open on Sundays. The cantonment authorities had petitioned council for authority to open the theaters to provide suitable amusement for the thousands of soldiers who take advantage of Sunday, their only whole holiday, to visit the city, and one of the bitterest fights in the history of Columbia, suddenly died, and when council met to thrash the matter out, expecting a lively tilt with both sides, not a single individual appeared to speak for or against Sunday movies. The original petition was read, a vote taken, which was unanimously against the open Sunday.

The local motion picture managers took no active part in the fight, as sentiment was so strongly against the open Sunday that they felt it would be better not to openly support the movement. The decision by council here affects many other places in the state, which had hoped to take advantage of the Columbia fight to open the shows of their respective towns on the Sabbath day.

New Amuzu Theater Ready.

Southport, N. C.—The New Amuzu theater, being built by Price Furpless, is nearing completion, and will be open within the next sixty days. With its opening Southport will have a modern motion picture theater for the first time, the New Amuzu replacing the old theater of the same name, being a commodious building of brick construction.

In answering advertisements, please mention The Moving Picture World

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Robinson Takes Over Strand.

NEWARK, N. J.—Newark's Strand theater at 118 Market street has been taken over by the owner of the structure, C. L. Robinson. The theater had formerly been run by a New York corporation, whose business methods did not suit Mr. Robinson.

Mr. Robinson has owned and managed several moving picture theaters, among which might be mentioned Proctor's Palace, Yonkers, N. Y., and Proctor's Grand, Albany, both of which Mr. Robinson leased to the Proctor interests.

Mr. Robinson has started a new policy of showing two high-class productions at each performance. Appropos of his new policy, Mr. Robinson had this to say to the representative of the Moving Picture World: "At least one feature at every performance will be a Triangle, as I consider that company to be producing the very best photoplays at the present time. The other feature will also be chosen discriminately and with an eye to the entertainment and education of my patrons."

Anothr innovation is a genuine jazz band of real Southern negroes who play patriotic airs and Southern melodies. "This is certainly going across in big style here," said Mr. Robinson in commenting upon the musical acquisition to his program. During the week of Oct. 21 the Hart picture, "The Cold Deck," was the chief attraction.

Israel Spark Files Trade Name.

West Hoboken, N. J.—Israel Spark of 1563 First avenue, New York City, has filed as the trade name of the moving picture theater at 530 Spring street, the City theater of West Hoboken.

Kiddie Play at City.

Newark, N. J.—Leon O. Mumford, the managing director of the City theater, Seventh and Orange streets, in line with his policy of presenting a special show for the children Wednesdays and Saturdays, had for his kiddie feature Oct. 27, "Modern Mother Goose." Mr. Mumford is experiencing exceptional fine results from his childrn's matinees.

A. M. Kennedy Agent for Goldwyn.

Fort Lee, N. J.—Aubrey M. Kennedy, Maine street and Jones road, is named as New Jersey representative of the Goldwyn Pictures Corporation.

"Lone Wolf" at Goodwin.

Newark, N. J.—Herbert Brenon's "The Lone Wolf," scored heavily when shown the week of Oct. 29 at the Goodwin theater, 863 Broad street.

War Tax on Patrons.

Newark, N. J.—From the many signs announcing the new war tax and stating "have your tax ready, please," it is quite evident that the local exhibitors intend to let the patrons pay the war tax imposed by the government to go into effect Nov. 1. One theater, the Newark, at 195 Market street, has lowered its prices so that the patrons will pay the tax without feeling its burden so heavy. The local exhibitors do not look forward to any considerable decrease in patronage because of the tax, but do look forward to some trouble in the matter of small change. Some local exhibitors, especially those having theaters in districts largely populated by the foreign element, anticipate some opposition to the added cost during the first couple of weeks, but they believe as soon as the people learn what the tax is for, and when they become accustomed to it, their patrons will gladly pay the tax.

Buffalo Filmdom News of the Week Past

City Theaters Will Net Uncle Sam About $1,500 a Week—Managerial Changes in This Territory—Notes from Other Points in Western New York.

By Joseph A. McGuire, 152 N. Elmwood St., Bualo, N. Y.

BUFFALO, N. Y.—Buffalonians have been thoroughly appraised through the newspapers of the Government's new war tax on theater tickets. It is not believed that the war tax will keep many away from the theaters. Buffalonians are enjoying industrial prosperity and are seeking amusements in a whole-hearted fashion.

It is estimated that the pennies, nickels and dimes that Buffalo theatergoers will have to pay as war tax on theater tickets will net Uncle Sam about $6,500 a week in this city. On ten large theaters the total box office receipts, it is said, normally total about $50,000 a week. The thirty large moving picture houses will have box office receipts of about $15,000 a week, netting a tax of $1,500, according to estimate.

Jack Lee Gets Management of the Madison

Buffalo, N. Y.—Jack Lee has been appointed manager of the Madison theater, formerly the Sun, at Broadway and Madison street, Buffalo. Mr. Lee is a practical showman, having owned and operated theaters in Coudersport, Pa., Batavia, Albion, Brockport and Corning. He will show feature pictures and comedies, changing programs daily. There will be a continuous show each Sunday with several special added attractions. The house has been thoroughly redecorated. Mr. Lee's staff includes Sherman L. Jones, assistant manager; Mrs. Lut, pianist; Marie Holley, treasurer; Mr. Vincent, operator; Phil Platt, chief usher.

Cherry Creek Theater Gives Dance.

Cherry Creek, N. Y.—After a recent performance at the Colonial, Cherry Creek, N. Y., the house was converted into an improvised ballroom. This is how the manager advertised on hand-bills the big extra attraction: "There will also be an old folks' dance all night. The ladies are requested to bring lunch. Hickok's four-piece orchestra, Mark Young, caller. Dancing 75 cents." The dance did not interfere with the regular evening moving picture show at 15 cents.

Exhibitors Bought Bonds and Boosted.

Buffalo, N. Y.—Buffalo exhibitors, exchange managers and their employees and patrons contributed magnicently to the second Liberty Loan. This city's response to the nation's call for a second loan amounted to $60,212,000. Many of the exhibitors and exchange men left their places of business for hours each day and successfully sought subscription. There were Liberty Loan booths in some of the theaters and many thousand dollars' worth of bonds were sold there. In their daily newspaper ads the theaters devoted considerable space urging customers "to do their bit." Twenty-five thousand cards used in connection with the campaign were distributed at the local houses. Those in the audiences who had bought bonds were able to indicate that fact on the cards and those who had not could fill out a request to have a representative call. The Buffalo Theatrical Managers' Association provided $200,000 in subscriptions.

Notes From Super Film at Syracuse.

Syracuse, N. Y.—Thomas W. Dooley, manager of the Super Film Attraction Co., of Syracuse, writes that his firm has secured the services of Harry N. DeVere as representative in Western New York, and L. J. LaCava, Eastern representative. His company has also installed and equipped its exchange with an up-to-date projecting room, which is a great benefit to exhibitors.

"We have just added to our list," said Mr. Dooley, "an Ivan production, 'Married in Name Only'; an Overland 'A Man's Law'; and a David Horsley, featuring Mary MacLaren, 'Her Bargain.' Our business on these subjects together with Ivan's production, 'Babbling Tongues,' has compelled us to order extra prints. We are also negotiating on several other big state right productions."

Exhibitors Worried Over Coal.

Buffalo, N. Y.—Buffalo exhibitors realize the coal situation in this city is becoming a serious problem. Owners of theaters are anxious to know where they are to get their winter's supply of coal, and they keep the local fuel administrator busy asking the same question: "Are we going to get coal in Buffalo this winter?"

Maritime Province News

From Alice Fairweather, St. John Standard, St. John, N. B.

M. W. Nathanson of Regal Films Visits.

ST. JOHN, N. B.—The most important news that has been heard lately is the amalgamation of the Regal and Triangle firms. M. W. Nathanson, general manager of the Regal, spent some days here last week arranging plans. This means that the Regal firm will handle World-Brady pictures, Goldwyn and Triangle, with specials also. The Triangle will be taken over November 1.

N. W. Nathanson, who is also managing director of the St. Denis theater, Montreal, and the Regent, Toronto, expressed himself very much pleased with prospects in the Maritime Provinces. He took the trip over to Halifax to meet the exhibitors in that town.

When questioned as to the managership, A. K. Mundee, of the Triangle, smiled and talked Triangle pictures.

"The Fall of the Romanoffs" is expected in this territory and will be given a trade showing here.

Imperial Theatre Changes Policy.

St. John, N. B.—The Imperial theater has signed contracts for the Famous Players and Artcraft pictures, I understand. This theater is also altering its policy and giving the Keith vaudeville acts which, previous to this time, did not come into this territory. The price of the best seats will be 25 cents downstairs with some 15-cent seats, and 15 cents upstairs. The boxes are to be 35 cents.

Notes of the Trade.

The Lyric theater will show "Joan the Woman" the week of November 5.

S. Starfield, of the Independent Theatre & Film Supply Co., reports the following bookings on "The Battle of Arras": New Glasgow, Trenton, Stellerton, Westville, Antigonish, N. S., Sydney, North Sydney, Sydney Mines, Glace Bay C. B., Yarmouth, Truro, Wolfville, Digby, Kentville, Hantsport, and Windsor; also a return booking on the same picture in Halifax, N. S.

Whitney Pier, New Glasgow and Halifax managers, booked Art Dramas one day each week.

The Imperial, Halifax, has signed for the Topical Weekly.

I. Soskins, of the Famous Players, returned to Toronto Friday evening.

J. H. Greer, of the Famous Players at St. John, tells me that contracts have been signed with N. V. Gastonguay, of the Orpheus theater, Halifax, for the Paramount and Artcraft productions; also that the Fenety's new theater at Fredericton will show these pictures and the Vogue theater at Woodstock.

Seattle Begins Higher Rates to Meet Tax

Many Theaters Are Asking Five Cents More for Seats—Cheaper Houses Have Not Yet Moved But Expect to Follow Suit.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Exhibitors of Seattle and its vicinity have accepted the war tax very philosophically. They have for the most part already prepared their patrons for the necessary raise in prices through the medium of announcements from the screen, and most of the downtown theaters in the city put the higher admission prices into effect this week, beginning October 21. The Clemmer, which had already raised to 20 cents in the evening and 30 cents for loges, has established its matinee admission, also at 20 cents, instead of 15 cents, and the loge tickets sell at 35 cents now. The Liberty raised for the first time this year from its flat admission price of 15 cents to 20 cents for both afternoon and evening, and its loge seats are 30 cents. The Coliseum will raise to 20 cents on October 28. All the twenty cent houses have raised the children's admission price to 10 cents.

The Rex is playing a special feature at 25 cents straight admission this week, but will raise its regular matinee price to 20 cents next week, that being already its evening price. The Strand's old prices of 15 cents in the afternoon and 20 cents in the evening have not yet been raised.

The five and ten cent houses have not yet raised, and the managers are in a quandary what to do. Before they knew of the extra assessment of 15 cents per reel per day which the exchanges have added to the price of films they had planned to simply charge the public the exact amount of their tax per ticket, but now most of them think that they will have to raise the admission five cents, and they are rather dubious about the effect on their patrons. Some of the less hopeful of the neighborhood and small town exhibitors express the belief that the tax will mean the closing of many of the smaller houses. So far, however, they are not letting pessimistic apprehensions cause them to give up before they have given the new order of things a trial, and the next two or three weeks will show how the motion picture fan accepts it.

John Hamrick's Little Theater Opens.

Seattle, aWsh.—John Hamrick opened his new theater at 416 Pike street on October 24 with "Broadway, Arizona." As first announced, Mr. Hamrick intended to call his new house The Regent and to show a program composed mostly of second runs, but he changed his plans on both these points. He has advertised the house as The Little theater and is showing first run Triangle pictures. Since this change in policy naturally the plans for admission prices were changed. Twenty cents for the evening and 15 cents for the afternoon are being charged, instead of the first planned price of 10 cents straight.

New House Manager at the Mission.

Seattle, Wash.—Harold E. Daigler, formerly house manager at the Coliseum, has been transferred by the Greater Theaters Company to their Mission theater.

De Luxe Loses Two Best Salesmen.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film company, is bewailing the fact that the war has taken to the training camps two of his best salesmen, M. Neider and Albert Finkelstein. Mr. Finkelstein was drafted and has gone to Camp Lewis, while Mr. Neider joined the ambulance corps. Mr. Rosenberg's two brothers, Al. and Louis, are now traveling for the firm. Al. has just returned from six weeks' trip through the Montana territory, where he found it hard to get their regular prices for film, on account of the strikes in the mines and crop failures. Heretofore Montana has been the best part of the Northwest territory.

V. M. Schubach New Metro Salesman.

Seattle, Wash.—V. M. Schubach is new road man working out of the Metro office. H. B. Dobbs, who is now in the Southern Washington territory, is sending back reports of good business.

Other Metro Notes.

B. F. Rosenberg, of the Metro company, returned from a hurried trip to several points in Oregon this week, and reports conditions very good. He persuaded a number of exhibitors, so he states, who were frightened by the film tax, to raise admission on Metro nights.

E. R. Redlich, of the Metro company, is back in the city after a short business trip.

Seattle, Wash.—All the employes of the Greater Theaters Company, which owns and operates theaters in Seattle, Portland, Spokane and Butte, have invested in one or more Liberty Bonds.

Spokane News Letter

By S. Clark Patchin, 1811 East 11th Ave., Spokane, Wash.

Getting Ready to Cover Tax Charges.

SPOKANE, WASH.—The habit of going to the theater will become more expensive in Spokane November 1. Along with theatergoers throughout the United States patrons of the moving pictures, vaudeville houses and road attractions here will swell the war fund with every admission they purchase to a theater.

The "deadhead" will be a thing of the past, for under the new law all theater managers are obliged to collect the tax even from those who have passes. He is not permitted to pass anyone through his door with the exception of bona fide employees of the theater or city officials who are "on official business."

At this writing, October 23, a majority of the theater men are undecided as to how they are going to collect their war tax from their patrons. Some favor raising the price 5 cents in order to get the one cent required for each 10 cent ticket, while others are discussing the plan of having the producers and distributors charge less for their more expensive films thus saving the tax in this manner. They plan to hold a conference before November 1 to make final arrangements.

The Clemmer Abandons Children's Shows.

Spokane, Wash.—The Clemmer theater has abandoned its Saturday morning children's matinees, which have been a feature of its activities for three years. Dr. H. S. Clemmer, manager, announced that all bookings made for the season had been canceled.

"Parents this year, for some reason, failed to co-operate with us in our desire to furnish special children's programs at these matinees," he said. "The programs can not be given without such co-operation. The attendance had fallen off so much that further matinees are impossible. We have been asked to present pictures which we can not possibly do for one performance only with the attendance that has greeted our efforts."

"Swiss City" Plans Ready.

Spokane, Wash.—Archibald Rigg, a Spokane architect, was successful in the plans he presented for the new "Swiss City" to be constructed at Camp Lewis. Work is to be started at once upon six new motion picture theaters. This is being built by Spokane and Coast men to provide amusement for the 40,000 soldiers stationed at the camp. Only clean amusement will be permitted.

"Bab's Diary" Makes a Hit.

Spokane, Wash. — Marguerite Clark scored a big success at the Clemmer in the first of the Mary Roberts Rinehart sub-deb stories, "Bab's Diary." Mary Roberts Rinehart visited Spokane last summer, and was entertained by the society women of the clay, and due to this additional interest was manifested in the production.

Wisconsin Theater Notes.

By Frank H. Madison.

With Wisconsin Exhibitors.

NEENAH, WIS.—A. A. Green, formerly manager of the Neenah theater, now associated with the Bluebird corporation, is to be manager of a new motion picture and vaudeville theater, which will be erected next spring on North Commercial street, Neenah. Variety attractions will be supplied by the same circuit which supplied Appleton and Oshkosh.

Livingston, Wis.—James Hird has sold his interest in the Coker Entertainment Company to Frank Parke Blanchard, and the company has been renamed the Parke Theater Company.

Winter, Wis.—The Pomerlo building, formerly a saloon, has been leased by Manager Carter for his moving picture theater.

Milwaukee, Wis.—The Downer theater has made plans to install a large orchestra organ. A new house policy includes the future addition of Wednesday and Friday matinees.

Platteville, Wis.—Realizing the interest which attaches to the soldier boys from Platteville, Manager Jack De Sommers of the Gem theater, contracted to have films made of the local company stationed at Waco, Texas.

Appleton, Wis.—The Appleton theater was used for the annual safety day given by the Kimberly-Clark Company, of this city, and the Neenah Paper Company of Neenah. Pertinent moving pictures were used.

Notes from the Dakotas.

Aneta, N. D.—A. G. Torfin of Aneta, has leased the Bain opera house at Bainsville, Mont., and will operate it as a moving picture show.

Tioga, N. D.—H. A. Laske has leased the Bijou theater from John Doyle.

Sentinel Butte, N. D.—The opera house has been leased to J. H. Kane who has opened a moving picture show.

Nebraska Jottings.

Edgar, Neb.—The Edgar opera house has been leased to Summerville Brothers.

Palisade, Neb.—A moving picture show has been opened by Krenmeyer and Wright.

Chester, Neb.—Dr. Brugh has sold the Gem theater to A. W. Hindman.

West Point, Neb.—Seth Oaks and John Carroll, of Oakland, have purchased the Ideal Theater from Emil C. Feehner, who has returned to his home at Stanton.

Columbus, Neb.—William Swan, proprietor of the Swan theater, has purchased the equipment of the North theater, and has taken the lease on the house. He will operate it on Saturdays and Sundays. The lease on the North theater was relinquished by M. M. Rothleitner.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Western Canadian Letter

By Charles Thomson 645 Burrard Street, Vancouver, B. C.

Russian Art Films Shown.

VANCOUVER, B. C.—N. S. Kaplan, of the Russian Art Films, has just paid a visit to Vancouver to introduce the Russian Art pictures which will be handled by the Pathe exchange. A screening of the first of the series, "The Painted Doll," was given at the Columbia theater. All the local exhibitors, newspaper men, and a few other invited guests were present. Mr. Kaplan gave an interesting talk on the scope and purpose of the Russian pictures, and after the screening a buffet supper was served in the ladies' parlor of the theater. The general opinion was that if the balance of the series are on the same level as the first, the pictures are all that has been claimed for them.

Novel Lobby Display for "The Garden of Allah.

Calgary, Alta.—One of the most lovely lobby displays ever seen in Calgary is the desert scene reproduced in the lobby of the Allen theater for "The Garden of Allah," which has been showing for the past three days.

This display has undoubtedly caused much comment on the originality of the idea, also the manner in which the decorations were carried out in detail, the sand, representing the Sahara, and the Arabian tent, which is the box office, the palms, Oriental draperies, etc., went to make the desert scene very realistic.

Another Allen in Famous Players.

Calgary, Alta.—Mo Allen has arrived in Western Canada. This makes three Allens in the film business in Western Canada. Mo has taken charge of the shipping department of the Famous Players office in Calgary.

I. H. Allen, who has been in Western Canada for over two years, is now on the road for that company, covering the Alberta and British Columbia territories.

H. J. Allen, treasurer of the Famous Players Film Service, Ltd., and director of various theater enterprises, is the general sales manager of Western Canada for the Famous Players and the Monarch Film Company, Ltd.

The Monarch Film Company, in addition to handling all the selective subjects, including Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge pictures, is also handling the Mary MacLaren series, and reports much success with these films.

Daylight Theater Raises Prices.

Saskatoon, Sask.—Exhibitors in Western Canada, for the most part, increased their admission prices. Whereas the prices were formerly 10 and 15 cents, they will now be 10 and 20 cents. The largest adherent to this policy is Frank Miley, of the Daylight theater, Saskatoon, one of the finest theaters in Saskatoon.

In Moose Jaw, the Allen theater, as well as the Savoy theater, has increased its admission prices to 20 cents.

In Regina, the Rex theater has increased its admission price.

In Calgary, the Allen theater has increased its admission price.

In the case of the smaller towns, while many of these will continue to run at 15 cents, it is the intention of the majority of exhibitors to run, at least, one production weekly at 25 cents.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

No Price Agreement in Portland

Exhibitors in Suburbs Not Able to Agree on United Price Raise to Meet War Tax—Low Priced Vaudeville Houses Remain the Same.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—After a series of meetings held at the club rooms of the Motion Picture Exhibitors' League of Oregon to decide upon a united price raise to meet new war conditions, the admission situation as it concern suburban exhibitors is in a more chaotic condition at the time of this writing than ever before. It seems to be every man for himself on the price question.

Two East Side five-cent theaters, the Home and the Empire, have agreed to go to 10 cents for adults. J. B. Washtock, of the Victoria, says his house will command 15 cents as the top price after November 1. W. A. Ayres, of the Sunnyside, indicates that he will collect only the additional tax required by the government and that his 10-cent price will stand. W. A. Graeper, at the Union avenue, has been showing at 15 cents during the past few weeks and getting away with it in fine style.

Low Priced Vaudeville Remains Same.

At one of the first of the series of price raise meetings, all discussion indicated that a united price raise would be effected, based upon the reports that the Hippodrome and Strand, low-priced vaudeville and picture houses and the greatest competitors to the straight photoplay theaters, would raise to 15 cents. The Hippodrome announced on October 26 that it would collect only the additional government tax and this announcement again disorganized the suburbanites.

Price Raise Planned Throughout State.

Reports by road men and visiting exhibitors are to the effect that up-state exhibitors will collect an extra nickel instead of merely the war revenue. C. C. Ferguson, Baker theater, Newberg, goes to 20 cents on the first of November. Percy & Moran, Rialto theater, Medford, have advised Sol Baum, manager for Bluebirds, that the prices on those productions in Medford would hereafter be 10, 20 and 30 cents. Camas, Washington, which has been getting 10 cents, will go to 15, and Goldendale, Washington, heretofore 10 and 15, goes to 15 and 20 cents.

Small Towns Cut Regular Shows.

One of the harmful effects of the war tax promises to be the closing of small theaters to regular program business. One road man returning from small towns in southern Washington reports he was unable to book regular features at all because the exhibitors were hereafter going to play only the biggest attractions in order to command unusual prices. He said the exhibitors were more scared by the possible effects of the tax than anything else.

Musicians' Queer War Time Proposition.

Seizing upon the price raise by downtown exhibitors as an excuse to modify their demands, the musicians' union has sent the following notice to theater managers employing union music: "Take pleasure in notifying you that where increase in your price of admission is just sufficient to cover War Tax, our scale of wages for musicians will remain as at present."

Inasmuch as the downtown houses have raised their admission more than the war tax, they will be compelled to pay their musicians more than at present, while vaudeville theaters, which have not raised, will continue to pay the old scale under this ruling.

15-Cent Tax Declared Outrage.

Portland, Ore.—That the concerted action by exchanges in demanding 15 cents per reel per day from exhibitors to meet the war tax levied on producers savored of the happy days when the patents company had the exhibitors collectively by the tail, was the sentiment expressed at the Exhibitors' League rooms on October 23 at the most rousing meeting ever held by the organization. According to the views voiced at the meeting exhibitors would not have felt so much that exchanges were holding them up if increases in film rentals had been made rather than the tax. It was the seemingly arbitrariness of the whole business in face of all the contracts signed by exhibitors that caused the feeling. Resolutions were adopted by the league setting forth the exhibitors' ideas on the subject.

Among the out-of-town exhibitors who came a long way to attend the meeting were: Ross Nelson and C. W. Henkle, Isis theater, Independence; O. C. Smith & Son, Orpheum theater, Dallas; George Bligh, Bligh theater, Salem; F. H. Park, Lyric theater, Molalla, and A. E. Laflar, Oregon theater, Salem.

W. A. Graeper, vice-president of the league, presided at the meeting.

Hurrah for Mutual!

On Thursday, October 25, two days after the protest meeting, Mutual sent a circular letter to exhibitors advising that the 15 cent tax would not be demanded. On Friday a crowd of exhibitors gathered on Film Row, and gave three cheers for Mutual. Several cancellations of service other than Mutual were reported by exhibitors to the writer, the cancelling exhibitors saying they were going to take their business to Mutual at once.

Winstock Says, "Unjust."

Addressing a meeting of the Motion Picture Exhibitors' League of Oregon, Melvin G. Winstock, veteran showman and film authority of the Pacific Northwest, said: "I do not see any justification for the 15-cent per reel per day tax; it is not a fair proposition. Our company does not intend to levy such a tax upon the exhibitor." State rights men in this territory have not as a rule made the 15-cent charge as a tax.

Mrs. Bergner Now in Control.

Portland, Ore.—After roundabout deals having been made involving Medford and Ashland theaters, Mrs. O. F. Bergner, of Ashland, a recent visitor in Portland, advises that she has purchased the Hunt interests in Southern Oregon and now controls the Page and Star theaters in Medford and the Vining theater in Ashland. The Ashland house has belonged to Mrs. Bergner for some time, and about a month ago it was reported that she had sold to Mr. Hunt.

De Luxe Boys in the Army.

Portland, Ore.—Louie Rosenberg, De Luxe Feature Company, sojourning in Portland taking care of his picture "Redemption," showing to big business at the Peoples, reports two of the De Luxe organization in the army. Al Finkelstein, road man, was drafted and is now at American Lake, and N. Neider, also road man, enlisted a few weeks ago.

Hart Breaks All Records.

Portland, Ore.—Manager E. J. Myrick, of the Liberty, reports that "The Narrow Trail," with William S. Hart, broke all attendance records at the big Jensen & Von Herberg house during its week's run. In appreciation of this business Jensen & Von Herberg subscribed $100,000 in Liberty bonds in Portland.

Salesmen and Managers Dine Together

Philadelphia Salesmen's Association Tenders Dinner to Exchange Members on October 27—Wit, Humor and a Good Feast Enjoyed.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen Association of Philadelphia on last Saturday night, Oct. 27, held their first annual banquet. The dinner was tendered to the local exchange managers and nearly every manager along film row cheerfully responded and materially assisted with its success. During the evening Sam Ford presided as toastmaster and as a token of esteem was presented with an auto-strop safety razor by R. Eugene Goldsmith in behalf of the association. L. George Ross of the Mutual proved the big card of the evening. His impersonations of various men connected in the industry were exceedingly funny and rare. His comedy even exceeded those of the paid talent, most of whom went home early. The dinner, cigars, cigarettes and the brew made everybody cheerful. Among the home talent who volunteered were Dan and Wm. Heenan, Bert Moran and J. Haslett. The popular men and all the managers present made speeches. The managers and salesmen present represented the following exchanges: Paramount, Artcraft, Goldwyn, Perfection, Metro, Wm. Fox, World, General Film, Pathe, Bluebird, Peerless, Select, Triangle, Mutual, Foursquare, Masterpiece, Greater Vitagraph, George Kleine Adv. Co., Electric and Universal.

The committee in charge was G. Mailard, president; E. W. Booth, vice-president; E. N. Martin, secretary and treasurer; D. Heenan, sergeant-at-arms; S T Ford, ex-president, and S. Lefko, recording secretary.

Post Better Than Express for Cheaper Films.

Philadelphia, Pa.—Oscar Morgan, sales manager of the Paramount, has experienced considerable success with the parcel post delivery of their cheaper films. He states that the advantage lies in the fact that there are more mail trains available over several roads than express companies' trains, thereby insuring quicker deliveries.

M. Greenwalt Arranged for Liberty Slides.

Philadelphia, Pa.—To M. Greenwalt, manager of the Stanley Advertising Co., goes the honor of arranging for the first showing of the Liberty Bond slides in over 300 theaters in behalf of the big campaign which just closed so successfully.

Perfection Takes More Room.

Philadelphia, Pa.—Bert Moran, manager of the Perfection company, announces that it has taken over the entire second floor above their present headquarters to facilitate the shipping and receiving of films and in order that they may enlarge their first floor business offices. The entire building at 1309 Vine street, both interior and exterior will undergo extensive alterations and considerable painting will be applied where it will do the most good.

Local No. 307 I. A. T. S. E. Pleased.

Philadelphia, Pa.—L. Krouse, business manager of the Local No. 307, I. A. T. S. E., states that the new wage scale for operators has been met here in a most satisfactory manner by the local exhibitors Mr. Krouse is preparing to attend the American Federation of Labor convention to be held in Buffalo in the near future.

New Company Buys Old Lubin Plant.

Betzwood, Pa.—The 385-acre tract of land at Betzwood, formerly owned by the Lubin Film Company, has been purchased by a new Philaedlphia concern, which will manufacture films on the premises. The promoters of the new company promise to build up a large plant at Betzwood. The property has a frontage of 3,500 feet on the Schuylkill River and Indian Villages and Western Villages, already established there, give the promoters an advantage for the enactment of photoplays. Mansions and other essential buildings are also already built. The officers of the new concern are: Clarence Wolf, president; Ira M. Lowry, formerly of the Lubin forces, vice-president; Charles F. Wagner, treasurer; directors, Edwin Wolf, Ben Wolf, Louis Wolf, Morris Wolf, Leonard A. Blumberg, Ira M. Lowry and Clarence Wolf.

"Daughter of Gods" Coming Back.

Philadelphia, Pa.—Arrangements have been perfected whereby the Stanley Company has secured the rights to exhibit the Fox production, "A Daughter of the Gods," featuring Annette Kellerman, in this city, and it is announced that the first theater at which this million-dollar masterpiece will be presented at popular prices will be the Victoria, and it will be the big feature there during the entire week commencing Monday, November 12.

Masterpiece Film Got Midget Comedies.

Philadelphia, Pa.—B. Amsterdam and L. Corson of the Masterpiece Film corporation have secured the Midget Comedies for exclusive distribution in this territory. The popular Lilliputian artists in the principal roles are Paul Faulus, Jimmy Rosen and Adie Frank. Wm. Karrer already reports many successful bookings from up the state. This exchange has recently installed a projection room which is under the capable supervision of Sam Harris.

"Intolerance" at Popular Prices.

Philadlphia, Pa.—"Intolerance" will be presented at several theaters that are under the direction of the Stanley company during the month of November. By this arrangement the public who were unable to see this spectacle when it was presented at prices up to $2.00 last season, will be enabled to enjoy it at popular prices of admission. "Intolerance" will, under the Stanley plan, be presented at the Great Northern on Monday, Tuesday and Wednesday, November 5, 6 and 7. On Nov. 12, 13 and 14, West Philadelphians will have the chance to see it at the Imperial theater, and the residents of Germantown will get their opportunity on November 15 and 16.

Popular Has Many Short Subjects.

Philadelphia, Pa.—David Barrett, who recently opened the Popular exchange at 1331 Vine street, announces that they have over 1,500 short subects ready for immediate bookings.

Theda Bara's Camille Postponed.

Philadelphia, Pa.—Following the much advertised announcement of the first presentation of the Fox production "Camille," with Theda Bara, at the Arcadia theater, the management was compelled to postpone the showing of this picture, pending a decision of Common Pleas Court No. 1. In its place the initial presentation of Marguerite Clark in "Bab's Burglar" was given for the week of October 29.

No Ta on Five Cent Theaters.

Philadelphia, Pa.—A question has been raised concerning movie theaters which charge five cents in the afternoon and ten cents at night, and the revenue officials here have been asked to decide whether the new war tax applies to the five-cent charge as well as the ten, the latter being the maximum and liable to the levy under the law. No ruling has been made on the point yet, it was said at revenue headquarters here last week, the matter having been referred to Washington for settlement. [The theater pays no tax in the afternoon; but pays when it raises its price to ten cents.]

Interesting Pennsylvania Theater Notes.

Olyphant Pa.—Tom Bible formerly of Philadelphia is meeting with considerable success as manager of the Bell theater.

Haleton Pa.—C. R .Block who until recently managed the Star theater in Wilkes-Barre, has been guiding the destinies of the Campbell theater here for the past month with good results.

Providence, Pa.—The M. E. Comerford Amusement Co. has taken over and reopened the Palace theater in this town. They have also planned to remodel the Savoy theater in Wilkes-Barre.

Shamokin Pa.—J. G. Higgins & Son, who are building a new up-to-date theater, have secured a full projection equipment of Simplex machines from Swaabs, in Philadelphia.

Philadelphia, Pa.—Lewis Bell severed his connection swith the Paramount and is now representing the Bijou theatre of Atlantic City.

Capital City Notes

Washington Film Boys Make Fine Soldiers.

Washington, D. C.—The bugle is calling for Rudolph Berger, for the examining board at Scranton, Pa., has declared him physically fit and a fine chap to send abroad to help win the fight for democracy. Manager Berger of the K. E. S. E. exchange, may soon become Private Berger of Uncle Sam's Sammies. All the fellows in the local film circle hate to part company with their old friend and to a man they wish him luck. A rumor has just come up from Camp Meade which says that now it is "Sergeant" Guy Brandt (formerly assistant manager under Mr. Berger) and one has to stop and think of the declaration he made when the call came—he'd win something before he was stopped.

Washington is proud of its boys in the ranks. A postal card has just come up from the big camp at Anniston, Ala., from Mel. Crouch, former employee of the Crandall company, and brother of George (Cotton) Crouch, one of the best known youngsters in the film game; he's doing fine. Fred Gooch, who is also at Camp Meade is winning name and fame for himself as an entertainer, and one could go down the line and single out a baker's dozen or more whom the trade misses.

Victor L. Abbey Joins K. E. S. E.

Washington, D. C.—Victor L. Abbey, well known throughout this territory by reason of his connection with the local branch of the Mutual, for which he has held sway over the serial department, has parted company with that concern and has joined K. E. S. E. as salesman.

Had 'Em Chasing Elusive Pennies.

Washington, D. C.—There's one youngster in the motion picture industry of this city whom his fellows declares sits up nights thinking how to put over something useful, many times evolving that which is unique. That man is George (Cotton) Crouch, manager of the Ninth and E streets house of the Crandall Amusement Company, and private "sec." to the boss.

If they did not know it on November 1, all of the exhibitors of Washington are well aware now of the depletion of the penny market. But what has bcome of the pennies? That's what's bothering the boys.

Mr. Crouch foresaw the coming of this difficulty and sought to prepare in advance. He handles all the funds, supplies and whatnot for all of the Crandall theaters, so he figured that for his own houses, the Avenue Grand, Apollo, Knickerbocker and the Savoy he'd need "a slew of coppers." He marshaled a group of

newsboys and offered them one dollar and one cent for each one hundred pennies they could scrape up, and furnished them with a bunch of big bills to start work on. If you think you could make a living changing dollar bills into pennies just consult one of these boys.

The brightest of the lot was the hardest worker, and at the end of the day he found that he had earned just 65 cents; he had tramped all over the lot, but when he turned in his bunch of pennies he found that someone had short-changed him and he was minus fourteen cents. A whole day for 51 cents.

All of the city's exhibitors are being hampered by the lack of small change, of which there is a great famine. They cannot get pennies from the banks, for the banks are limited to three thousand per day, and moving picture theaters are not the only organizations looking for "chicken feed" to aid in gathering the tribute for Uncle Sam.

Many Exchanges Cramped for Space.

Washington, D. C.—April 1 is moving day in Washington, but the film exchanges are no respectors of time or time-worn customs, as may be evidenced from the reports in these columns of the flitting from present addresses of the General, Paramount, Select and Capital. There others that would move could they, but find better quarters than those they now possess. The film industry in Washington has expanded beyond expectation during the past couple of years; this is a humming, bustling film city. Pathe and V. L. S. E. have recently moved into enlarged quarters. Goldwyn is getting out of the McLachlan building. Sidney B. Lust has long been cramped for room in the building at 903 E street. L. M. Day, president of the Metro company in this city, outgrew the exchange at Ninth and D streets a long time ago Mutual moved and so did Universal, both getting more floor space, so that when all these are considered the film topography of Washington during the past year has changed so that any of the exhibitors in the more far distant points of the territory, who have not "been up" for ten or twelve months, relying too strongly on the belief that they can find all their old friends at all the old stands, are very likely to get lost.

Two Managers Will Share Vault.

Washington, D. C.—The Capital correspondent this week delights in references to taxes and moving; he dislikes very much writing about anything else for the reason that it's in the air. But there are moves and moves and this little story has to do with a move on the part of the Fox Film Corporation and the Universal to get their homes in shape to comply with the regulations governing motion picture film exchanges which are scheduled to go into effect with the coming of the new year.

When the World man made his rounds this week he found Carl Senning, manager of Fox, moving around with a pencil and very large pad of paper, taking an inventory of space and deciding upon a rearrangement of his establishment following the completion of the work soon to be undertaken that will result in his having a fine film vault which he will share with his next door neighbor, Manager Wales, of the Universal. The Fox company has just renewed its lease to its present quarters at 305 Ninth street for a term of three years with a privilege of renewal for an additional two years. Both companies will take advantage of the opportunity of having the fall housecleaning take place in conjunction with the construction of the vault, so while Mr. Senning on the one side is directing paperhangers and painters, Friend Wales on the other side of the wall will be performing a similar stunt in a neighborly way.

New Commissioner Wants to Sweep Clean

Capital City Exhibitors Do Not Object to Reasonable Regulation, but Unjustified Criticism Hurts—No Trouble Expected.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Exhibitors of this city may be compelled to use placards announcing "Standing, Room Only" when all of the seats in their respective houses are occupied, if Commissioner Gardiner has his way about it. The Commissioner was appointed but a very few weeks ago, and already he is making himself felt in many ways.

He is very earnest, but is being led to make many statements as to future activities that after he is on the job a while he will be forced to smile at. Almost in the same breath, he is quoted as saying that strict enforcement of the regulations prohibiting overcrowding at motion picture theaters would be demanded, and that exhibitors should take heed that if persistent violations are found he will ask a jail sentence for the offenders; that he will probably take up with his colleagues on the board the adoption of an amendment to the regulations which will require the exhibitors to display the sign referred to when all seats are sold; then in another part of the paper he urges a $10 license fee for dogs, and announces that speeding of automobiles and bootlegging would not be tolerated. Some day's work.

Washington exhibitors may have to appeal to their brothers in the other cities to use their good efforts to curb some of the things that are tried out on Washington. They do not object to reasonable regulation and they want to keep their houses in best shape, but they do object to adverse advertising that gives the impression that there are great fire hazards and that the people take their lives in their hands when entering a motion picture theater.

Fire Marshal Nicholson was detailed to make a round of the theaters to observe conditions. It is reported that he found no cases of violations of the fire regulations, and that he so informed his chief. Commissioner Gardiner stated that he was aware that the regulations requiring the aisles to be cleared are observed, but, in his opinion, the danger lies in the crowds that congregate back of the rails. He further stated that the Commissioners have ample power under the act of February 26, 1892, to regulate the moving picture theaters and that he would recommend to the board that adequate steps be taken to remedy these dangerous conditions.

Taxes Are Indeed Heavy.

Washington, D. C.—No letter from the National Capital would be complete at this time without at least one reference to that all-interesting subject of taxes. Poor Mr. Exhibitor, he gets caught coming and going, if not for direct taxation at least for the collection of the mite demanded by Uncle Sam from all entering the portals of his theater. Of course, aside from the possible demoralizing effect on his business, the exhibitor is not particularly concerned with the amount of money that will pour from the box offices into the coffers of his uncle—what bothers him more is the tax he has to pay himself for the privilege of remaining in business, the amount of the tax based on the number of seats he has in his house.

During the three months ending with September 30, the first quarter of the present fiscal year, proprietors of theaters, both legitimate and motion picture, museums and concert halls paid, on the basis of the number of seats in each of the establishments taxed, the sum of $438,280.87. This sum is greatly in excess of the taxes paid for the same privilege during the corresponding quarter of 1916, amounting to $278,309.48, the increase this year being $159,971.39.

The seat taxes paid during the month of September, 1917, amounted to $47,728.70, an increase of $20,677.06 over the corresponding month of 1916, when the payments totalled $27,051.64.

General Film Has to Move.

Washington, D. C.—The big news this week is the pending removal of the exchange of the General Film Company from the Bank of Commerce and Savings building at Seventh and E streets, Northwest, to "Somewhere in Washington." Anyone who has been house hunting, office hunting or exchange hunting in this city knows what a big order it was that the Government put up to Manager A. J. Nelson when representatives of the War Department stepped in and said the building was needed for war purposes.

The Bank of Commerce and Savings building, one time more familiarly known as the "Film Exchange Building," having housed a number of exchanges, is located just across the street from the Provost Marshal General's department. It has had the General Film Company as its tenant for about seven years. Nowhere in America is floor space so scarce as in Washington, so that the film company will be up against a tough proposition.

The Government wants possession in thirty days—that means December 1. The company will be joined in its predicament in a minor way by the Capital Film Company, W. White manager, which also occupies space in the building. This concern also has a place in Raleigh, N. C., and handles state rights propositions in a commercial way. Any number of buildings have been taken over in a similar manner by the Government so that now it is almost impossible to get even an office room, let alone the vast amount of floor space required by a modern film exchange.

Both Paramount and Select Exchanges Move.

Washington, D. C.—While the General Film Company is being evicted by the great war, a double move is on by the Paramount and the Select corporations. The first goes from 525 Thirteenth street, Northwest, to 421 Tenth street, Northwest, on November 14. The move means going from a one-floor exchange to a two-story building where each floor has more space than the one now occupied.

Speaking of the change, Manager Barron states that Paramount will now have one of the best in the city. There is being expended in fixtures alone the sum of $5,000, and everything is going to be up-to-date in every particular. The building will conform to the requirements of the new fire regulations which are scheduled to go into effect on January 1. There will be a vault and all other like improvements as demanded by the city authorities.

The Select Pictures Corporation will remove its business from 811 E Street, Northwest to the quarters evacuated by Paramount. Manager Vivian Whitaker is naturally well pleased with this checkerboard proposition for he will get a much better exchange than the one he now occupies. Unlike Paramount, Select now has two floors and goes to a one-floor place and will benefit by the change.

Two Theaters Darken.

Washington, D. C.—Darkness has invaded Washington and no more do the twinkling lights peep out from the Carolina theater at Eleventh street and South Carolina avenue or the Eastern theater on Eighth street. Both are located in Southeast Washington. The Carolina was recently operated by Francis Painter.

Pennies for the Tax Scarce in Cincinnati

Newsboys Get a Premium of Five Cents on a Dollar for Coppers, So That Managers Can Make Change—Patrons Willingly Meet the Tax.

(From Kenneth C. Crain, 307 First National Bank, Cincinnati.)

CINCINNATI, O.—Preparations for meeting the war tax imposed on persons attending theaters and other places of amusement occupied much of the attention of exhibitors during the week preceding November 1, as many of them were somewhat at sea regarding the manner in which the tax was to be collected and accounted for, others being under the impression that they could absorb the tax themselves, as a competitive measure, and thus avoid inflicting upon their patrons the inconvenience of paying the extra pennies represented by the tax.

It was emphasized by the Federal authorities, however, that exhibitors could in no way pay the tax themselves, but that it must actually be paid by the theatergoer himself, as a personal tax, in addition to the price fixed for his admission ticket. For instance, it was pointed out that if a theater manager increased his admission charge to twenty cents, in the anticipation of absorbing the tax out of the increase, he would not be able to do so, but would have to charge his patrons an extra two cents. He can make his price what he pleases, but he must advertise it as his price. The tax is added to it.

These matters having been made clear to the exhibitors, all prepared by providing themselves with extra tickets to cover the tax, and with pennies to make change. I. Libson, manager of several of the largest houses in the city, ran into an unusual state of affairs when he was gathering up $50 worth of pennies for his three downtown houses. He found that the banks could not supply him with the required amount, and was reduced to the expedient of buying pennies from newsboys at a premium, paying $1 for 95 of the copper coins. In this way he secured the number he desired. Exhibitors anticipated some confusion in explaining the tax to their patrons, but nowhere was any unwillingness on the part of the public to pay Uncle Sam's ten per cent seen, and, on the contrary, managers of the big "legitimate" houses said that many people buying tickets in advance were quite disappointed at not being taxed, when they were prepared to pay the extra amount cheerfully. No reduction whatever in attendance is looked for.

"Woman God Forgot" Plays a Great Week.

Cincinnati, O.—The engagement of the fourth Farrar picture, showing the famous prima donna in the great Artcraft production, "The Woman God Forgot," had a great week at the Walnut theater, with no advance in admission charged. The regular schedule of Walnut prices, 15 cents in the afternoon and 15 and 25 cents in the evening and on Sunday, prevailed, although the newspaper comments were that the film was to be classed with the great spectacular attractions which have been shown here at prices ranging up to $2. Crowded houses were the rule, and a return engagement will probably be arranged for.

Takes Nearby House as Overflow Theater.

Cincinnati, O.—The management of the Bon-Ton theater, on Woodburn avenue, in Walnut Hills, has adopted a clever and unusual method of taking care of its excess patronage, which would otherwise have to be turned away. The second door from the Bon-Ton, and adjoining the Bon-Ton airdome, is the Mars theater, another moving picture house, which has not been used for some months. The Bon-Ton management made arrangements under which it is now using the Mars when there is an unusually large crowd, as on Saturday and Sunday evenings, running the same show in both theaters, just as if they were one large house. The Bon-Ton seating capacity is limited, and this expedient enables the house to take care of almost double the number of people it could otherwise accommodate.

"The Crisis" One of the Season's Best Hits.

Akron, O.—"The Crisis" was one of the best attractions of the season at the Strand, according to the management, a week's run being the unusual tribute accorded the film dramatization of the Winston Churchill novel and play. Prices were not advanced for the engagement.

Leo Udry Promoted.

Cincinnati, O.—Leo Udry, for some time head broker in the Cincinnati Famous Players' branch, has been chosen assistant to L. W. Foster, sales manager of the Famous Players Film Service. Mr. Udry is an able worker and was formerly connected with General Film. He is well liked and known to virtually every exhibitor in the Cincinnati territory.

Dayton News Letter

By Paul Gray, Alhambra Theater Bldg., Dayton, Ohio.

Comedian Murray Has Many Friends in Dayton.

DAYTON, O.—Business at the Strand theater this city, is always above par when any of the Mack Sennet comedies featuring Charlie Murray are shown. The World's representative recognized in "A Bedroom Blunder" a man who has at least a thousand personal friends in Dayton. Charlie is the brother of Ed. Murray, editor of the Labor Review, published in this city. Charlie Murray is a former member of the famous comedy team of Murray and Mack.

Prominent Scotch Theater Man Loses Valuable Papers in Dayton.

Dayton, O.—A. E. Pickard, who is in Dayton on a world tour studying the problems of the motion picture industry, and who is proprietor of four theatres in Glasgow, Scotland, lost four important business letters while here and offered a liberal reward for their return. One of the letters contained a signed contract for the foreign rights to a recent states right release. Mr. Pickard arrived in the United States in January and toured the Eastern, Southern and New England States and Cuba. Mr. and Mrs. Pickard also toured the West and Northwest by auto. In an interview Mr. Pickard declared that Dayton for its size had some of the most beautiful theaters in the country. He was especially interested in the new Dayton theater, in the process of construction. Mr. Pickard is building at the present time in Glasgow a theater that is to have quite a few features of the Auditorium here.

Small Fire at Dayton Theater.

Dayton, O.—Owing to the presence of mind of Manager Pete Rayburg and his assistants, what would no doubt have been a panic was averted and the entire audience at the New Globe theater was emptied in a short time when a fire broke out at this house last week. Much praise is due the operator, who bravely stuck to his post even though the fire looked dangerous for a while. Such was not the case, however, and the blaze was soon extinguished. The house is situated in Dayton's downtown district and enjoys a large patronage, thanks to the efforts of one of Dayton's most popular managers, Pete Rayburg. He is a brother to the owner and manager of another one of Dayton's theaters, the New Lyceum, managed by Valentine Rayburg. The Lyceum is about one square distance from the Globe and there is quite a keeen competition to see who gets the crowd, which is useless, however, for at this time both houses are doing an exceptional business. The Globe operated as usual the day after the fire.

Harry Ellsworth Is Sick.

Dayton, O.—Harry Ellsworth, a former Daytonian, who was responsible for the production of the Oberammergau pictures which have been played over the entire country, is lying sick in a New York hospital. Mr. Ellsworth is a prominent manager and has many friends who deeply regret his illness. Mr. Ellsworth's real name in civil life is Harry Fieght.

Notes of the Trade.

Gil Burrowes, manager of the Auditorium, Dayton, invited several newspaper men along with the World's representative to witness a private showing of Fox's "The Conqueror," with William Farnum. It was declared by all a winner, and all those present thought the picture would be a success if played at the Auditorium.

B. F. Keith's theater in Dayton has done very good with the war pictures they are showing, and Daytonians declare that the "Retreat of the Germans" are the best war pictures they have seen.

At present the only houses in Dayton using the Pathe pictures are those controlled by the Keith interests.

Manager Rayburg of the Lyceum in Dayton states that business is very good at his house, even though competition is strong. The Lyceum plays second run features in Dayton, and although they have been seen before, the pictures still have drawing power. Mr. Rayburg says the Fairbanks pictures are the real winners.

Ohio Court Sustains Sunday Show Fine

Decision Makes Every Theater Owner in State Liable for Sunday Shows If He Opens House—Photoplays Classed With Spoken Plays.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, O.—A decision, far-reaching in effect, if enforced, was handed down last week by the Court of Appeals, sitting in Cleveland.

The Court sustained action of the County Court of Medina County, Ohio, in fining William Standen, an exhibitor of Wadsworth, O., for keeping his theater open on Sunday.

The decision virtually makes every theater owner in the state liable and defines the law as respecting theatrical performances to apply to photoplay performances. It is not thought, however, that executives of Ohio cities will enforce the ruling, unless some reformer influences insist upon it.

Judge Leighley, who wrote the decision, said that it affects every exhibitor within the jurisdiction of the Court, and lawyers say it goes further and affects every exhibitor in the entire state. The judge said, however, that enforcement of the law is up to the police or authorities of each city or town.

"If the police fail to act," said Judge Leighley, "any person may cause the arrest of an exhibitor by swearing out a warrant before a justice. It is true that this law was passed 30 years ago, before moving pictures were ever dreamed of, but we feel the legislature would have exempted moving pictures in 1911, had the members wanted them exempted. At that time the

law was amended to permit Sunday baseball games."

Standen based his appeal on a claim that photoplays are not "theatrical or dramatic performances" prohibited by the state law.

Montgomery and Hagman Buy Another Theatre.

Cleveland, O.—Montgomery and Hagman, owners of the Golden Eagle and Camera theaters, Cleveland, have added another house to their string. They purchased the Orpheum theater on Wade Park avenue. These progressive managers are rapidly coming to the front.

New Sager Theatre Opens.

Akron, O.—The new Sager theater, Akron, was opened this week. It seats 350 and is located at Cole and Grant avenues. The house was built and will be operated by V. Sager.

Cleveland Screen Club Perks Up.

Cleveland, O.—An effort is being made to inject new life into the Screen Club The luncheons will be held every other Wednesday, hereafter, and a speaker will be on hand to make the meetings interesting. Last Wednesday, October 31, Jack Raper, a Cleveland newspaper humorist, gave a talk on "The High Cost of Living."

M. Printz, corresponding secretary, and William Friedman, recording secretary, of the Cleveland Screen Club, have resigned, and the executive board has appointed S. A. Gerson, of the Buckeye Poster Co., corresponding secretary.

George Heimbuch Flies Service Flag.

Cleveland, O.—The first "service flag" to adorn a Cleveland theater was displayed last week at George Heimbuch's Superior theater. It had four stars. One operator, one usher and two piano players are in the service, out of six employees.

George now has lady musicians and hopes to keep them, unless they are drafted for the Red Cross nurses.

Interesting Canadian Jottings.

Toronto, Ont.—The Strand theater, Toronto, held a houseful for a midnight show on Monday, October 29, when the first Hoffman Foursquare special production in Canada was screened for the benefit of Canadian film men. The feature was "The Bar Sinister" and the presentation was staged under the auspices of Manager Harry Law of the Toronto branch of the Metro Film Service, Limited, Canadian distributors of the Hoffman releases.

Winnipeg, Man.—The Province theater, started the presentation of noon-hour performances on Monday, October 22, under auspicious circumstances. This downtown house was well filled for the first mid-day entertainment. which included the screening of a Nestor comedy and a news reel. The management arranged a high class concert to attract business men and women of appreciative talent.

Toronto, Ont.—T. O. Byerle, manager of Bluebird, Montreal, spent the week of October 22 with President Clair Hague of the Canadian Universal in Toronto.

Toronto, Ont.—When the attendance at the Imperial theater, 408 Queen street East, Toronto, began to fall off precipitately, Manager William Sturgess started to worry. Every night many of the people took coughing and sneezing spells and large numbers left the house. They did not have colds and the cause of the trouble was very apparent. Sturgess invoked the aid of the police. A number of plain clothes men decided to take in the picture show. A few minutes after the show started they took in a youth by the name of Sidney Oldfield on the charge of disorderly conduct. He had blown in the price of admission for nothing because he started to blow Chinese powder around the house.

Many Reels Seized in Toronto by Censors

Censors Change Method of Certifying Approval and Exhibitors Get Into Difficulty Matter Has Been Taken Up With Provincial Treasurer.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—There has been considerable excitement in Toronto film circles over the action of the Provincial authorities in seizing thirty-two reels which were being screened at various theaters of the city. The seizures were made during the course of three days—following a raid on Ottawa theaters for the same purpose. Somewhat of a crisis between exchange managers and Provincial officials was reached as a result of the action, and one film man went so far as to lay the facts before Hon. J. F. McGarry, the provincial treasurer.

A representative of the Government paid a visit to a great many houses during the three-day drive. The thirty-two films which he took were not passed by the censor board according to his claims. At the same time, the same films bear the imprint of the official seal as having been examined by the board, according to the exchange managers. The latter declare that the censor board and the chief inspector's department is at fault and that the films should not have been seized at all. The exchange managers are also wrathy because of statements appearing in the daily press to the effect that the reels taken had not been seen by the censor at all.

Change in Approval Certificates.

According to information gathered by the Toronto representative of Moving Picture World the unfortunate situation arose through a change in arrangements for approval certificates by the Censor Board. Up to the middle of September the board had been using a certificate form, commonly called a "tag," to show that a picture had been passed. In addition each film was stamped with the official seal. On or about September 15 the censor board began to use a reel binder in place of the certificate forms. These binders were of inferior quality, it is declared, because the strings pulled out, after which they could not be used. The censor board then went back to the use of the certificate forms temporarily. These changes caused confusion in the exchange offices, it is said.

The usual procedure under the Theaters and Cinematographs Act for the exhibition of an uncensored picture is a Government prosecution and a fine for the offense. In this instance, however, the above facts have been placed before Hon. Mr. McGarry and, at this writing, it remains to be seem what action will be taken.

Incidentally, at one time the Ontario Board of Censors decided to punch holes in every film to show that it had been examined. It was pointed out to the board, however, that the films would be almost destroyed if the six other censor boards in Canada decided to use the same method. It was also pointed out that in case of damage in the section of the film which bore the punch marks it would be impossible for an exchange to make a necessary repair. This system, therefore, was not adopted.

Vaudeville Houses Fined for Showing Film.

Toronto, Ont.—Two very interesting court decisions have been handed down by Recorder Semple of Montreal with respect to the liability of vaudeville houses to pay the annual moving picture theater license.

Test cases were brought by the city against two theater managers, J. A. Emile Gauvin, of the Arcade theater, 859 St. Catherine Street East, Montreal, and Edmond Desmarteau, of the Family theater, 1374 Notre Dame Street West. Both were accused of operating moving picture theaters without a city license. Counsel for the defendants, N. K. Laflamme, K.C., argued that moving pictures were merely a side issue with the houses and that the exhibitions of single-reelers were merely programme fillers.

In each case the defendant was sentenced to pay a fine of $25 and costs and to take out moving picture licenses at once on the basis of seating capacity at the regular rate of 85c per chair per year. Gauvin's license will cost him $720.80, while that of Desmarteau will amount to $1,139.85.

Wounded Soldiers Guests of Peter Griffin.

Toronto, Ont.—Wounded and sick soldiers at the Toronto Base Hospital were the guests of Peter Griffin of Gr ffin Pictures at a presentation of "Civilization" in Massey Hall, Toronto, on Thursday, October 25.

Manager Mitchell's New Magazine.

Toronto, Ont.—Manager Mitchell of the Regent theater, Toronto, has brought out a brand new weekly feature in the shape of a printed publication called "The Screen Magazine." It is a twelve-page book of heavy coated stock, attractively made up and generously illustrated with Goldwyn and other stars. The contents include newsy paragraphs about the Regent, its policy and coming attractions. A slide on the screen tells patrons to ask for it at the door. It is marked "Five Cents the Copy," but this is an old gag as the magazine is intended for free distribution among regular and prospective attendants. The magazine carries itself because of outside advertisements.

Regal Films Gets "Macbeth."

Toronto, Ont.—Regal Films, Limited, have acquired the Canadian rights for the film production of "Macbeth" with Sir Herbert Tree in the title role.

H. E. Stonge to Manage New Oakwood.

Toronto, Ont.—The Oakwood theater, which will be one of the largest suburban moving picture theaters in Toronto, is rapidly nearing completion. This house, which will seat 1,400 people on the one floor, is in the St. Clair avenue district. H. E. Stonge, formerly manager of the Vermont and U-Kum theaters, has been appointed manager of the new theater. Mr. Watt has succeeded Stonge at the U-Kum theater.

High Praise for "Battle of Arras" Film.

Toronto, Ont.—Hon. A. E. Kemp, the Canadian Minister of Militia, has written a strong letter of recommendation for the war view serial "The Retreat of the Germans at the Battle of Arras," which is controlled in Canada by the Perkins Electric Company and which were screened in instalments during the last three week of October at Shea's Hippodrome, Toronto. Mr. Kemp has written as follows:

"I would be glad if every man and woman in Canada were to see these pictures—the most vividly interesting series that has yet come from the war zone. They cannot fail to be a source of inspiration to all who see them, illustrating as they do the unfailing cheerfulness, the indomitable spirit and the resourcefulness of our Canadian soldiers in all the difficult and trying conditions of modern warfare."

Music Publishers' Tax Ruffles in Detroit

J. H. Kunsky Stigmatizes Demands of the Music Publishers as Wholly Unjust and Arbitrary—Many Local Exhibitors Agree With Him.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The more Detroit and Michigan exhibitors think about the tax on music the more furious they become. They well recall the time not very long ago when the music publishers were paying cash to performers to "plug" songs and now they want to tax theaters for every seat in their house. Well, this is what John H. Kunsky, operating ten theaters in Detroit (who has absolutely refused to pay the tax), has to say on the proposition:

"Let it be understood from the outset that the music tax is not a war levy, nor an increase in production cost due to the war, not a Liberty Loan assessment. The music tax is a most unjust and arbitrary demand for money visited upon the motion picture industry. The Kunsky organization has refused to pay the music tax. War taxes, increased wages and the raise in cost of everything that enters into a well-managed motion picture theater has been met, but a daily tax placd on every seat in a theater, occupied or unoccupied, for the privilege of playing certain selections as a part of the entertainment, after the orchestrations for these selections have been bought and paid for at a fair price is nothing less than a rank imposition. We will protest this tax until the authors and publishers are made to see the injustice of their demands. The Kunsky organization intends to spend money for new libraries of non-taxable music rather than pay a tax on music that has already been purchased. After all, music is made popular by its rendition in the theaters, and it will soon be apparent to the publishers that much of the sheet sale in the five and ten cent stores and department stores comes from the patrons of the motion picture theaters."

In the stand taken by Mr. Kunsky he has the support of practically all of the Michigan exhibitors. Not a single one so far is paying the tax, nor do they intend to. There are increasing expenses enough right now without incurring more.

How Detroit Theaters Will Meet Tax.

In most theaters of Michigan, the war tax will be added to the regular price of admission. Yet there are a few theaters where the tax will come out of the gross receipts, instead of adding it. It is not for a correspondent to be the judge of the exhibitor's business, yet he has a right to express himself, which is to the effect that this is the greatet opportunity the exhibitor has ever had to make the public pay the tax and he is foolish not to do it for his own good. As a matter of fact, the tax was meant for the public—it is not an exhibitor's tax unless he makes it so. The reason why the government insists that the theater post its price and the war tax conspicuously in the ticket office is for the protection of the exhibitor. Mr. Kunsky of Detroit, Mr. Butterfield of Battle Creek, both operating big chains of theaters in Michigan, are adding the tax to their regular prices. We know of a number of instances where exhibitors are increasing from 10 to 15 cents and from 15 to 20 cents, and announcing that "two cents of this covers the war tax," and the additional increase covers all other war taxes. Exhibitors must not overlook the fact that they are being called upon to pay 15 cents per reel per day additional—besides a war excise tax, a personal income tax and a tax on profits. If ever the time was ripe and opportune for increasing prices just slightly—that time is now, so "for the love of Mike," Mr. Exhibitor, don't think of standing the tax yourself—pass it on.

E. H. Forbes is now traveling Michigan for the United.

Bay City Theater Destroyed.

Bay City, Mich.—Fire on Tuesday morning, October 23, did $10,000 damage to the Wenonah theater, Bay City, Mich., one of the prettiest houses in the state. The orgin of the fire is still unknown. The damage was confined to the back part of the building. R. P. Leahy, manager, says it will be rebuilt at once.

Change at the Jewel Exchange.

Detroit, Mich.—Ralph Pielow has resigned as manager of the Jewel Productions, Inc., exchange in Detroit, and is succeeded by Ira Aaronson, former manager of the Cameraphone theater in Pittsburgh.

Ray J. Branch With Select Pictures.

Ray J. Branch, formerly manager of the Detroit office of the United Theater Equipment Corporation, is now Michigan road representative for Select Pictures.

Dawn Masterplay Moves to Owen Bldg.

The Dawn Masterplay Co., handling "Redemption" and "The Whip" for Michigan, has moved to handsome new quarters at 501 Owen building, Detroit. This concern, although in business a short while, has made a lot of warm friends in Michigan. "Redemption" is proving a big money-getter for Michigan exhibitors showing it, while "The Whip" had its premiere at the Washington theater the week ending November 3, and it did well. A. S. Hyman and I. M. Freiberg comprise the firm. They contemplate the purchase of several other film attractions. They told the World representative that they would probably buy not to exceed six big pictures the first year.

G. A. Gregg is Drury House Manager.

Detroit, Mich.—G. A. Gregg is the new house manager of the Drury Lane theater. His father owns the lease on the theater. The rental of the theater is $25,000 per year.

Jacob Wenzel Sells Theater.

Detroit, Mich.—Jacob Wenzel has sold his theater at 140 Michigan avenue, Detroit, to Joseph Optner, who built the Circle, Arcade and Castle on Hastings street, and who formerly was with Jones, Linick and Schaffer in Chicago.

Curran Booking "Intolerance."

Detroit, Mich.—Jack Curran has arrived in Detroit to arrange Michigan bookings on "Intolerance." He is making his headquarters at the Hotel Statler. His price, according to strict orders from New York, is $200 per day for this picture, no matter what size the theater may be.

Building New Theaters.

Battle Creek, Mich.—Lee DeCamp, a Grand Rapids architect, is drawing plans for a new theater in Alpena, Mich., and two new ones in Battle Creek, Mich.

Detroit, Mich.—The Regent, Miles and Orpheum theaters show pictures free in connection with their vaudeville. The Colonial has discontinued big features, having changed its policy to two-a-day for vaudeville.

Atlantans Must Pay Pennies With Tickets

Managers Decide to Let the Patrons Pay the Tax and Provide Ample Coppers to Make Change—Begins November First.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—Atlanta moving picture theaters will begin on November 1 the collection of a war tax imposed by the Government. Managers announced Monday that the public would be required to pay the bill, as the law expressly states that the patrons, not the proprietors, are to bear the burden.

The tax at 10-cent theaters will be 1 cent; at 15-cent theaters it will be 2 cents, and at 30-cent houses the extra assessment will be 3 cents. The 5-cent houses will not collect a tax, and children under 12 years will have to pay a tax of only 1 cent, no matter what house they attend. Persons entering the theaters on passes will have to pay the tax, just as if they had bought tickets. Even policemen and firemen, unless they are strictly on a business mission, will have to dig up.

In order to facilitate matters the various Atlanta managers have of course secured big supplies of pennies for change. They have requested that the public aid by having the correct change when possible.

Fire in Theater at Brunswick.

Brunswick, Ga.—A Brunswick moving picture audience quietly walked out of the Bijou theater recently when the upper portion of the playhouse burst into flames and thus prevented a stampede. As a result not a person was injured, although the theater was badly damaged. The loss, which is quite heavy, is covered by insurance.

New Policy Announced by Odeon.

Atlanta, Ga.—Announcement has just been made by the management of the Odeon theater that a new service has been secured for the popular Peachtree street house. In the future the Odeon will present first-run Triangle dramas and Keystone and Triangle comedies. Pictures showing from 10 in the morning until 11 at night.

Don't Want Lingerie Pictures.

Atlanta, Ga.—There'll be no more motion pictures in Atlanta showing "women almost wholly dressed, but yet displaying a lavish amount of lingerie." Such is the edict of the Atlanta board of review of motion pictures, which has just issued a booklet covering the policy and standards of motion pictures in Atlanta.

However, the screen can, it is indicated, show pictures of women wearing no clothes at all, provided the film was passed by the National Board prior to January 17. Such pictures probably would include those of Annette Kellerman and others of this character only. There also will be no more prolonged, passionate love scenes, nor underworld scenes accompanied by a lesson of "permanent profit or enjoyment," or extreme sex plays.

The principal recommendtion of the board is that moving picture theaters be established over Atlanta especially for children. The booklet is published by the committee of review of motion pictures, consisting of J. H. Mason, chairman; J. F. Alexander, Emile Breitenbucher; W. L. Percy, ex-offico, and J. W. Peacock, secretary, representing the board of trustees of the Carnegie Library of Atlanta.

Loew's Grand Holds Anniversary.

Atlanta Ga.—Loew's Grand theater is one year old this week, and Manager Schiller is having a big birthday party all week for the theater and its patrons. The "birthday party" is in the nature of two exceptional bills of vaudeville and pictures, fittingly celebrating the first anniversary of the advent of Loew's vaudeville in Atlanta and its showing in the Grand theater.

Michigan News Letter

By Frank H. Madison.

Women's Clubs to Survey Pictures Again

TRAVERSE CITY, MICH.—The Michigan State Federation of Women's clubs at its twenty-third annual convention adopted a resolution providing that a thorough survey be made of the moving picture theaters of Michigan, with the view of obtaining proper legislation at the next regular session of the Legislature to control the class of pictures shown in the state.

Garson Company Sues Select in Michigan.

Montrose, Mich.—The Harry I. Garson Production Company has filed suit for $5,000 damages against the Select Pictures Corporation. James C. Kent, salesmanager of the Garson company, filed an affidavit claiming possession of one print of the film "Poppy" produced by the Norma Talmadge Film Company. A writ of replevin was issued and the films which were being shown in a local theater were seized. The Garson company claims a contract giving it the legal right to "Poppy" and other feature films.

Michigan Theater Notes.

Laurium, Mich.—Johnnie DeLo and Wallace Anstess have taken over the management of the Lyric theater and will conduct it as a vaudeville and moving picture house. DeLo has been manager of the house for several months.

Big Rapids, Mich.—Fitzpatrick & McElroy of Chicago, leased the Colonial theater. They also have purchased the Princess, which will be closed.

Lansing, Mich.—Moving picture shows have been opened at the Gladmer theater.

Theater Jottings Across Illinois.

Decatur, Ill.—Ray Colvin has sold his interest in the Orpheum theater to A. Sigfried. The Orpheum, which shows pictures, will be managed by Paul Witte, who also is manager of the Bijou.

Waukegan, Ill.—The Swartz theater has been reopened by Charles H. Takacs, who a few years ago was manager of Chatterton, at Springfield.

Rockford Ill.—Marguerite Clark, in "The Amazons," was shown at the Pal mtheater for the benefit of the People's Nursing and Hospital Aid association.

Waukegan, Ill.—The Elite theater has installed a new pipe organ.

Lincoln, Ill.—The Star theatre has been experimenting with moving pictures on Sundays. The first shown was "The Life of Our Saviour," and a percentage of the proceeds were given to the Commercial Club.

IN DETROIT.

Frisco Exhibitor in Detroit.

Detroit, Mich.—Howard J. Sheehan, managing director of the Rialto theater, San Francisco, and a brother to Winfield R. Sheehan, general manager of the Fox Film corporation, was in Detroit last week. He told the World correspondent that Detroit had many fine theaters, but he still clung to San Francisco as being the real show town. Here are some of the things Mr. Sheehan believes in in the conduct of a big theater with week attractions: Don't give too many short reels.

Don't put on a cheap vocalist. If you are giving the highest class film attractions, don't cheapen your house with a cheap singer. The two don't go hand in hand. Mr. Sheehan believes in the best organist, and not so large an orchestra. Too large an orchestra is not necessary to play the picture—in fact, it makes too much noise and detracts from the picture. On the other hand, get a good organist, and make him render the overtures. Change the bill around—don't stick in the same rut all the time with the same old policy—shift the program around to make it different.

Many Minneapolis Houses Add Five Cents

After a Series of Meetings to Discuss Ways of Handling the New Tax, a Large Percentage of Theaters Decide to Increase Rates.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Exhibitors of the Twin Cities held a series of meetings in St. Paul and Minneapolis last week and as a result admission prices in 95 per cent. of the theaters of the two cities are now five cents higher than previously.

According to reports every house in St. Paul raised its admission prices Sunday, October 28, five cents. The New Garrick, in St. Paul, is now charging 20 and 15 cents; the New Princess, New Majestic, Starland, Alhambra and Blue Mouse are now charging 15 cents; The Gem and Cort are now charging 15 cents instead of a dime. The new policy was announced in the newspapers of St. Paul by the exhibitors' body for several days.

In Minneapolis the New Garrick raised from 20 and 15 cents to 25 and 20 cents last Sunday; the Strand went from 15 and 20 cents, as did the Lyric and the New Unique, New Aster, and Crystal, and New Garden went from a dime to 15 cents. The gateway theaters are said to have raised their prices from 5 to 10 cents. The suburban houses also raised their prices, according to reports, with the exception of the Lyndale. The Bijou was the only business section theater not to raise its admission.

Although there was a slight dropping off in patronage noted the first three days of the new policy receipts did not show any noticeable decrease. Weather conditions in the Twin Cities during the first three days of the new policy are believed to have had a good deal to do with what slump in business that was noted.

Theater and Newspaper Show Patriotic Film.

Minneapolis, Minn.—Manager Braham of the Strand, and the Minneapolis Journal were hosts to about six thousand school children of Minneapolis at a series of five special matinees on "The Man Without a Country," October 29 to November 2. The children were admitted on presentation of coupons clipped from the Journal, and for which privilege the Journal gave over a thousand dollars' worth of advertising space and publicity. The feature was highly recommended by Col. A. L. Parmerter, Fort Snelling, various clergymen, city officials and critics, and Mr. Branham enjoyed a good week's business as a result.

John Margoles Joins Universal.

Minneapolis, Minn.—John Margoles, formerly with the United Theatres company, has joined the Universal film exchange in the sales department. Fred S. Meyer of the Universal has gone to Duluth for a two days' business visit.

Police Order "Price Mark" Off.

Minneapolis, Minn.—Following the second day's showing of "The Price Mark," featuring Dorothy Dalton, the New Lyric here was forced to take the feature off by order of the police. Virginia Pearson in "Thou Shalt Not Steal" succeeded the Paramount feature. Manager Keough of the New Lyric has booked "The Garden of Allah" for showing the week of Nov. 11.

Interesting News Jottings.

St. Paul, Minn.—Film catching fire on the machine at the Gem theater here did considerable damage to the operating room at the theater last week, but coolheadedness on the part of James G. Gilosky and William Sobelman, managing the theater, prevented any disturbances among the audience.

St. Paul, Minn.—Manager Morton S. Nathan, of Starland, has received the co-operation of the St. Paul Dispatch and Pioneer Press and the Golden Rule department store in advertising "The Man Without a Country," which begins a week's run at his theater November 4.

Minneapolis, Minn.—Manager Dan Donnelan of the local Mutual branch exchange has announced that upon advices from John R. Freuler his exchange will not charge 15 cents per reel tax in the future.

Minneapolis, Minn.—Manager Billy B. Watson of the New Garden theater has changed his house policy with the arrival of new admission prices and in the future he will show the best first run features available. "The Fibbers," featuring Bryant Washburn and Virginia Valli, will begin a four-day run at the New Garden Nov. 4 and "On Trial," "Idle Wives," "Princess Virtue" are among future productions coming to the theater.

Business Notes from the Exchanges.

Minneapolis, Minn.—Manager Edward A. Westcott of the Fox exchange has returned from a two-day business visit to Chicago.

Manager J. Earle Kemp of the Westcott exchange has returned from New York, stating that he will announce the name of a big production he has secured territorial rights on, within the next few days. Mr. Kemp also renewed a contract with T. A. Burke for the latter's services for a long period. W. Gribble has been added to the Westcott exchange's "Intolerance" road force.

Earle D. Perkins has been appointed manager of the Supreme Feature exchange's Fargo, N. D., branch and Lee A. Horn has been made manager of the Des Moines branch. Manager Conhaim of the Minneapolis headquarters has announced that a Sioux Falls, S. D., branch exchange will be opened within a short time.

Victor C. Hodupp, New York representative for the Pathe, spent several days in Minneapolis last week talking over business conditions with Harry Buxbaum, new Pathe exchange manager, here.

Julius Bernheim, former manager of the Minneapolis Laemmle exchange, has gone to Los Angeles on a winter's pleasure trip.

Manager Michalove of the Triangle exchange has reported an even hundred contracts for Hart and Fairbanks re-issues during the last three weeks.

Manager Stombaugh of the Standard exchange has announced the acquisition of sixteen Hart features.

Louis J. Coen, manager of the Minneapolis Metro exchange, spent two days in Mliwaukee the past week on business. Harry Cohen, New York Metro representative, who has been in Minneapolis for the past eight weeks, has returned to New York headquarters.

Manager L. C. Larsen of the Minneapolis General exchange has announced that the General will soon release a serial entitled "A Daughter of the U. S. A."

Visitors in Minneapolis.

Minneapolis, Minn.—Among the visitors to Minneapolis' film row last week were Thomas Furniss, Rex and Lyric, Duluth, Minn.; Frank Phelps, Grand, Duluth, Minn.; T. J. Abeln, Holdingsford, Minn.; Mrs. Hoffman, Amboy, Minn.; McCarthy Bros., Fargo, Aberdeen and Watertown, S. D.; T. C. Torgeson, Swinging Door, Dawson, Minn.; A. M. Erickson, Palace, Hector, Minn.; N. E. Young, Up-To-Date, Ogilvie, Minn.; Mr. Gallant, Gilbert, Minn.; Messrs. Dryer and Nicholson, Garden, Rochester, Minn.; "Doc" Robinson, Comfrey, Minn.; Ralph Parker, Sunbeam, Duluth, Minn., and Stanley Smith of the Princess theater at Sioux Falls, S. D.

Kansas City Theaters Are Not Slacking

Exhibitors Are Doing Their Bit for the Great Cause Both by Buying and Selling Bonds and Lending Screens to Government.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Kansas City exhibitors have done more than their part in the recent drive on the sale of Liberty Bonds, in that in addition to heavy subscriptions on their own part, they effected the presentation of a perfect program of "four-minute" speeches. Once every night in every theater in the city, during the campaign, one of these speeches was given. A different man was on the platform of a theater every evening, the advantage of this being that some speakers were more capable of presenting the question than others. The Kansas City men got together and planned the programs and selected the speakers, who included judges, city officials, and business and professional men. These men were well known men, capable of reaching people unaffected by other means of solicitation. So it is readily seen that a good portion of Kansas City's oversubscribed purchase of bonds can be indirectly attributed to the zealous efforts of Kansas City moving picture theater owners.

A. A. Bourg Will Travel for Vitagraph.

Kansas City, Mo.—A. A. Bourg has been made traveling salesman for the Kansas City Greater Vitagraph Office to succeed C. F. Doles, who has resigned his position to go into the oil business. Mr. Bourg comes to Kansas City from New Orleans. He began his new work October 29.

T. W. Talbot Will Manage U. Exchange.

Kansas City, Mo.—H. W. Talbot has been made manager of the local office of the Universal Film and Supply Co. to succeed D. O. Reese, who recently resigned. Mr. Talbot held the position of assistant manager of the local office prior to his taking charge of the office. He took active charge of the company's office here October 24. He is an old Universal man, having been associated with that company for the last nine years. He has had considerable experience in exchange management as he was associated with Atlanta, St. Louis, Cairo, Illinois offices of the company. During this service he has familiarized himself with all the lines of work handled by the Kansas City office, and should undoubtedly prove an ideal man for the position, as he has the technical knowledge and the business personality necessary for such an office.

Standard Film Gets Out Newsy Weekly.

Kansas City, Mo.—The Standard Film Corporation is putting out another little magazine worthy of attention in that, unlike many other publications of its kind, it contains current news items of the work of the exhibitors in the territory. An example of this is a story of the recent convention of Kansas exhibitors at Manhattan, Kansas. It also contains cuts and stories of the different stars appearing in productions released by the Standard company, advertising hints, personal notes of the exhibitors, such as the building of new theaters and the like, and other things of interest to the exhibitor. The paper is edited by L. D. (Pep) Balsley, manager of the Kansas City office of the company. Mr. Balsley was formerly manager of the advertising department of the Paramount office here, and has had similar work with the International Harvester Co. here.

L. B. Douglas Promoted.

Kansas City, Mo.—L. B. Douglas, who has been advertising and publicity manager of the Universal Film and Supply Co. for the last few months, has been made assistant manager of the local office. He has been with the company for the last three years. He fills the position left vacant by the resignation of J. Erwin Dodson, who is now working with another local exchange for the present.

Wichita High School Puts in Picture Machine.

That moving pictures are becoming more essential to education each day is brought out by the installation of a projection machine in the Wichita, Kansas, high school. It is planned to use the machine for assembly programs, as well as to provide entertainment or public meetings and conventions that are quite frequently held in the high school building. The machine was installed by B. W. Truesdale, vice-principal of the school. He will also install a stereopticon in the near future.

K. C. Feature Film Has Two New Men.

Kansas City, Mo.—The Kansas City Feature Film Co. announces the signing of two new men. Harry H. Young, formerly head of the serial department of the Universal Co. at Kansas City, will assist G. E. Akers. L. W. O'Niel has been added to the poster department.

Louis Stahl Will Go to St. Louis.

Kansas City, Mo.—Louis Stahl, a booker at the Kansas City Feature Film Company here, has been transferred to the St. Louis office of the company, where he will work in a similar capacity.

Homer Gill Leaves Local Universal.

Kansas City, Mo.—Homer Gill, formerly head of the Supply Department of the Universal Film and Supply Co. here, has gone to Chicago, Illinois, where he will take a position with the Enterprise Optical Co.

Edgar Cook With Goldwyn Sales Force.

Kansas City, Mo.—Edgar Cook has been added to the sales force of the Kansas City Goldwyn office. His territory has not yet been assigned. He began his new work October 25.

Trade showings have been conducted on the feature picture, "The Freedom of the World," which is being distributed by Goldwyn, at the projection room of the local Goldwyn office. These showings have been held almost daily for the last week and all of them have been well attended.

Kansas Theater Changes.

Coffeyville, Kansas.—J. C. Kindley, of Kindley and Perry, owners of the Drexel thater here, has left Coffeyville for service in the Aviation Corps. The theater will be managed by Mr. Perry.

Liberal, Kan.—Guy Lemoneve has bought the Majestic theater here from O. E. Meisenheimer.

Caney, Kansas.—An addition is being built to the rear of the Hobson theater.

Hutchinson, Kan.—The Rex theater has been remodeled, and is now open to the public.

Horton, Kan.—Burbank and Norris, who have been conducting a picture show in the High Street theater, have closed it and will operate a large moving picture theater at Army City, near Camp Funston.

Topeka, Kan.—I. Feltenstein has leased the Iris theater and will open the house November 5. He is redecorating the house at present.

Lawrence, Kan.—An addition is being made to the Varsity theater which will increase the seating capacity about two hundred.

Wichita, Kan.—The Peerless theater company has increased the capital stock from $50,000 to $75,000.

Army City, Kan.—The Orpheum Amusement Co.; chartered with capital stock of $40,000. There are no names given.

Fort Scott, Kan.—The Vaudette theater has reopened with Clarence Blubaugh as manager.

Junction City, Kan.—W. E. Robinson will build a stucco and hollow tile theater, 46 x 140 to cost $15,000.

Army City, Kan.—M. W. Jenks of Sioux City will build a brick theater and store building here.

J. B. Lowe, Oklahoma and Arkansas salesman for the Kansas City Greater Vitagraph, has severed his connection with that office. His plans for the future are unknown. The territory is about to be filled.

Nashville Theaters Collect Tax Smoothly

Regular Scale of Prices Revised to Cover Tax—Exhibitors Have Been Careful to Make Patrons Understand Condition.

By J. L. Ray, The Banner, Nashville, Tenn.

NASHVILLE, TENN.—Preparations have been made in this city to meet the war tax burden which has been placed upon the theaters by the government. Ticket prices are in process of revision, both at moving picture and vaudeville houses, as well as at legitimate theaters. A regular scale is being adopted in theaters where the tickets vary in price according to the desirability of the seats. On the first of November, the date when the new prices went into effect, the public had become accustomed to the method employed, and very little difficulty is anticipated by the theater managers in future in taking care of the increase.

The local managers have fully impressed their patrons with the fact that they will not undertake to raise any prices under the pretense of a war tax measure other than the stipulated sum provided by law. It has also been forcibly stressed that free admissions, such as held by newspaper men, etc., must add the ten per cent. tax to their complimentary passes, based on the value of the seat they occupy. The only persons admitted to local theaters in the future will be the actual bona fide attaches of the theaters, and municipal officers when engaged in the discharge of their official duties.

In the regular scale of admission prices provided for the sake of convenience, an added provision implying a tax of one cent per capita for children under twelve years of age has been included, regardless of the former admission price.

Moving picture men, individually, state that they may have to increase their prices eventually to enable them to take care of the tax placed on each reel of film they show, this advance to be in the nature of a general admission increase, which will, in and of itself, take care of the small "fraction-of-a-nickel" tax to be assessed at once.

Theaters Help Liberty Loan.

Nashville, Tenn.—Newspapers and officials in charge of the Tennessee subscriptions gave due recognition to the splendid manner in which the moving picture men again showed their patriotism, helping in every possible way toward the success of the great Liberty Loan in this state. Patriotic slides were used in practically every theater of any size in the big cities, urging the public to subscribe to the bond issue.

Farrar Makes Splendid Week's Run.

Geraldine Farrar in "The Woman God Forgot," which ran for an entire week at the Elite theater, proved a splendid box office attraction. In spite of inclement weather conditions, a steady patronage held up during the entire week's run.

Trade Notes in Kentucky.

Louisville, Ky.—Robert H. Lucas, prominent local attorney, who for several years has been well known as an exhibitor, and former exchange man, is running for prosecuting attorney on the Republican ticket.

Lexington, Ky.—Charles H. Berryman, head of the Ben Ali, Strand and other theaters of Lexington, Ky., as manager of the Hagin estate, was recently elected a member of the executive committee of the Burley Tobacco Co., of Lexington, a large leaf tobacco and tobacco manufacturing concern.

Providence, Ky.—Dr. W. T. Hayes, of the Dreamland theater, has sold his private lighting plant to L. B. Vaughn and R. M. Baker, who are establishing a new theater at Dixon, Ky. The Dreamland is now using central station service, a new electric plant having been established in the city, and has no further need of the private plant.

Mayme Phillips Operator at the Dixie.

Murray, Ky.—The Dixie theater is one of the very few moving picture theaters in the state that can boast a woman projection machine operator. However, Miss Mayme Phillips has been operating the machine for several weeks, and has been very succssful. In emergencies she has shown herself cool and quick to rectify trouble, breaks in the film, etc., and has been steadier than most of the men and boys who formerly handled the booth. Boyd Wear is now manager of the theater, having succeeded Ernest Smith, who was drafted.

What Indianapolis Theaters Plan to Do

War Tax Makes Several of the Larger Houses Revise Prices—Some Will Pay the Tax and Keep Price Down—Not Expected to Affect Patronage.

From Indiana Trade News Service, 861 tate Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—There is litle or no objection from local exhibitors and theater men to the new wax tax, except that all realize that it is going to make considerable extra work for them in tabulating it. Then, too, it is quite likely that they will have to do a great deal of talking and advertising to explain to the public that they do not benefit a penny's worth from the additional charge. There will be any number of people who do not understand the tax, and who at once will draw the conclusion that the extra charge is going into the pockets of the exhibitors and theater managers instead of in the coffers of Uncle Sam to be used in the great work of capturing the villain in that real drama across the seas.

The tax matter was thoroughly discussed at a recent meeting of the Indianapolis Exhibitors' Association and the Indianapolis Theater Managers' Association, and the majority of the managers announced, among other things, the intention of calling in all season passes in order to avoid any confusion which might arise. At English's, the Murat, Keith's, the Park, and Majestic theaters the tax, as far as the managers know now, will be charged at the box office as a separate item in addition to the usual price of a seat.

Large Percentage of Houses Charge 10 Cents.

Inasmuch as approximately 95 per cent. of the motion picture houses here charge ten cents admission, the remaining 5 per cent. comprising the few five-cent houses and the downtown theaters, which charge fifteen and twenty-five cents, it is apparent that practically all of the exhibitors and their patrons will be affected by the tax. The general opinion seems to be that the amount of the tax will have to be paid by the patron in addition to the price of admission, necessitating the carrying of a few extra pennies when out for motion picture entertainment.

However, some of the downtown houses have revised their scale of prices and will pay the tax for their patrons. It is probable that some of the other theaters may later advance their admission prices and thus cover the tax and the increased cost of production at the same time.

S. Barret McCormick, manager of the Circle theater, announced a revision in the admission schedule beginning Sunday, October 28, and thus far has not heard any great complaints from it.

Recent Increase in Costs of Running.

"Throughout the past year the cost pertaining to the operation of the Circle theater have increased to staggering proportions," said Mr. McCormick in discussing the situation. "Film rentals have been increased, and every other element entering into the Circle's entertainment has been subjected to increases. Now with the war upon us numerous other burdens have been shifted to the shoulders of the theater, and conditions resolved themselves into the choice of two things. We either had to reduce the quality of the entertainment or rescale the house, adjusting the prices in such a manner as to make it possible to carry out the ambitious plans of presenting in Indianapolis an entertainment unequaled anywhere in America. Of the two, the Circle chose the latter course."

What Indianapolis Houses Will Do.

The Circle's new prices, including the Government war tax, are as follows:

Afternoons: Lower floor, loges and boxes, 15 cents; mezzanine floor and balcony, 10 cents.

Evenings: Lower floor, loges and boxes, 25 cents; mezzanine floor, 20 cents; balcony, 10 cents.

Heretofore the lower floor and balcony was 10 cents in the afternoons and the mezzanine floor 15 cents. In the evenings the lower floor was 15 cents, the mezzaine floor 25 cents, and the balcony 10 cents.

Edwin Booth, manager of the Alhambra theater, one of the Barton & Olson theaters, has arranged to pay the tax for the theater patrons by charging a flat fifteen cent rate for the lower floor for both afternoon and evening performances instead of charging fifteen cents in the evening and ten cents in the afternoon as had been the custom. In this way the tax can be more conveniently handled, Mr. Booth says.

Joseph Gavin, manager of the Isis theater, in North Illinois street, says he is going to try to get along for a while by trying to pay the tax with the same ten cent admission rate. H. A. Keene, manager of the Keystone theater, and practically all of the managers of the other ten cent houses are going to require the patrons to bring along an extra penny when they come to the theater. The Palms and Bijou, also operated by Mr. Keene, will not be affected by the tax, as only 5 cent admissions are charged.

It appears to be the consensus of opinion among the theater men that the tax will not have any noticeable effect on the patronage.

Small Town Theaters First to Feel Tax

Bad Roads, Scattered Patronage and the Penny Extra for Admission Discourages an Owensboro Theater—Winter a Hard Season at Best.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The new Federal war tax on admissions, and the increased cost of film rentals on account of this tax, is expected to put a number of smaller theaters throughout the state out of commission during the winter months, which are generally hard months for the small town theaters, with bad roads and scattered patronage to depend upon.

One of the first theaters to announce that it would quit was the Queen theater, of Owensboro, Ky., operated by A. C. Hedderick, who on October 26, announced that he would relinquish his lease on Monday.

George Bleich, manager of the Empress and Grand theaters, has announced some advances. At the Empress theater starting November 1, the price of admission was shoved up to ten cents for children and fifteen cents for adults, but for regular patrons has arranged to sell a coupon book, of nine admissions, for ninety-nine cents, and will charge patrons purchasing a book, five cents for their children. Twin tickets will also be sold to two persons for twenty-five cents. At the Grand theater the gallery god will pay twenty-eight cents instead of twenty-five, while the person occupying a $2 seat will pay a war tax of twenty cents.

The new tax will practically eliminate pass giving, and distribution of free paper at all theaters, it is said, and will entirely eliminate the nickel house and many of the ten cent theaters, which will either get more money or be forced to discontinue. The blow falls hardest on the small town theaters, which have been struggling for existence during the winter months of the past.

Small Town Will be Important.

Dawson Springs, Ky.—In order to popularize the serial, "The Fatal Ring," featuring Pearl White, the management of the Auditorium recently announced that a free show would be given on the opening night, the film to run twenty weeks. This system has proven a business getter in the small towns. However, Dawson Springs promises to shortly become one of the big resorts of the country, as a new hotel company has been capitalized at $6,000,000 to erect a massive all-year hotel at the famous springs, and has purchased all neighboring hotel property.

Theater at Camp Taylor Ready.

Louisville, Ky.—Work on the new outside theater, at Camp Taylor, is progressing rapidly, and the building will be ready to start operations shortly, featuring vaudeville, light drama and pictures. The performances will all be endorsed by the camp authorities before being opened to the troopers. Col. Crain, provost marshall of the camp, has sent men out to ascertain whether theaters, restaurants, stores, etc., discriminate in any way against the uniform, and reports of such cases are being investigated.

Theater Notes of Interest.

Burnside, Ky.—J. M. Lloyd and Co. have completed a large concrete building, the lower section of which will be used as a picture theatre, while a confectionery will be operated in a portion of the front, and a rooming house on the upper floor.

Maysville, Ky.—The Gem theater will be opened again as soon as a new mechanical instrument, purchased in Cincinnati, can be set up. The theater has been dark for some weeks

Georgetown, Ky.—Manager Barkley of the opera house, is reported to have announced that in the future he will run only three picture shows a week, but that prices will be fifteen cents instead of ten cents, the advance being made in order to take care of the increased cost of doing business under the war tax.

Irvine, Ky.—Clyde Gaines and W. A. Anderson have leased the new Gaines theater of which Mr. Anderson will be the active manager, he also being interested in the Lyric theater of Midway, Ky. Mr. Gains is a well known coal oil operator.

When writing to advertisers kindly mention The Moving Picture World.

Texas Theaters Tell of Higher Admissions

Association Publishes Schedule of New Rates to Cover the Tax—Will Apply to the Night Shows—Are Now in Effect.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Advanced prices for admission to Texas moving picture theaters started on November 1, with the going into effect of the war tax on amusement places. What theater patrons will think of it is a question which remains to be seen, but the belief is strong that with the campaign of education that has been carried out the public will take to the new order of things with as good grace as it has accustomed itself to paying some few cents more for its tobacco, its cosmetics, and its ribbons.

Seats in the theaters of the first class which heretofore have gone for a quarter of a dollar will have five cents added to them, and that addition is likely to obtain all the way down the line, with five cent admission becoming a thing of the past.

For the last several weeks daily newspapers throughout Texas have carried articles fathered by the Texas Amusement Managers' Association, in which it has been explained that the tax was coming; that the amusement man is taxed on other things in addition to his admission, and that the advanced prices must mean that share of the country's war burden which the public—the theater patron—must bear.

E. H. Hulsey, president of the Texas Association, and the guiding head of a chain of several theaters in the state, with the Old Mill at Dallas its headquarters, is inserting the entering wedge in the matter of advances. Two column advertisements appeared in Texas papers late in October giving the public notice that the advance was to come. It may be of interest to theater proprietors—readers of the Moving Picture World—to quote it in full. Here it is:

Announcement of Rise in Prices.

"Effective November 1, the Government has levied five separate and distinct new taxes upon the moving picture industry, as follows: New graduated tax according to seating capacity; war tax on the raw film; separate war tax on the positive or printed film; separate war tax on theater incomes; separate war tax on theater admissions.

"In order to meet these taxes, which have all been passed to the theaters, this management will be forced to slightly increase night prices for admission on some seats.

"The following prices will prevail; Five cents for children under twelve years in any seat except box seats; 10 cents for adults in rear balcony; 20 cents for adults in lower balcony; 30 cents for adults to lower floor; 35 cents for box or loge seats.

"These prices will apply to all night shows after 6 p. m. Weekday matinee prices will remain as heretofore.

"The difference between the old and the new prices is not profit for the theater. Every penny of it goes into Uncle Sam's war chest to support and encourage him in the greatest undertaking of his life. Uncle Sam has seen fit to raise money for the boys "over there" first through the agency of the Liberty Loan and now through a tax on luxuries. We have oversubscribed the two Liberty Loans. Let's do our patriotic duty on this third call. Let's adopt a slogan: 'A Million Dollars a Day from the Movies.' We can do it! Let's everybody pull for it."

Rural Exhibitors Not So Happy.

Dallas, Tex.—Business in the big towns during the last week has continued fairly good, but the fellows out in the rural districts are still a bit anxious over the continued fall drouth. Another week has gone by with a marked absence of precipitation, and as Texas is primarily an agricultural state, with many crops—particularly wheat—planted in the fall and depending upon winter moisture the situation as it exists is not promising. However, history has been that just as the complaints grow worst relief comes, and everything turns out all right, so optimism is paramount in the face of mighty dry conditions.

Texas Towns Are Voting Out Saloons.

Dallas, Tex.—Speaking of dryness, there's another character of dryness which seems to be sweeping over Texas that's of real benefit to the moving picture men. It has come to be a sort of habit for heretofore distinctly "wet" communities to vote "dry." In other words lots of Texas towns are voting out saloons. Dallas did it on September 10, and all local saloons closed on October 20. Waco and McLennan county followed suit on October 20, and saloons in that community will be closed within another thirty days. An election has been called for Travis county—Austin and the state capital—early in November, and Tom Green county—San Angelo—voted on October 29. Prohibition majorities are a new thing to Texas, but they are being accepted with excellent grace, and no one can deny the benefit after the temporary resulting depression has worn away.

In connection with the closing of the thirst-quenching places in Dallas, J. B. Dugger, manager V-L-S-E, sent out mourning cards. People allied with the trade wondered who had passed over when black-bordered envelopes showed up on their desks on the morning of October 21. Inside was a neat, blackbordered card, which read:

"Died, at Dallas, Tex., October 20, 1917, at 9:30 p. m., John Barleycorn. Mourners take notice: The only excuse left for coming to Dallas is to book 'The Fighting Trail.'" And he says he's booking it too.

Hal C. Norfleet Will Be the Miller.

Dallas, Tex.—Hal C. Norfleet, formerly manager Zoe theater, Houston, has been appointed manager of the Old Mill, Dallas, by E. H. Hulsey. The Chaplin, "Adventurer," and Bill Hart in "The Narrow Trail" played to big business during the last week in October.

Some New Women Exhibitors.

Dallas, Tex.—Texas women as managers of moving picture theaters are growing in number. The latest woman to join the Texas Amusement Managers' Association is Miss Gussie Oscar, of the Auditorium Annex, at Waco. Mrs. Vernon, manager of the Saenger Co., Texarkana, and Miss Edith Johnson, of the Key and Liberty, Houston, are also recent new members. Two leading picture houses in Gainesville, Tex., are also operated by women—the Lyric by Miss Cassidy, and the Majestic by Mrs. C. Braggins.

New 15-Cent Clause in Contracts.

Dallas, Tex.—Most of the Dallas branch exchanges have received wire instructions from headquarters to insert the following clause in all future contracts: "The exhibitor agrees that so long as the United States war revenue act of October 3, 1917, shall remain in effect the exhibitor shall pay to the distributor for all film received hereunder the sum of fifteen cents per reel per day, because of the war excise tax imposd upon motion picture film."

A. & H. Circuit Will Charge Tax to Patrons

I. C. Ackerman Calls Attention to a Danger—Theaters That Raise May Be Charged With Profiteering—Tax May Be Increased and New Rise Be Needed.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Ackerman & Harris, who conduct a chain of more than a dozen large vaudeville and moving picture houses in the Pacific Coast territory, have adopted the plan of maintaining present admission prices and charging the public only the exact amount of the new Federal tax. This plan will be followed regardless of what action theater owners take in the respective cities in which the Hippodrome circuit operates. In speaking of this matter, Irving C. Ackerman says:

"Those who advance their prices at the present time and absorb the tax may find themselves in a serious predicament later on, besides laying themselves open to the charge that they are profiting by the new tax law. An increase in the tax may be a development of the future and those who have advanced their prices will then have to make a still further advance or fall back to the system adopted by others of complying with the spirit and letter of the law." The offices of Ackerman & Harris will be moved shortly to a new building on O'Farrell street, near Mason, opposite the Alcazar theater.

Coin Machines Handle Pennies.

San Francisco, Cal.—The manufacturers of pay-as-you-enter devices for theaters are busy correcting the impression that recently went the round to the effect that the use of pennies in connection with the war tax would place the coin machines out of business. They state that these are made to handle coins of all sizes and that the Government has sanctioned their use. Mike Zar, formerly a well known theater and film exchange man, is now representing the American Coin Register Company in the territory tributary to San Francisco and is meeting with great success in placing the machines. He states that while one or two houses have returned to the ticket selling plan on account of the war tax, many others have installed them in order to cut down expenses to a minimum. The Edison theater on Powell street is the latest local house to adopt the coin machines and figures that a saving of about $1,000 a year will be effected.

Oakland Houses Raise Prices.

Oakland, Cal.—Representatives of the Kinema, Franklin, American and T. & D. theaters recently met and decided upon an advance in admission prices because of the war tax. The new prices are 20 cents for lower floor seats and 15 cents for balcony seats on evenings, and 15 cents for all seats at matinees. Children will be admitted at matinees for 10 cents. In speaking of the advance one of the exhibitors interested stated that prices in the downtown district had long been regarded as being too low and that the present was looked upon as being an advantageous time for making a change.

T. & D. Get Perfection Franchise.

San Francisco, Cal.—The Turner & Dahnken circuit has acquired the Perfection franchise for the Trivoli opera house of this city and will present the first offering on November 4. Other houses on this circuit which will show Perfection pictures are those conducted at Hanford, Richmond, Watsonville, San Jose and Berkeley.

New Business Agent for Union.

San Francisco, Cal.—Herman Lubfin, operator at the Orpheum theater, has been chosen business agent of the local Moving Picture Operators' Union, succeeding L. G. Dolliver, who has filled the position for several years, but who recently resigned to take up other work. A fare-

well party was tendered Mr. Dolliver before his departure for the East, the event being held at the Haight street headquarters, which were decorated like a '49 Camp.

Western Gets Hart Re-Issues.

San Francisco, Cal.—The Western Feature Film Company, 180 Golden Gate avenue, has secured rights to fifteen two-reel and three five-reel Hart re-issues and is meeting with great success in booking these. New prints and new titles have been made, together with new advertising matter. Arrangements have been made by this concern to have these productions handled in the southern part of the state by the Peerless Film Service.

Paramount Men Join Colors.

San Francisco, Cal.—Five members of the office staff of the local Paramount office have joined the colors and others are expecting to go. Edgar Lowman, head booker, and D. K. Reed, second booker, have enlisted in the aviation corps, and Donald Palmerton is now an officer in the marines. Donald B. Smith, a former booker, is now in training at American Lake, Wash., as is also A. H. McQuestin.

Harry Hunter Goes to Portland.

San Francisco, Cal.—Harry Hunter, for some time associated with the Independent Film exchange, has joined the Paramount staff and has been sent to Portland, Ore., his old home, to be traveling representative out of the office maintained there.

Two Houses Change Hands.

San Francisco, Cal.—The United Theater exchange recently consummated the sale of two moving picture houses. The Searchlight theater on Church street was sold to C. A. Rosco and the Rex theater at Santa Clara, Cal., was sold by Hoots & McDaniels through this office to John G. French.

Charles Chaplin Returns From Honolulu.

San Francisco, Cal.—Charles Chaplin, moving picture star, Miss Edna Purviance, his leading lady, a secretary and a staff of four others, arrived here from Honolulu on October 23 on the liner Matsonia. The trip was made for recreation.

Supply Business Improving.

San Francisco, Cal.—That exhibitors are preparing for one of the best seasons on record is the opinion of G. A. Metcalfe, who states his machine and supply business has become very heavy of late. An especially heavy increase has been noted in the demand for Speer carbons and he has recently received shipments of the new Alterno carbon, for use with alternating current. New projection room equipment was recently furnished to J. Ratto of Jackson, Cal., and the Jewel theater of San Francisco was furnished with lobby display fixtures.

Amusement Company Incorporates.

San Francisco, Cal.—The Jewel Amusement Company has been incorporated with a capital stock of $30,000 by H. D. Pressey, F. M. Gibbs, L. G. Graeter, J. W. Cochrane and Mary E. Pressey. This concern will conduct the new Jewel theater on Market street near Seventh.

California Notes of the Trade.

St. Helena, Cal.—L. H. Killingsworth plans to erect a new house to take the place of the one used at present.

Bay Point, Cal.—A new moving picture theater is being erected by a member of the staff of the C. A. Smith Lumber Co.

Fresno, Cal.—The handsome new Liberty theater will be opened about the middle of November.

Marysville, Cal.—K. A. Adelbury has disposed of the Liberty theater to W. H. Serviss.

Another 3,000-Seat House for Camp Dodge

Snyder Bros. Will Build House on Opposite Side of Camp from the Elbert and Getchell Theaters—Ready by December 1—Walter Davis Manager.

By Dorothy Ray, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—Another big cantonment theater is to be erected at the Camp Dodge, ten miles out of the city. The new house is to seat 3,000 and will be located in the small town of Herrold, at just the opposite end of the mammoth camp from the Elbert and Getchell theater, already under headway. The new theater is to be erected by the owners, the Snyder Bros. Construction Company, and a big dinner has been wagered that the company can have the house open and ready for business between the fifteenth of November and the first of December. With 45,000 soldiers in training at the camp and with conveyance to the city held at a high premium owing to the lack of proper conveyances for such a vast number of men, the two theaters stand a splendid show of making big money.

Walter Davis, manager of the Palace theater in this city, has handed in his resignation to J. Miloslowsky, owner of the Palace, and will accept a most flattering offer to take complete management of the Snyder Bros.' theater. Besides a splendid salary Mr. Davis has been offered a big share in the profits, equal to that of any of the stockholders and a trio of fine living rooms above the theater. Mr. Davis will continue to manager the Palace until the completion of the Camp house.

Iowa Exhibitors Present at Omaha Convention.

Des Moines, Ia.—The following exhibitors attended the recent convention in Omaha: Louise Rosenfield, of Creston; Edward Awe of Fort Dodge; Henry Lego, also of Fort Dodge; N. C. Rice, of Algona, Joseph Schenk, of Sioux City; N. Leginsky, of Council Bluffs; Keller Moreland, of Missouri Valley; Peregruine and Roland, of Corning; C. A. Pratt, of Washington; Doctor Pence, of Columbus Junction; T. J. Henryhan, of Nevada, and G. H. Peterson. L. A. Sheridan of the Pathe exchange of Des Moines was the first exchange manager to be called upon for a statement from a exchangeman's viewpoint.

Lyric Decides to Add the Tax to Ticket.

Columbus Junction, Ia.—J. W. Pence of the Lyric theater in Columbus Junction has already distributed a big circular over the little city stating in full the future policy of the house and admission taxes. He will raise no prices, simply letting the patrons pay the tax themselves and is encouraging them to aid the U. S. A. in the war and to see the pictures at the regular price.

Mrs. B. Cassell Visits Her Brother.

Des Moines.—Mrs. B. Cassel, the sister of Zach Harris, acting manager of the Bluebird office in this city, stopped in Des Moines for a few days' visit with her brother. Mrs. Cassell is on her way to the Coast to look after the producing of some of her scenarios. Mrs. Cassell is the author of over a hundred successful pictures, produced by the Universal, Geo Kleine and Vitagraph companies, and recently signed a contract with the Vitagraph company to write subtitles.

Business Notes of Iowa and Des Moines.

Des Moines, Ia.—F. S. Swartwood, Metro salesman out of the local office, was unexpectedly called back to his home in Pittsburg. The chances are that Mr. Swartwood will remain in Pittsburg from now on.

F. Porter of the opera house in Monroe was a Des Moines visitor. C. Trannacapoulos, manager of the Garden theater in Atlantic, was a caller at the Metro exchange. M. Levine of the Star theater in Washington and W. S. Hall of the Past Time theater in Scranton were callers at the Pathe exchange recently.

Mrs. John Waller, formerly the owner of the Lyric theater in Osceola, was in Des Moines the latter part of this week looking for a favorable location in this city.

D. Lesserman, general manager of the Laemmle Film exchanges, was in town over Saturday and Sunday, the 27th and 28th of October, visiting with Dan B. Lederman, manager of the local Laemmle office.

Des Moines, Ia.—Sisk and James, otherwise known as "The Boys," are in town this week, introducing their own popular war song to the soldiers at Camp Dodge. The Boys have been all over the United States personally, introducing their song. Sisk and James are the proprietors of the American theater in Cherokee. While they were in the city yesterday they visited the Metro exchange and arranged for Metro service at the American.

C. C. Cartwright, of the Picture theater in Pilot Mound, was in town this week.

F. S. Spartwood, Metro representative in the western part of Iowa and in Nebraska, suffered a severe attack of ptomaine poisoning while out on his last trip and was compelled to return to Des Moines for treatment. He was laid up for several days but was able to start out again Monday, the 15th.

Manager Skirboll, of the Metro, in this city, took a three days' flying trip through Creston, Sioux City, Omaha and Council Bluffs over Sunday the 7th.

Mr. Baker, of Baker and Dodge, managers of the Grand opera house in Keokuk, was in town this week.

D. B. Lederman went to Chicago to hold a consultation with Carl Laemmle, while the latter was making a business call there last week.

J. M. Loos, of the Lyric, in Dallas Center, was in the office of the Dodge Film Company last week.

Mrs. M. E. Ferguson of the Palace in Adel, managers Fife and Yorkers of the Idle Hour in Tama, were Mutual callers last week.

Theater Changes Over the State.

Oelwein, Ia.—T. W. Bryant has purchased the Gem theater in Oelwein from E. N. Nye.

Pilot Mound, Ia.—Doctor R. S. Shane has assumed the management of the Odd Fellows opera house in Pilot Mound, Iowa, and will conduct a motion picture house in the hall during the winter.

Prairie City, Ia.—R. K. Walker has taken over the management of the opera house in Prairie City from D. Mahaffey. Mr. Walker was formerly operator of the picture machines at the Palace theater in Des Moines.

W. F. Lindsey Gets Back His Secretary.

Leon, Ia.—W. F. Lindsey, manager of the Idle Hour theater in Leon, and the editor of the Decatur County Journal, is rejoicing in the return of Miss Kent, his former private secretary. Miss Kent had had charge of Mr. Lindsey's office for several years, when she left a little over a year ago to take a position in Hartford, Wis. She has come back to Leon now and Lindsey feels that his business will again return to its well-oiled running order.

Calendar of Daily Program Releases

Releases for Weeks Ending November 17 and November 24

(For Extended Table of Current Releases See Pages 1080, 1082, 1084, 1086.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 12, 1917.

BUTTERFLY—The Cricket (Five Parts—Drama)...
NESTOR—The Shame of the Bullcon (Comedy).....

WEDNESDAY, NOVEMBER 14, 1917.

L-KO—Hula Hula Hughie (Two Parts—Comedy)...
UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical) .....

FRIDAY, NOVEMBER 16, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational) .....
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical) .....

SATURDAY, NOVEMBER 17, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Dr.).
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two Parts—Drama) .....
SPECIAL—Finley Nature Studies No. 2. "Taming Wild Birds" (One Reel Educational).

MONDAY, NOVEMBER 19, 1917.

BUTTERFLY—The Man From Montana (Five Parts—Drama) .....
NESTOR—Strike One (Comedy).....

WEDNESDAY, NOVEMBER 21, 1917.

L-KO—The Joy Riders (Two Parts—Comedy).....
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical) .....

FRIDAY, NOVEMBER 23, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational) .....
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical) .....

SATURDAY, NOVEMBER 24, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 6—"Fighting Blood"—Two Parts—Drama).....
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama)
UNIVERSAL SPECIAL—Finley Nature Studies No. 3, "The Bears of the Yellowstone" (Half Reel—Educational) .....

Mutual Film Corporation

MONDAY, NOVEMBER 12, 1917.

02775 MUTUAL STAR PRODUCTION—Betty and the Buc-
02776 caneers (American—Five Parts—Drama)..05881-82-83-84-85

02777 MUTUAL SPECIAL—The Planter (Seven Parts—Drama) 05886-87-88-89-90

02778 MUTUAL—Mutual Weekly No. 150 (Topical)..... 05891

02779 **TUESDAY, NOVEMBER 13, 1917.**

02780 STRAND—That Dog-Gone Dog (Comedy)..... 05892

THURSDAY, NOVEMBER 15, 1917.

02781 CUB—Jerry's Running Fight (Comedy)..... 05893

02782 SIGNAL—The Lost Express (Episode No. 9, "The Looters"—Two Parts—Drama)..... 05894-95

02784 **MONDAY, NOVEMBER 19, 1917.**

02785 MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama).....05896-97-98-99-5900

02786 MUTUAL STAR PRODUCTION—Please Help Emily
02787 (Frohman) (Five Parts—Drama).....05901-02-03-04-05

MUTUAL WEEKLY—Issue No. 151 (Topical)..... 05906

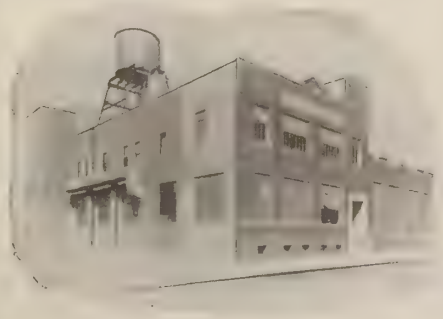
02788 **TUESDAY, NOVEMBER 20, 1917.**

02789 STRAND—A Maid to Order (Comedy)..... 05907

THURSDAY, NOVEMBER 22, 1914.

02790 CUB—Jerry's Victory (Comedy)..... 05908

02791 SIGNAL—The Lost Express (Episode No. 9—"The Secret of the Mine") (Two Parts—Drama)..... 05909-10



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landlord's wife get into a mixed up running fight, which ends by Jerry and Pete being led off under arrest, and the girl receiving a proper spanking by her father's slipper.

MUTUAL WEEKLY.

ISSUE NO. 149 (Nov. 4).

Chicago, Ill.—Mrs. Belle Ocker crochets American flag for General Pershing's headquarters in France.

Ft. Sheridan, Ill.—300 fistic bouts at once. Reserve officers in training here are instructed in the manly art by Martin Delaney.

Redondo Beach, Cal.—This city puts "booze" to its most beneficial use—that of laying dust.

New York City.—New styles in Milady's shoes. Courtesy of I. Miller, New York and Chicago. Subtitles: Riding outfit. Russia calf boot and puttees. Evening boot—black satin with silver trimming. For the boudoir—the "Mollie King" Grecian sandal. The "Mollie King" boot. Pearl grey buckskin with patent leather trimmings. These shoes for Private Stuckey, U. S. A., cost Uncle Sam $18 per pair. Size 16½ F.

New York City.—Women marchers appeal for vote. 20,000 in monster parade are cheered by Fifth avenue throngs.

Calexico, Cal.—To make uniforms for our Allies. Great cotton crop is ready for the mills. Subtitles: A new overhead conveyor handles the heavy bales with little effort.

Neptune Beach, Cal.—A new swimming champion. Miss Catherine Flaherty wins 3½ mile event in one hour and 43 minutes.

New York City.—The Second Liberty Loan campaign ends in whirlwind of success. The German U-Boat in Central Park is rechristened the "U-Buy-a-Bond." Subtitles: A British tank, fresh from the muddy plains of Flanders, helps the final push "Over the Top." In Philadelphia the Old Liberty Bell, Independence Hall and Uncle Sam were doing their bit. In Washington a huge bonfire at foot of the monument kindles Liberty Lights all over the Union.

Somewhere in France.—Training the American Army at the front. Artillery officers leave for a flight over the lines to determine the range for heavy guns which are now pounding away at the German positions.

St. Dizier, France.—German prisoners are well treated and contented. How their services are utilized in needed work. Subtitles: Some work in the woods and others dig stones for road building. After work they return to camp. Building new barracks. They get regular medical inspection and sanitary rules are strict. Dinner time.

MUTUAL STAR PRODUCTION.

BETTY AND THE BUCCANEERS (Five Parts—Nov. 12).—The cast: Betty (Juliette Day); the professor (Charles Marriott); Winthrop (Joe King); Captain Tobias Crook (Tote Du Crow); "Gentleman Jack" (Gordon Russell); the mulatto (William Kyle); Peg-Leg (Harold Wilson). Director R. S. Sturgeon. Author, J. E. Hungerford.

Betty lives on fiction; she dreams of pirates, princesses in chains and king's ransoms. Her father has mused all his life of ancient coins and curios. Winthrop is an officer of the secret service. Captain Crook lives up to his name, while his crew are like the sixteen men of the classic "dead man's chest."

We discover the professor "falling" for the captain's scheme of resurrecting buried treasure. They outfit a bark and set sail.

Betty wanted to go, but the captain put the kibosh on that. He left her his parrot to chat with. Winthrop learns about the treasure junket and decides all is not right. So he commandeers a gunboat and goes after the party.

Arrived on the coast of Hullabaloo, the pirates kill the professor. They tell him a flying rhinoceros slapped him with its tail and that he's got to die.

With the sea chest the freebooters take possession of Betty's house. Then comes the night of the double killing in the drunken brawl. Winthrop has a chart to the isle and rescues the professor, who did not die after all.

Their arrival is in the nick o' time. "Gentleman Jack," the captain and the mulatto meeting death in the battle of bottles and Peg-Leg rendered helpless through the loss of his artificial member, turns his attentions Betty-ward and to all appearances a tragedy is to ensue. Then comes the rescue and the eradication of the remaining desperadoes.

PLEASE HELP EMILY (Empire All Star Corp.—Five Parts—Nov. 19).—The cast: Emily Delmar (Ann Murdock); Professor Delmar, Emily's Father Herbert Druce); Hon. Samuel Lethbridge, Emily's Guardian (Hal Brown); Mrs. Lethbridge, his wife (Amy Veness); Julia Marchmont, Emily's cousin (Grace Carlisle); Mrs. Moxon, aunt to Emily and Julia (Katherine Stewart); Richard Trotter (Rex McDougall); Herbert Threadgold, his friend (Ferdinand Gottschalk); Francis, Trotter's servant (John Harwood); Rene Dufour (Jules Raucourt); The Lady of the Big Hat (Harriet Thompson).

Emily's pranks get her into all sorts of embarrassing situations—and other people with her. Professor Delmar, Emily's father, has to visit Egypt in the interests of his profession. Knowing Emily's wildness, he decided to place her in the care of Judge and Mrs. Lethbridge, old friends of his. Things begin to happen. Emily is pursued by two men in particular, and many in general.

Trotter, one of the ardent pursuers, has proved himself to be a good friend of Emily's on many occasions, such as rescuing her from policemen who have arrested her for speeding. Emily instinctively turns to him for protection. Herbert Threadgold is the other ardent pursuer, a little pest, proposing to her on every possible and impossible occasion.

There is a club dance at which Threadgold is to receive his final answer. Trotter, preferring a game of cards to seeing Emily surrounded by a crowd of men, as she always is, makes arrangements to have an all-night session at the club.

Emily meets an old friend at the dance who says she needs some excitement and proposes going to a cabaret. Emily jumps at the chance and slips off. Judge Lethbridge misses his charge and soon the whole place is in an uproar over her absence. Threadgold sets the police on her trail, declaring she has been abducted. Emily, realizing she will get into a row, decides to go to Trotter's apartment, relying on him to get her out of her plight. Trotter is not home, so Emily, tired out, goes to bed in his room.

Meanwhile the Judge continues to rave, while Mrs. Lethbridge, trying to make things easier for Emily, says she has gone to visit Aunt Geraldine, who has the mumps. Trotter arrives home, learns what has happened from Emily and starts out to square matters. They all go over to Aunt Geraldine, who is indignant over her supposed sickness.

Emily and Trotter decide to go to the Nassau Hotel at Long Beach for dinner and Emily tries to persuade Trotter to stay until the next day, but he refuses. Then Emily bribes a waiter to steal her dog. She simply must have a swim and will refuse to leave until Fido is found.

Then Aunt Geraldine and the rest of the party arrive on the scene only to be arrested for Emily's abduction, a result of little Threadgold's activities. To add insult to injury, Aunt Geraldine is put in the fumigating ward because of the mumps. After many experiences they are finally released and everything is cleared, the story ending with Emily rewarding Trotter with her heart and hand.

Universal Film Mfg. Co.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 96 (Oct. 31).

Training Pilots to Give U-Boats the Slip.—Uncle Sam becomes school teacher for deep-sea navigators to keep up with his growing merchant marine.—San Pedro, Cal. Subtitles: Learning to use the sextant, which gives the position of a ship at sea. Shooting the sun. Learning to zig-zag by compass.

Modern Betsy Ross.—Mrs. Belle Ocker crochets humanity's emblem to be presented to President Wilson in honor of her father and husband, who lost their lives in the Civil War. —Chicago, Ill. Subtitle. It took three years and twenty-six skeins of yarn to complete the flag.

Puncture-Proof Boat Defies Gravity.—Eighteen-foot motor runabout built by a lumberjack, of sand, wire and cement, is tried out by Naval Reserves and proves a success.—Chicago, Ill. Subtitle: The concrete hull is an inch thick and weighs 2,200 pounds.

Pershing's First Command.—The 6th U. S. Cavalry, in which General Pershing held his first commission as an officer, in 1886, starts on 500-mile hike as first step on the road to Berlin.—Big Bend District on Rio Grande Border, Texas. Subtitles: Colonel Gray, commanding. Seasoned sons ably prepared to uphold tradition of the Stars and Stripes.

American Navy Soon to Lead the World.—Mid-western Jackies at the greatest of all training stations get stirring assurance from navy's chief.—Great Lakes, Ill. Subtitles: Twelve thousand lads, fit and ready, greet the big boss. "Our one grim, fixed purpose is to win the war, if it takes our last dollar and our last man." The practice fleet passes in review.

Twelve thousand Women Plead for Vote in Stirring Pageant.—On eve of election, miles of earnest campaigners parade Fifth avenue, while throngs applaud.—N. Y. City. Subtitles: The flag-bearer—Mrs. Charles L. Tiffany. Pioneer champions of Suffrage, Dr. Anna Howard Shaw and Mrs. Carrie Chapman Catt. A striking figure of the parade—Mrs. Herbert Carpenter. Thousands of names on petitions borne by marchers. "I urge the people of New York to vote for Woman Suffrage."—President Wilson.

Training Uncle Sam's War Birds.—Graduates of Curtiss High School for Fliers learn all the tricks of the trade.—Somewhere-in-America. Subtitles: Carl Batta (left) and Ed. Stinson, who train air fighters. Stinson has 58 consecutive loop-the-loops to his credit. "Cranking up." Batta makes a graceful getaway. Grazing the ground with a triple loop-the-loop, starting only 400 feet up. The usual limit is 3,000 feet. And then a low tail-spin. Universal's cameraman, Conway, at great risk, secures marvelous aerial views. "Come take a ride in our airship." As they spin along, the city looks like grandmother's quilt. Stinson takes a little airing. With men like these, America need fear no German terror of the air. Catching a "loop" from the air bleachers. Vertical bank; risky for the best of them. Waltzing along the milky way. Up in the air and upside down. The tail slide. The corkscrew dive—straight down. The side flop; then straight up. Glen Curtiss himself.

Cartoons by Hy Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 25 (Nov. 3).

Loan Drive Army Parades to Quicken Golden Stream of American War Dollars.—Stirring patriotic demonstration brings to a dramatic climax the great second bond flotation.—New York City. Subtitles: Giant Caproni over the Metropolitan Tower. British tank from the front manned by veteran Tommies. Rear Admiral N. R. Usher (left) and Rear Admiral Albert Gleaves. Liberty Bond Special. "This is a war in which we must do impossible things every day," Secretary Daniels. Mrs. Guy Emerson rechristening the U-boat the U-Buy-A-Bond in Central Park. J. Pierpont Morgan (center) an active loan booster.

Fighting the High Cost of Gasoline.—Enterprising Bus C. installs new device, which solves the problem by using coal gas as fuel.—London, England. Subtitles: In the United Kingdom gasoline is $1 per gallon—the equivalent in coal gas is 14 cents. Filling up at the roadside gas main. The gas container holds 700 cubic feet, enough for a 35-mile run.

Victory on Famous Gridiron Marks Opening of Fall Drive.—Harvard Varsity defeats 1st Maine heavy artillery 13 to 0 in first big game of season.—Cambridge, Mass. Subtitle: The Harvard tank in action.

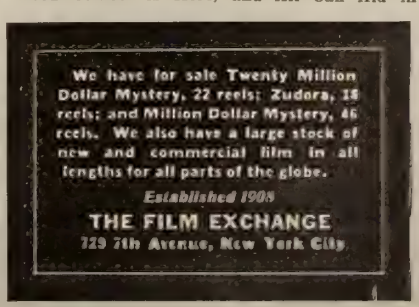
West Coast Honors Gerard, Who Told the Kaiser Where He "Got Off" With Us.—In California cities he is honored by Chambers of Commerce and other important groups.—Los Angeles, Cal. Subtitles: William G. McAdoo and James W. Gerard. At Universal City, with motion picture folks, he studies the industry.

Famous Naval Band Under Sousa's Command Thrills Pittsburghers.—Boys from Gt. Lakes Training Station reviewed by thousands in great manufacturing center.—Pittsburgh, Pa. Subtitle: Mayor Armstrong greets John Philip Sousa, and gives him and his boys the city's freedom.

Low Water Pressure Causes Great Loss in Spectacular Fire.—Following an explosion which shook houses for blocks around fire completely destroys vast quantities of lumber for freight car construction.—St. Louis, Mo. Subtitle: Two million feet of yellow pine and hardwood furnish food for flames.

United States Honored by France.—Old Glory hoisted over the historic Hotel de Ville in token of international friendship.—Paris, France. Subtitles: U. S. Ambassador William G. Sharp and American military commanders take part in imposing ceremonies. Prince of Connaught, nephew of King George, at the Palace of the Invalides decorates French fighters. He presents the Cross of St. Michael and St. George to Gen. Dubail, Governor of Paris.

Food Control is Here, and All Can Aid in


We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
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Miscellaneous Subjects

GREATER VITAGRAPH.

THE FETTERED WOMAN (Five Parts—Nov. 5).—The cast: Angelina Allende (Alice Joyce); James Deane (Webster Campbell); Jack Wolver (Donald McBride); Tobe (Lionel Grey); Adolph Bink (Templar Saxe). Directed by Tom Terriss.

Anne's Bridge, a one-time prosperous village and its unused chemical factories, represent the former fortune of Angelina Allende's father. He and his daughter still live in the old estate which comprises 3,000 acres of land, on which he is trying to borrow money, as he has only $600 left in the bank and his daughter is in college. An unscrupulous real estate broker refuses the loan, but suggests that if he could have Angelina the loan might be forthcoming. Ordered from the house, the agent points to a rifle and suggests that the old man would be doing the community and his child a favor if he used the weapon on himself. An hour later Anne's Bridge is shocked by the suicide of Allende.

The real estate broker seeks to force his attention on Angelina, on her return from college, but she loathes him. He induces her to go to New York on a pretense that a syndicate is prepared to buy her acres. His plan is to get her to sign away all title and thus get her in his power. With another man, and a woman posing as his wife, they take Angelina to a cafe where he attacks her in a private dining room. The other man interferes and is shot. By perjured testimony they escape and Angelina is sent to a Samaritan home for three years.

Returning to Anne's Bridge she is shunned as a jail bird by the older people and feared by the children, whom she loves. She advertises for summer boarders, but gets only one, a young New Yorker attracted by the trout streams on the Allende estate. He falls in love with Angelina and asks her to marry him, but she refuses on account of her prison record, which she keeps a secret. She loves him, nevertheless. He returns to New York and learns the truth. Then he returns to Anne's Bridge and finds he has removed the only barrier to their happiness.

THE FIGHTING TRAIL (Episode No. 11—"Parched Trails"—Two Parts—Nov. 19).—The cast: John Gwyn (William Duncan); Nan Gwyn (Carol Holloway); Casey (Fred Burns); Hogan (Al Jennings); Von Bleck (Walter Rodgers); Cut Deep Rawls (George Holt); Shoestring Drant (Joe Ryan).

"Square Deal" Hogan is elected sheriff and at the same time the recorder of deeds, conscience-stricken, gives Nan and Gwyn back the deeds after recording them in their names. Gwyn and the new sheriff organize a posse and, in a long range battle, advance on the mine. The outlaws lure Gwyn's men across a valley which had been mined with dynamite and as the men approach the mined area, the dynamite is exploded, apparently killing the entire invading force.

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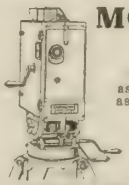

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PARAMOUNT.

THE CLEVER MRS. CARFAX (Five Parts).—The cast: Temple Trask and Mrs. Carfax (Julian Eltinge); Helen Scott (Daisy Robinson); Adrian Graw (Noah Beery); Rena Varsy (Rosita Marstini); Mrs. Keyes (Jennie Lee); Billy Wise (Fred Church); Mrs. Bruce (Mrs. Wise); Trask's valet (Fred Do Shon). Director, Donald Crisp.

Temple Trask, a college man, is on his way home when he meets Helen Scott. He only sees the girl's face over a magazine but falls in love with her. The girl cannot help noticing his attention. She is absorbed in worrying about her grandmother, a miserly old woman, who is sick and in the clutches of two crooks, Adrian, her so-called secretary, and Rena, the housekeeper. They are planning to rob the old lady, and Helen arrives just in time.

Rena is in love with Adrian and jealous because he seems fond of Helen. She urges that they rob the house and leave at once. As they are opening the safe, the old lady, comes down stairs. There is a struggle. The old woman is thrown against the edge of the safe and the shock of the blow nearly kills her. Adrian and Rena fly with the money.

Helen is awakened by the noise and comes downstairs. The police are notified and, owing to the fact that Helen had quarreled with her grandmother, she is under suspicion of having committed the theft. She seems unable to clear herself and matters commence to look black for her.

Temple Trask has never seen Helen since their chance meeting on the train, but has continued a search for her. He is amazed to see her picture in the paper as the girl accused of the crime. He is furious and swears the girl is innocent and that he will prove it. He goes to her grandmother's and learns of her old time quarrel with her grandmother.

Failing to secure any help in this direction, he meets with failure after failure to establish her innocence and is about to give up the case when he happens to see a photograph of himself dressed as a girl for some of the college theatricals. This gives him the idea of following the crooks, dressed as a woman. He learns they are taking passage to South America. He is amazed to find that Helen is also on their track. Temple greatly amuses himself at Adrian's expense and as "Mrs. Carfax" plays cards with the crooks, gaining their confidence.

At the South American destination, Adrian and Rena and "Mrs. Carfax," now pals, plan all sorts of ways for fleecing their fellow-guests at the hotel until Temple decides he has enough evidence. He plans an interview wherein he will wheedle Adrian into a full confession of the robbery of Helen's grandmother. He arranges with the American consul to be concealed behind a screen. Adrian's confession is recorded by the consul's stenographer. In another moment the handcuffs are on Adrian's wrists and Temple, wig snatched off, is running down the stairs three steps at a time to find Helen.

METRO PICTURES CORP.

MORE TRUTH THAN POETRY (Five Parts—Oct. 22).—The cast: Elaine Esmond and Vera Maitland (Mme. Petrova); Blake Wendell and Ashton Blair (Mahlon Hamilton); Daniel Maitland (Charles Martin); Florence Grant (Violet Reed); Robert Grant (Harry Burkhart); Grace Danby (Mary Sands); Allen Danby (William B. Davidson); Louis Barrentos (Anthony Merlo). Story by Madame Petrova. Directed by Burton L. King.

Elaine Esmond is dictating a story to her stenographer. Vera Maitland, the only child of Daniel Maitland, the "Steel King," gives a dinner. Ashton Blair, a guest, is attentive to the hostess. Barrentos is attentive to Grace Danby, arousing the jealousy of her husband, Allen. Blair asks Vera to be his wife and she consents. She informs her father, and he is displeased as he knows Blair to be an idler. He gives her a check for ten thousand dollars, saying it will support them both for several years.

Several months later Blair and Vera are living in an apartment. Vera breaks her pen and borrows Blair's. She notices he uses green ink. At the office, Blair reads law, but no clients come his way. Danby has become suspicious of his wife and Barrentos. He tells her he is going away. That night, as Vera is about

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to retire, Grace comes to her, saying that her husband returned unexpectedly, and finding Barrentos, has shot him. Vera promises that Blair will defend him.

She aids Blair in planning his line of defense. He secures an acquittal. Now Blair has many clients, and his head is turned. At a dinner Florence Grant is effusive in her congratulations and Blair is attracted to her. The gossip about her husband's attention to Florence Grant reaches Vera. She goes to a seaside resort, leaving Blair a note saying that she still loves him. She sees Florence and looking over the register she recognizes her husband's handwriting of an assumed name, in green ink.

The rooms of Vera, Blair and Florence are adjoining, and Vera hears her husband make plans for the evening. When they go out, Vera secures a pass key and enter Blair's room. She unlocks the adjoining door and goes back to her room. When Florence enters Blair's room, she takes a revolver and opens the door. Vera tells Florence to go at once. In the quarrel Blair tells her that he is tired of her. She kills him.

Vera is placed under arrest and several months later is brought to trial. Vera has been in a trance since the shooting Her lawyer points out the fact that she could not have been in her right mind since in her last letter she told him that she loved him. He begs for mercy for her. Vera rises and says, "I do not ask for mercy, I ask for justice—I killed my husband because he betrayed my trust. I worked and slaved for him—then success came—he needed me no longer. He boasted he was tired of me Is there one law for the woman and another for the man?"

Elaine Esmond, the novelist, is standing with arms outstretched. Suddenly there is a knock and Blake Wendell enters, surprised to find her still working on the novel. She dismisses the stenographer and says to Blake, "I wish all love stories could end as ours will." Blake ask her to explain and she answers, "They lived happily forever after."

MAYFAIR FILM CORP.

PERSUASIVE PEGGY (Six Parts—Nov.).—Peggy accepts an engagement ring from young farmer Ed, after a well simulated display of coyness and reluctance, and in due time the wedding is celebrated. Of course, she has chosen Niagara Falls as the scene of the honeymoon. After the ceremony Ed announces that the next morning is to find them at the State Fair, a bucolic festival which the young bride is in no mood to attend. Peggy rebels and steals away to Niagara Falls alone, leaving her bewildered young husband to follow. Thus early in her married life Peggy has resolved to construct the edifice of her happiness and home on the principles of mutual forbearance.

After the honeymoon Ed takes his young wife to the home, which had been his mother's. But the dullness and dowdiness of her out-of-date surroundings depress Peggy and she resolves, in her husband's absence, to furnish the house more in consonance with the modern ideas of taste and refinement. Ed rebels at this extravagance, but Peggy maintains her point and the young husband submits. The farm hands, who, before Ed's marriage, were treated as members of the family, now complicate matters by demanding the restoration of their former privileges, and, as the crops are in danger if the hands strike, Peggy persuades her husband to receive his employes at the dinner table.

Time and again Peggy wins out in humanizing her somewhat selfish and stubborn young husband by her adroit arts of persuasion. She designs to surprise him with a birthday gift in the form of her portrait, but her absence at the artist's studio to whom she is giving many sittings gives rise to jealousy on Ed's part, and there is a quarrel and a separation. But the misunderstanding is cleared up and when Ed receives the portrait and realizes that his wife's mysterious absences have been caused by a desire to please and surprise him he relents and begs her forgiveness. And the imminent appearance of a little stranger in the home of persuasive Peggy strengthens the prospects of future happiness for the young couple.

FRANCE FILMS, INC.

THE NATURAL LAW (Seven Parts).—The cast: Ruth Stanley (Marguerite Courtot); Dr. Webster (Howard Hall); Jack Bowling (George Larkin); Judge White (Jack Ellis); Hon. Geo. Stanley (Chas. H. France); Mrs. Stanley (Lila Blow); Fred Dolan (Gordon Gray); Stella Forbush (Leah Peck). Directed by Charles R. France.

When God created the world He made a law, and wrote it upon the heart of every man and woman—the law of sex attraction. When a girl goes out into the world to make her fight for success alone, she must face serious decisions and cannot escape the crisis that is bound to occur when the urging of love and adventurous youth takes hold of her soul.

Such a crisis is faced by Ruth Stanley, successful artist, loved by two men. One typifies youth and the other maturity. One is a famous athlete, who wins the international marathon for America; the other is a physician, a man of deep thought and high ideals.

The man of brains knows the world well enough to fear for the girl when he sees her gripped by an infatuation for the handsome youth. He points out the danger of allowing any man to "dominate her soul." He reasons with her from his fund of knowledge. But Youth does not reason; he holds out his arms and says: "I love you and we are young."

So she answers the call and encounters more misfortune than even the doctor predicted. The soul of the girl is wrung with the anguish of impending disgrace, and all because, ignorant of the world of men and its ways, she answered the natural law. And the boy is tortured, too, but his suffering makes him a man, and before the end youth wins happiness.

WORLD PICTURES.

THE ADVENTURES OF CAROL (Five Parts).—The cast: Carol Montgomery (Madge Evans); Col. Montgomery (George MacQuarrie); Mrs. Montgomery (Rosina Henley); James (Carl Axzell); Beppo (Nicholas Long); Mme. Fairfax [illegible] (Jessie Arnmier); Mammy Lou (Frances Miller). Story by Julia Burnham. Directed by Harley Knowles.

On the eve of sailing, Commander Montgomery, of the Cruiser Pawnee, awaits the arrival o[illegible]rder [illegible] letter which reads as follows: "You will understand the spy menace should not be underestimated; we suggest that you caution all members of your household against answering any and all questions regarding yourself."

Carol, the commander's little daughter, calls the servants and the commander impresses upon them the necessity for being silent. After the departure of the servants Carol asks her father what spies are. Commander Montgomery places his papers in a wall safe. Carol, remembering that she has forgotten to say good-night to her daddy, goes downstairs and finds James in the act of rifling the safe. James is captured and proves to be a spy. This makes a deep impression on Carol and she is again warned not even to tell her name or where she lives to strangers. A few days later Mrs. Montgomery goes to call on her husband's mother. Later Carol, becoming lonely, decides to follow her mother. She falls asleep on a subway train, the guard asks her name. She says she can't tell him but that she thinks she knows her way. However, she is lost and later wanders into a tenement. She is found on the steps by Beppo, an Italian organ grinder. He takes her upstairs and shows her his trained monkey, Garibaldi. A few days later Beppo orders her to dance so that he may judge whether she can make money for him. Then they wander south.

A week later, Beppo leaves Carol in charge of Garibaldi, while he goes to drink some wine. The monkey runs away and Carol after it. She finally captures Garibaldi and they find refuge in a barn.

Carol is found by Uncle Zeb, a colored man, and his wife Mammy Lou. They take Carol and the monkey into the house which is the home of Mr. and Mrs. Fairfax. Mrs. Fairfax has not spoken for ten years. She communicates her messages by writing on a slate. Carol is told by Mammy Lou the reason why Mrs. Fairfax never speaks. Ten years before her daughter ran away with a man Col. Fairfax had no use for. He disowned his daughter and Mrs. Fairfax declared she would never speak again until he relented. Commander Montgomery returns and his wife learns that he has received none of the letters regarding Carol's disappearance.

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One evening, while Col. and Mrs. Fairfax and Carol are sitting together Mrs. Fairfax writes a request for Carol to tie her shoe. Carol ties the string of Mrs. Fairfax's left shoe to the string of the Colonel's right shoe. Mrs. Fairfax breaks the string and stalks upstairs. Carol says she is sorry. She sees Mrs. Fairfax kiss a photograph, and is informed that it is a portrait of Col. Fairfax as he was ten years before. The next morning Carol brings Mrs. Fairfax a bunch of flowers. She says she has brought them because she is so sorry Mrs. Fairfax cannot talk. Mrs. Fairfax writes this question on her slate: "Who told you I couldn't talk?" Carol answers: "Mr. Fairfax—he said he had not heard you speak for so many years that his heart was starving for the sound of your voice."

Mr. Fairfax sends his wife a note which says: "Please let bygones be bygones, and forgive your husband who has long since freely and fully forgiven our dear daughter and now wishes to restore you the happiness you deserve."

Mr. and Mrs. Fairfax are reunited and he tells her that he has for a long time been trying to locate their daughter and has at last succeeded and that she is now coming to them. The daughter proves to be Carol's mother, and Commander Montgomery comes with her. When asked why she would not tell who she was or where she lived to any one of those who might have sent her home, she replies: "I promised daddy I would never tell anybody who I was or where I lived, no matter what happened, and I had to keep my promise."

BLUEBIRD PHOTOPLAYS, INC.

THE MAN TRAP (Five Parts—Oct. 29).—The cast: John Mull (Herbert Rawlinson); Mrs. Mull (Ruby La Fayette); Bess Miller (Sally Starr); Burton Grange (Jack Nelson); R. H. Steadman (Mark Fenton); Inspector Finch (Frank McQuarrie); Trusty No. 1007 (Hal Wilson). Story by Waldemar Young. Produced by Elmer Clifton.

John Mull, reporter of Steadman's Chronicle, is in love with Steadman's ward, Bess Miller. His rival is Burton Grange, son of the District Attorney. Mull collects material which aids Steadman to forward a grafting scheme, is made "the goat" and sent to prison.

Steadman keeps the real evidence, thus holding a club over Inspector Finch. Mull takes advantage of his first opportunity to escape. On the same day Grange has asked Steadman's consent to marry Bess and was rebuffed. The sweethearts determine to elope.

Mull makes his way to his home, and takes an automatic pistol. Going to Steadman's home Mull is discovered. A policeman shoots from Mull's hand the pistol he is about to use, and Mull gets away.

Steadman is alone in his study. Grange arrives. When Steadman hears a noise he runs and engages Grange in a struggle. Grange knocks Steadman out. Despite his belief that he has murdered Steadman, the young man proceeds with his plan to elope.

When officers arrive the policeman has turned in, following his shot at Mull. The one in charge is Inspector Finch. Steadman is dead, and from a link of a watch chain, coupled with other evidence, Grange is associated with the crime.

The railroad agent discloses the destination of the eloping pair, and Grange is arrested. After a series of adventures, Grange is brought into Steadmans' library and put through "the third degree" by Inspector Finch. He confesses he struck Steadman.

Finch hurries home, conveying a tin box containing the evidence Steadman has held over his head. While scanning the evidence Mull breaks into the Finch home, gets the drop on the Inspector and appropriates the box and Mull handcuffs Finch and drags him to the Steadman home, where the crime is being investigated.

Mull reaps vengeance for his humiliation. He puts Finch through one of his own "third degrees" and a confession is wrung from Finch that he killed Steadman.

PRINCESS VIRTUE (Five Parts—Nov. 12).—The cast: Liane Demarest (Mae Murray); Clara Judkins Demarest (Lule Warrenton); Basil Demarest (Wheeler Oakman); Countess Oudoff (Clarissa Selwynne); Mlle. Sari (Gretchen Lederer); Count Oudoff (Harry von Meter); Baron Strensky (Paul Nicholson); Monsieur Emile Carre (Jean Hersholt). Screen version of Louise Winter's novel of the same title. Prepared for the screen by Fred Myton. Directed by Robert Leonard.

Robert Demarest married against his mother's will. When his daughter, Liane, was six years old, he died and his wife migrates to Paris and there becomes the wife of Count Ivan Oudoff. Liane is reared in ultra French society. Her childish imagination leads her to write fairy stories for her own delectation; as she grows to girlhood her mind develops along visionary lines.

Count Oudoff surprises Liane in the act of composing one of her fairy tales in which the heroine is referred to as "Princess Virtue," who is supposed to have three sweethearts—Prince Passion, Prince Desire and Prince Love. In Liane's fairy tale the Princess cannot decide between her three suitors and awaits the caprice of fate to aid her in her decision.

The Count delights in chaffing his step-daughter, taunts her mother with his ideas of her daughter's "genius" and tells the story to his friends as a good joke. Thus Liane, herself, becomes known in the salons as "Princess Virtue." When a newspaper in Boston carries reference to the sensation Liane is creating in Parisian society, the item falls under the gaze of Liane's grandmother.

Mrs. Clara Judkins Demarest calls her distant relative, Basil Demarest, in consultation, shows him the flippant references to her granddaughter in the newspaper and commissions him to go to Paris and find out for her if the sneers of "society" are justly aroused by Liane's environment. Basil finds Liane has two suitors —Mons. Emil Carre and Baron Strensky. As a result of rivalry, Strensky challenges Carre to a duel and wounds his adversary when he might as readily have killed him. Under the code Carre withdraws his attentions.

In Carre the girl has found Prince Passion. To her Strensky is Prince Desire, but she has finally found in Basil her long-sought Prince Love. Basil, however, has been faithfully fulfilling his mission; has been surfeited with the mockery of Parisian society, has formed his own opinions of Liane and her environment and [illegible]

While lunching, at Liane's suggestion, Basil and Strensky clash. Liane discovers that Strensky is continuing "an affair" with Mlle. Sari, and has arranged a "farewell lunch" in anticipation of his announced marriage to Liane. The American girl has enticed Basil to the same cafe at which Strensky has staged his luncheon to Mlle. Sari—and the men clash. Strensky slashes [illegible] the American runs the scratch and Liane throws herself upon Basil at the crucial moment, begging him not to "kill the man (Strensky) she loves."

The duel ends in a fiasco; Basil takes the steamer for home. When he is in mid-ocean he discovers Liane is a passenger on the same ship. The obvious follows—Prince Love finds his mate.

GOLDWYN PICTURES.

NEARLY MARRIED (Six Parts—Nov. 18).—The cast: Betty Giffon (Madge Kennedy); Harry Lindsey (Frank Thomas); Tom Robinson (Mark Smith); Gertrude Robinson (Alma Tell); Dick Giffon (Richard Barthelmess); Hattie King (Hedda Hopper). Directed by Chester Withey.

A novel profession is personified in the character of Hattie King, a professional co-respondent. She it is who hires out by the day, week, month or year, to compromise husbands on whom the marriage tie has palled, and help them to attain the bliss of easy divorce; and she it is who is called into the merry situation of "Nearly Married."

The "Nearly Married" situation is that of a young couple who have quarreled because the husband objects to having his wife's brother accompany them on their honeymoon. The wife, Betty, stimulated by her brother, Dick, who is a rising young lawyer anxious to begin his first case, proposes that they get a divorce. So the husband, Harry, consults his lawyer friend, Tom Robinson, and together they engage Hattie King, the aforesaid divorce specialist.

Harry is compromised and the divorce action is well under way when Harry persuades Betty that it was all a mistake, and they decide to run away. Immediately after, Dick appears with the information that the divorce has been granted, and that unless the elope-

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ment is prevented, his sister will be a ruined woman.

A chase ensues, and it terminates only when the couple in their car are overtaken by a rainstorm and compelled to take refuge at a roadside inn. Harry, learning from his friends that the divorce has been granted, proposes to mend matters by sending for a justice of the peace and being remarried on the spot. But when the officer arrives it is found that the divorce papers stipulate that Harry is not to marry again, a clause that was inserted by Betty in her determination that Harry should never marry anybody else. Harry notes that the clause holds good in only one state, but when he plans to go there is some fresh complication that provides a thrilling finish.

FOX FILM CORPORATION.

MISS U. S. A. (Five Parts—Nov. 4).—The cast: Capitola (June Caprice); Herbert Grayson (William Courtleigh, Jr.); Gabriel Lenoir (Frank Evans); Major Warfield (Tom Burrough); Clay Warfield (Al Hall). Scenario by Randolph C. Lewis. Directed by Harry Millarde.

Eugenie Lenoir marries the sister of Major Warfield. He dies soon afterward and his wife does not survive him long. The union of these two prominent Virginia families results in bitter feeling among the remaining members. Gabriel Lenoir inherits the estate of his brother, but only after forcing a nurse to swear she will kill the baby born to his brother's wife just before her death.

The nurse returns after many years and tells the Major of the child which had grown up with a family in the tenement district of New York. The Major brings the child back as his ward and calls her Capitola Black. Shortly afterward the United States declares war on Germany. Spies are known to be at work in the district. A young man, one, Herbert Grayson, is detailed to ferret them out.

Capitola determines, too, to aid her country. She has some exciting experiences before she learns that her uncle, Gabriel Lenoir, is the arch conspirator. On two occasions is nearly murdered. Lenoir is arrested finally. The Major then informs the community that he, Lenoir, has ordered the murder of Capitola when she was a baby and that he had stolen her fortune.

Lenoir gets his just deserts; Capitola, her fortune, and Grayson gets Capitola.

SELECT PICTURES CORP.

SCANDAL.—The cast: Beatrix Vanderdyke (Constance Talmadge); Pelham Franklin (Harry C. Browne); Sutherland York (J. Herbert Frank); Ida Larpent (Aimee Dalmores); Malcolm Fraser (Gladden James); Mr. Vanderdyke (W. P. Carleton); Mrs. Vanderdyke (Ida Darling).

Beatrix Vanderdyke is the spoiled daughter of a wealthy New York family. As a result she barely knows her mother and father, so completely occupied with social affairs that they have little to spare for their daughter. She is allowed the companionship of a more or less weak-willed English woman, Mrs. Keane. Another strong factor in her life is the whole hearted devotion of her mother's sister, Aunt Honoria.

Beatrix indulges in a gay little flirtation with Sutherland Yorke, a successful but unprincipled protrait painter. With a fine disregard for the conventions, she visits his studio apartment in the evenings, and her disillusionment is accomplished. Yorke, believing her to be sufficiently fascinated, attempts a passionate love scene, whereupon Beatrix, incensed at the effrontery, gathers up her wraps and sweeps from the room.

A couple of days later she is summoned to a family council. Here Beatrix learns that her visits to Yorke's studio have been found out, and the family, determined to avoid even a breath of scandal, has arranged to send her West until the gossip is laid. Beatrix is aghast. Her denials make no impression. Suddenly she catches sight of Pelham Franklin in the great entrance hall, and a daring plan enters her head. Franklin is a wealthy young American whom her parents have suggested to her as a possible husband. She tells them that she *has* been to the apartment house, but that instead of visiting Yorke she had been in Franklin's rooms, which were directly across the hall from the painter's. Furthermore, she asserts that she has been secretly married to Franklin.

She speeds across the room to meet Franklin, and put him on his guard. He is inwardly infuriated at the role he has to play. That night at bedtime he accompanies Beatrix in to her room, locks the door, pockets the key, then tells her that since she has declared herself his wife she must play the game.

Beatrix, horrified, puts her wits against his. He orders her maid to prepare her for bed, but by a ruse succeeds in summoning Mrs. Keane. Franklin, by sheer brute strength puts the latter out of the room, and savagely orders Beatrix into bed. Then he lashes her with scorn, and declares that she has nothing to fear from him. He quits the room, leaving Beatrix undeniably relieved, but with food for unpleasant cogitations.

Franklin in the morning receives a call from his neighbor. Yorke has seen the newspaper accounts of Franklin's supposed romantic elopement with the daughter of Vanderdyke, and, smarting from his rebuff at Beatrix's hands, attempts to blackmail Franklin. The latter thrashes and throws him out bodily. Yorke vows vengeance.

Franklin returns to the Vanderdyke home and, seeking Beatrix out, declares that they must really be married in order to quiet the gossip. Beatrix gaily refuses, and the family later complicates the situation by suggesting that the young couple go away on Franklin's yacht for a honeymoon cruise. Unable to sidestep the issue Beatrix agrees to the arrangement, but adds to the party her chaperon, Mrs. Keane, Franklin's chum, Malcolm Fraser, and Ida Larpent, a handsome young widow in love with Franklin.

Afterward Franklin takes her on a fishing trip he had planned, and little by little Beatrix begins to like his brusque masterful ways.

After a short cruise they put into the little port where they had left the others. Malcolm Fraser comes aboard almost immediately with news of Mrs. Keane's serious illness, and Beatrix hurries to her side. That night she sees Ida Larpent leaving Franklin's room, and swayed by jealously knows that she is in love with the man whose life she has so recklessly invaded. Believing now that he cares nothing for her, she begins to pay in part for what she has caused others to suffer.

She presents a frigid front to Franklin, but before he can force an explanation of her changed attitude a telegram arrives urging their immediate return to New York. On their arrival they find that Yorke has been busy in their absence. Anonymous letters have been received casting doubt on the authenticity of Beatrix's marriage.

Beatrix is on the point of confessing the whole fraud, but Franklin springs into the breach declaring that to notice by written denial so palpable a slander would be to dignify the author. He declares that he will deal with him in a more efficient, if more brutal, way. Later he again urges Beatrix to marry him. When she questions him about Mrs. Larpent he shows her how foolish was her anger, and in the heart to heart talk that follows their love tangle is happily straightened out.

In accordance with Franklin's plan they embark on the yacht again, and their marriage ceremony is performed on the high seas.

GEORGE KLEINE SYSTEM.

THE KILL-JOY (Essanay—Perfection Picture—Four Parts—Nov. 19).—The cast: Billie (Mary McAlister); The Crab (Granville Bates); Shoot 'em Up Bob (James Fulton); Rattlesnake Pete (James West); Sure Shot Mike (William F. Clifton); The Denver Kid (U. K. Houpt); Death Valley Joe (Chris Pino). Directed by Charles Mortimer Peck.

Billie and her father are crossing the plains to the frontier town of "Contentment," an "Eveless Eden," when he becomes lost in a search for water, falls from a cliff and is killed. Little Billie is picked up by Bob, driver of a merchandise wagon, and is taken to "Contentment" and secreted in his cabin.

Bob's suspicious actions arouse the curiosity of his fellow townsmen, who believe he has brought a woman to his cabin. They see him stroking the child's hair as she sleeps—only the back of her head is turned to the eavesdroppers—and, believing their suspicions confirmed, they organize a vigilance committee and procure a rope. Their consternation is overwhelming when they find Billie, but still they are annoyed by her presence.

"The Crab" arranges to have her kidnapped by Indians, but in the day intervening the abduction, Billie, with her smile and childish confidence, has won over the majority of the "Eveless Eden," including "Sure Shot Mike," "The Denver Kid," "Rattlesnake Pete," and "Death Valley Joe."

The abduction is carried out while Bob and his companions are celebrating the adoption of Billie as "The Darter of the Camp." "The Crab" sees the mistake in his plot, and goes to the Indian camp to bring her back, but in the meantime the town has learned that she is missing, and vows death to her abductor. "The Crab" is overtaken as he is bringing her back to "Contentment," but Billie's smiles also have won his heart, and his pleas to her when the noose is tightened about his neck are answered by her interference and the challenge that "she loves her Crab." The crowd desists, and "Contentment" is made a real place of contentment, with "The Crab" included in the list of her "fathers."

TRIANGLE FILM CORPORATION.

UP OR DOWN? (Five Parts—Nov. 4).—The cast: Mike (George Hernandez); Esther Hollister (Fritzi Ridgeway); Allam Corey (Jack Gilbert); Boy (Elwood Bredell); "Texas" Jack (Jack Curtis); Sheriff (Graham Pette); Ranch Foreman (Ed. Burns). Story by Lynn F. Reynolds. Directed by Lynn F. Reynolds.

"Dallas Mike" was his name, and he had just finished a stretch in the penitentiary, and he had $5, a suit of misfits, and a shaved head to show for his work. "Gotta turn a job quick," he mused, and then his chance came. He met Allan Corey, a young author without an idea, and accepted his invitation to take lunch with him at his apartments.

Telling him, Mike, that he was selling out and going to start in quest of an "idea," Corey left the ex-convict in his apartment and went to dispose of his auto. Mike was just starting away with the silver, when a second-hand dealer came to take the furnishings. Mike received a fat roll of bills after having helped the dealer to pack the things. The cash was for Corey. Temptation again conquered, and Mike was starting away with the cash, when he bumped into Corey. Then came a queer sort of partnership between the two, and Mike accepted.

Westward they wandered in quest of the idea. They were broke when they hit the Rancho Verde country, and Mike went to work so that Corey might remain and finish his story. But things went wrong. He couldn't find a punchy ending for his story, and Mike decided to take a hand. "Texas" Jack and a band of outlaws were hiding in the Rancho Verde country, and Esther suggested to Allan that he might see some real action were he to accompany her to the bank for the pay roll. There might be a hold up, and that was what really did happen, for Mike, disguised as "Texas" Jack, relieved them of the pay roll. Corey found his ending, but lost Esther through his cowardice, and later his manuscript was returned with the request for more Western color. Corey was despondent, but Mike was not.

Then followed a reign of outlawry, which was charged to "Texas" Jack, but which Mike perpetrated, Corey got his Western color and sold his story. But he did more than that, for, driven on by Mike, he captured the real "Texas" Jack's band, and also won Esther's promise.

With a jail break engineered by Mike, which liberated "Texas" Jack, Mike washed his hands clean of crime again and returned to the straight and narrow. The stolen valuables were recovered, and all ended well.

FIGHTING BACK (Five Parts—Nov. 4).—The cast: The Weakling (William Desmond); The Fury (Claire McDowell); China Mex (Jack Richardson); Alamo Sam (Curley Baldwin); Mournful Pete (Pete Morrison); James Newton (Wm. Ellingford); Colonel Hampton (Thos. H. Guise); Tony (Thornton Edwards); Dance Hall Girl (Josie Sedgwick). Directed by Raymond Wells. Photographed by Pliny Horne.

They found him lying, overcome by the heat, at the side of a water hole on the Texas-Mexican border, while Sam and Petey were riding the range in search of strayed calves and mavericks. After administering first aid, the punchers took him back to the ranch of Big Jim Newton, the squarest man in all Texas. He said his name was "John Smith," and that he could ride, which he could, although he handled a horse more like a cavalryman than a cowpuncher.

Then came a trip from the C-O ranch to the little tough town of Sleeping Dog on the banks of the Rio Grande. It was pay day, and the boys must celebrate. They made the "strange weakling" accompany them. There he met the

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"fury," so called for the wild radiance of her beauty. The boys wondered at the strange attraction the man had for the queen of the dance hall, for they did not know that in his sodden eyes she read a life tragedy akin to her own. But the miracle was wrought. Under the strange sympathy of the "fury's" gaze the "strange weakling" threw off the mask of inertia and became as if his soul was reborn.

At the Fourth of July celebration, when the punchers had failed to ride the outlaw horses, and China Mex, champion of the southwest, owner of the Iron Front saloon and dance hall where "fury" worked, all-round bad man who could not keep his eyes off the "fury's" face, vaulted into the corral to prove his mastery, he was faced by another challenger, none other than the "strange weakling." China Mex came out second best. Then he beat up the "strange wealking" before the entire crowd.

But "John Smith" returned that night to the Iron Front, and cheered on by the "fury's" sudden love, shipped China Mex. hurled the breed down the stairs, and fled with the "fury" to old Mexico.

There he bared his past to her, telling of his disgrace and loss of his commission, when certain important papers had disappeared from the fort. But, as he laid his heart bare to the "one woman," over the hills came a squad of cavalry men, and he found out that the papers had been recovered, his name cleared, and his commission restored. Then opened a new life for the "strange weakling" and the "fury."

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 87 (Oct. 27).

Great Lakes, Ill.—Secretary of the Navy Daniels greets 5,000 Jackies at the Great Lakes Naval Station, now the largest in the U. S. Subtitles: "The door of opportunity has been opened wide to the enlisted men." Models of sea and land dreadnoughts are used by the recruits.

Red Wood City, Cal.—Steel ships, wooden ships and now concrete ships, all kinds of ships are being built for America's great merchant marine. Subtitles: Placing steel rods around the hull to reinforce the concrete. The interior of the vessel.

Epernay, France.—It was three years ago that the Teuton hordes were halted at the Marne, and all France celebrates the historic event. Subtitles: President Poincare and Cabinet Ministers at the grave of the Nation's martyred saviors. But for them the ruthless hand of autocracy might have ravaged the world. Going to complete what their fallen comrades have begun.

Jassy, Roumania.—First pictures of the visit of the U. S. Mission to the eastern front. King Ferdinand welcoming Major-General Scott: Subtitles: Reorganized and enheartened, the Roumanian army is ready for the decisive struggle.

Quantico, Va.—The "First to Fight" slogan of the Marines has attracted thousands of volunteers and their camp is greatly enlarged. Subtitles: Getting acquainted with the Lewis machine gun and the other military activities. They use the latest tractors for hauling field artillery. Three thousand sea-soldiers after seven weeks of training.

New York City.—J. A. Berst, general manager of Pathe Exchange, Inc., over the long-distance phone from New York to Los Angeles, engages Bessie Love to appear in Pathe plays.

Fort Sheridan, Ill.—With its dugouts and sandbag fortifications the training camp for rookie officers looks like a part of the battle-front. Subtitles: Mess is frequently held in the trenches, so that the boys get the proper "war atmosphere." For self-defense in a hand-to-hand encounter.

New York City.—Great patriotic demonstrations mark the final drive for the Liberty Loan. America measures up to her glorious past. Subtitles: J. Pierpont Morgan and scores of bankers march in the parade. The giant Italian triplane sweeps over the line of march. A British tank, brought from the Front, aids the big "push." Now a "Liberty" station, the German UC-5 is rechristened U-BUY-A-BOND.

HEARST-PATHE NEWS NO. 88 (Oct. 31).

Paris Island, S. C.—Over the top leap the rookie marines of Uncle Sam, preparing for the day they will scale the Teutons' wall of defense. Subtitles: The field artillery squad in action. Getting their first lesson in a big "push." Soon they will be ready for their long "hike" to Berlin.

Oakland, Cal.—The West is invaded. Billy Sunday launches his campaign and leads 15,000 more recruits along his evangelistic trail. Subtitle: An invincible offensive.

Fort McPherson, Ga.—Lieut. Hans Berg (left), German captor of the Appam, who escaped from the interment camp with nine seamen. Subtitle: Any one having knowledge of his whereabouts should communicate at once with the Department of Justice, Washington, D. C.

In the Carpathians.—After months of vigorous preparation, the reorganized Rumanian forces advance to meet their German foe once more. Subtitles: The Rumanians are equipped with the latest Allied guns. Watching for a surprise attack.

Redondo, Cal.—Waging war against the sale of liquors near army camps. U. S. officials begin a roundup of "blind tigers" and bootleggers. Subtitles: A precious "water" wagon. His last drop.

Cambridge, Mass.—Secretary of War, Newton D. Baker, pays a visit to the Harvard Regiment, composed entirely of college students. Subtitle: Inspecting the regiment's trenches.

New York City.—American women have nobly given their all for the cause and now ask for the right to help in the Nation's council. Subtitles: Dr. Anna Shaw (left) and Mrs. Chapman Catt, aiding the suffrage campaign in New York. "I urge the people of New York to set an example by voting for Woman Suffrage, and I ask you to convey that message to them."

All for the Cause.—True to the ideals of Washington and Lincoln, U. S. pours out its wealth to gloriously oversubscribe Liberty's Loan. Subtitles: East, West, North and South, the whole Nation does its bit. Chicago's Liberty celebration. San Francisco rallies round the "Liberty Loan" mast. Government employees at Washington respond to Secretary McAdoo's appeal. Once more Old Glory waves triumphantly from Liberty Tower.

Denver, Colo. (Local Edition).—School children take part in a historic pageant play, "Civilization," symbolizing the pioneer era of the United States. Subtitles: The death of Col. Cody marks the end of this great constructive period.

QUEEN OF SPADES (Russian Art Pictures—Five Parts—Nov. 18).—The cast: Countess Anna Fedotovna (Mademoisselle Duvan); Lizaveta Ivanovna (Mademoiselle Orlova); Herman (I. I. Mosukin); Chekalinsky (A. P. Mogor); Prince Paul Tomsky (A. A. Volkoff). Written by A. S. Pushkin. Directed by Y. A. Protoganoso.

Herman, a young officer in the Russian army, is a frequent visitor at fashionable assemblages and gay parties merely as a spectator. He had only been left a small income by his father, so consequently could not afford to gamble. Fascinated one night by a story told by Prince Tomsky about his aged grandmother, Countess Fedotovna, Herman becomes obsessed with the idea of learning the secret of the three cards which brought her a massive fortune.

No way possible to see the Countess, Herman watches the house, with a hope of gaining admittance through flirtation with the beautiful ward of the aged Countess. Falling deeply in love with Herman, and inexperienced in the ways of the world, Lizaveta secretly invites him to meet her in her room the night of the big ball at Versailles. With no other thought, except wealth, Herman steals into the house and conceals himself.

Later that night the Countess is brought to her room. Prepared for bed, she orders to be placed in her arm-chair, then orders her maids to leave. Suddenly she becomes frightened; as she turns she sees an unknown man. Herman speaks. "I have no desire to harm you. I want you to tell me those three cards." The Countess refuses. Drawing his gun he commands her for the last time. At the sight of the gun the Countess rolled over and remained silent.

Herman enters Lizaveta's room and relates what happened, accusing himself of being the cause of the death of the Countess. She then realizes that it was not love that brought him there, but the desire for wealth. Disheartened, she orders him to leave the house. Conscience-stricken, Herman returns home. Early that morning the Countess appears to him. She speaks. "Against my wishes I have been ordered to grant your demand. Play the trey, seven and ace in succession, and you will win. I forgive you on the condition that you marry my ward." So saying she disappeared.

Learning from one of his friends that Chekalinsky, a high gambler, is at the club, Herman goes to win his fortune. Playing the trey the first night he is successful. The second night he again wins with the seven, and recovers $94,000. The next night he again plays Chekalinsky. Herman places all his money up, sure that he will win. Believing that he has the ace, he turns up the card. Astounded, he draws back; instead of the ace it is the Queen of Spades. He lost. Herman goes insane, while Lizaveta marries a fine young man with a large income. She at last finds true happiness.

THE FATAL RING (No. 20 and Final Episode, "The End of the Trail"—Two Parts—Nov. 18).—Pearl, Tom and the Spider overcome the Arab left on guard at the exit of the Crystal Maze. They learn that the High Priestess is starting for Arabia with the Violet Diamond and the setting. They are unable to reach the steamship on which the Arab sails, and make the trip across the ocean in Pearl's yacht. Carslake, however, gets aboard the steamer with the Arabs. He is disguised so that they do not recognize him. He secures both the setting and the Violet Diamond from the Priestess, managing to throw the blame for the theft on one of the stewards, whom he kills.

After a chase across the desert with Carslake in the lead, followed in turn by the High Priestess and by Tom, Pearl and the Spider, Carslake reaches the Temple of the Violet God, places the diamond in the eye of the idol, and reads on the wall the words: "For that chemical power which is potent to reduce to nothing anything it touches, twist the forefinger of our Sacred Idol's right hand." He does so and secures the small retort in which is contained the substance discovered by the High Priest of the Sacred Order of the Violet God. As he secures the retort, the High Priestess enters the temple. Taking the stopper from the mouth of the retort, Carslake turns the rays that come from it on the High Priestess and she dissolves into nothing, and he replaces the stopper.

He is attacked by Tom and Pearl before he has time to take out the stopper and turn the deadly rays on them. Pearl secures the retort and threatens Carslake with it. As he is about to attack her, she pulls the stopper from the mouth of it and he is dissolved by the rays, nothing remaining of his body. Aghast, Pearl drops the retort into a well in the temple. Tom goes to the Violet God and takes the ring and the diamond from its eye. He gives them to Pearl and they are planning their wedding and honeymoon as the last scene of this serial dissolves out.

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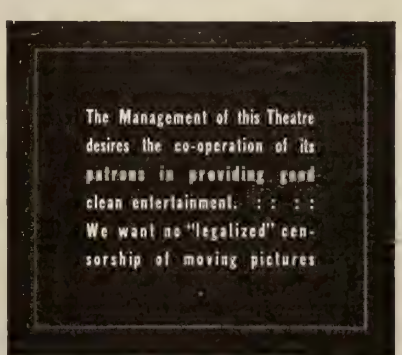
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Please fill in the name of your **Theatre** .....

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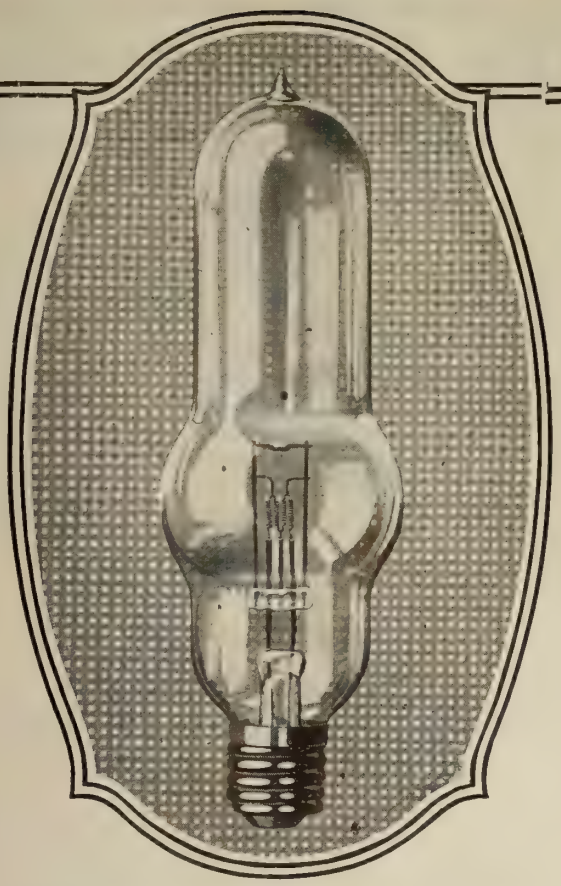

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1068.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).

CINEMA NEWS SYNDICATE.

American War and News Weekly.

ESSANAY.

The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts—Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).

SPARKLE COMEDIES.

(Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porcehfontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."

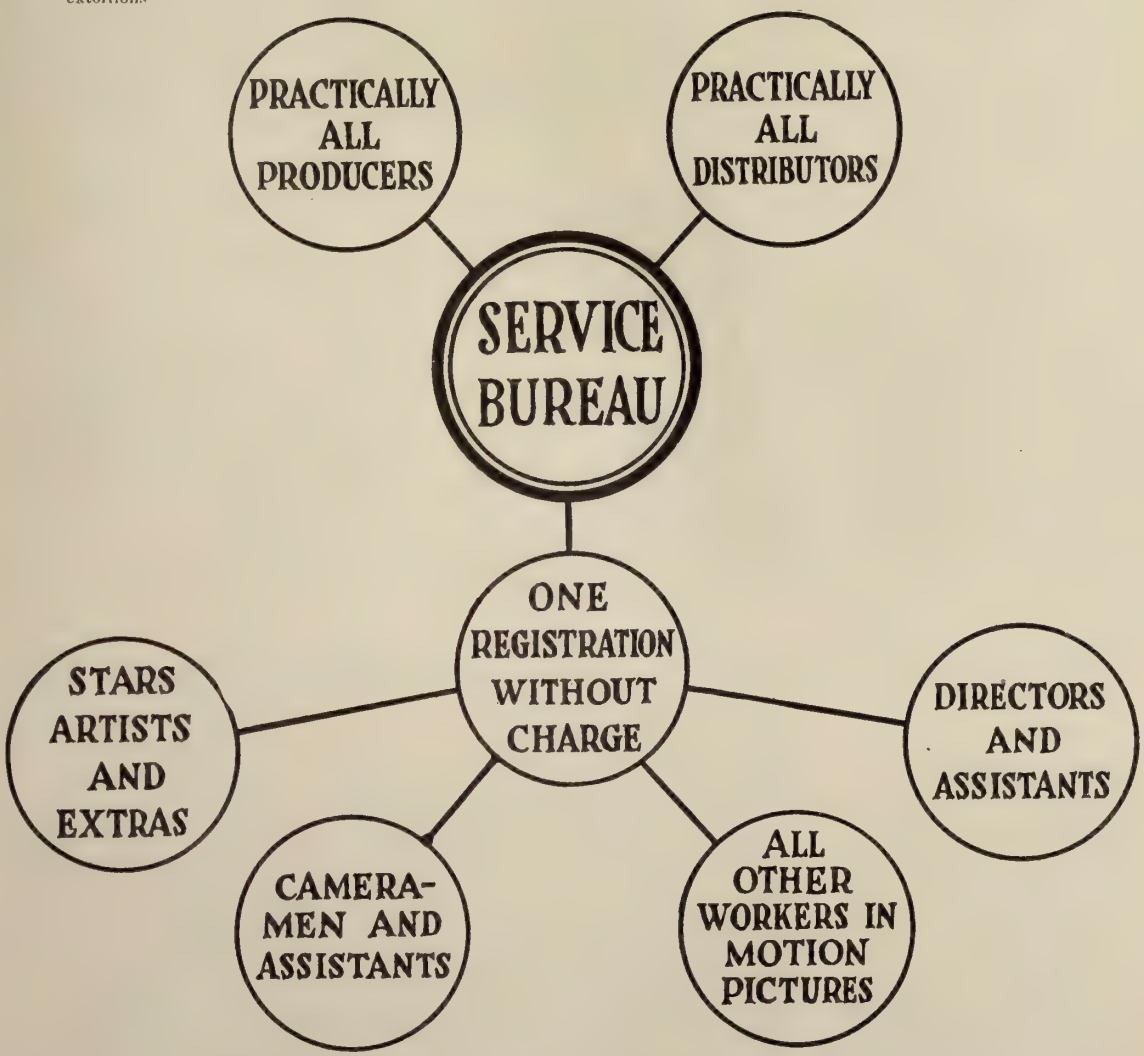
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.

Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 8, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Motion Picture Producers of America Form A Central Employment Bureau for Your Protection

BY means of this simple diagram you can see the advantages of registering with the newly-created SERVICE BUREAU of the National Association of the Motion Picture Industry, formed to do away with employment agency evils and extortions.



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Suite 320-321 Longacre Building, 1476 Broadway, New York City

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1068.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).

BISON.

Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 16—The Mystery Ship (Episode No. 1, "The Crescent Star"—Two parts—Drama).
Nov. 16—Finley Nature Studies No. 2, "Taming Wild Birds" (Educational).

UNIVERSAL CURRENT EVENTS.

Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.

KEYSTONE COMEDY.

Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1068.)

Mutual Film Corp.

CUB.

Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).

GAUMONT.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").
Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.
Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 15—The Fighting Trail (Episode No. 6—"The Ledge of Despair"—Two parts—Drama).
Oct. 22—The Fighting Trail (Episode No. 7—"The Lion's Prey"—Two parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1068.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)
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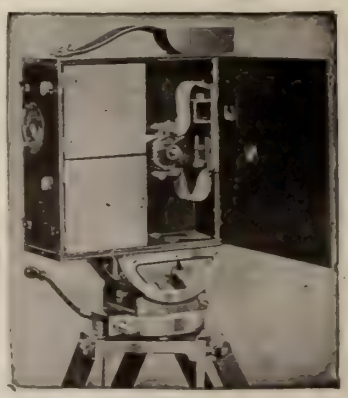

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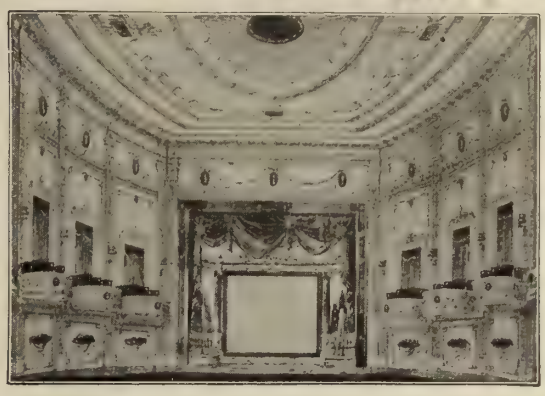
Eighty full-page illustrations—many in colors—of theatres we have ornamented.



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NAME	REELS	STAR	PRICE
War's Women	6	Frank Keenan	$450
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Salambo	6	Maciste	115
Lena Rivers	5	Beulah Poynter	100
On the Belgium Battlefields	3	Actual War	50
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Over three thousand reels of one, two and three reel subjects at very moderate prices. Write for bargain lists.

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We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW PARTS. All orders subject to prior sale.

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The Mighty Strides Forward That Have Made for the Success of the Moving Picture World

are only the big crystallizations of the hundreds and even thousands of little things which progressive motion picture men everywhere—manufacturers, distributors, and exhibitors—are constantly "trying out."

The moving picture man in any branch of the industry who skims off the cream of the profit is the chap who learns first just what is going on and applies this advance information to his business.

The Moving Picture World, with a thoroughness and care which have resulted from long experience, covers the entire moving picture field.

Its news items and trade announcements are authoritative and up-to-the-minute. Its regular weekly departments are edited from the viewpoint of the individual everywhere who is looking for **real help.**

Altogether the Moving Picture World not only accurately chronicles the little things being done everywhere to make for the lasting success of the industry but, in addition, **helps the aspirant for greater success to apply the latest developments of the industry to his particular needs.**

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Excelite is a specially constructed Lamp House equipped with a High Wattage Incandescent Lamp instead of an Arc.

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At an *80 Foot Throw* it projects a *Brilliant White Picture* 10x13' in size.

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Its cost of operation is considerably less than that of the Arc Lamp

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DOLLARS AND SENSE

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What size is your picture?
Height _____ Width _____

What length is your throw?
_____ Feet.

What is your current?
A.C. _____ or D.C. _____

What is your voltage?
110 _____ or 220 _____

Which do you use?
Rheostat ____ or Inductor ____

Name _____

Address _____

City and State _____

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Founded by J.P.Chalmers in 1907

Goldwyn pictures

"Goldwyn *maintains* and *increases* both its dramatic and quality standards of production.
"Goldwyn pictures grow in power."
Chicago Examiner

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SIX JEWELS FOR YOUR COLLECTION

"THE PRICE OF A GOOD TIME," created by Lois Weber from Marion Orth's story "The Whim" is the most affecting picture ever made of Woman's struggle against illicit pleasure and clothes. Features Mildred Harris and Kenneth Harlan in settings so marvelously enriched by sympathetic detail as to reveal at first sight the master-touch of the Belasco of the Screen. At the Broadway Theatre—*a triumphant success.* Just released.

"The Man Without A Country"

Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. The modern version of the deathless masterpiece of Edward Everett Hale.

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Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

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Elaine Hammerstein and Wilfred Lucas in a $50,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

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Herbert Rawlinson in George Bronson Howard's mightiest melodrama. The Critics said:—*"The best suspense drama New York has had for years."*

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness. Glorious diving nymphs enticing a young man of to-day into the magic grottos of the sea where they sport unrestrained by society's conventions. *The Picture Magnificent*—6 Reels.

See and book at any Jewel Exchange or write the Home Office, 1600 Broadway, N. Y.

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MARY MacLANE

HERSELF

Author of

"I, Mary MacLane"

in the

Cinema Sensation of the Year

'Twill Sweep

UNIVERSAL SERIAL THRILL "THE MYSTERY SHIP"

$35,000.00

FOR A FEW SCENES IN THE

FIRST EPISODE ALONE

ALL RECORDS SMASHED FOR THRILLS

Notice to Exhibitors

Send to your nearest Universal Exchange and secure a copy of the big Advertising Campaign book (Free to Exhibitors) showing how to put over

"THE MYSTERY SHIP"

in whirlwind style for 16 straight weeks.

It's a Winner—

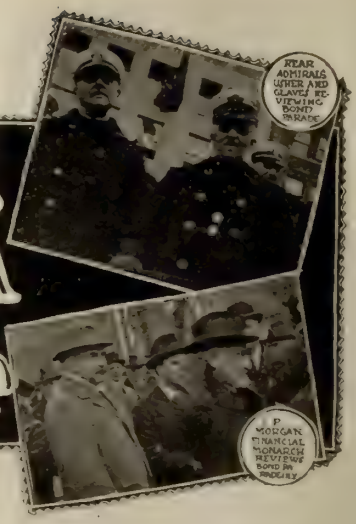
"THE MYSTERY SHIP," directed by Jack Harvey, is not an ordinary winner—It's an extraordinary winner, because it's that exact type of serial that the public wants. Never have such colossal scenes ever been attempted in ***any*** serial. $35,000 spent to blow up a huge set, giving millions of fans a $35,000 thrill when they see it. $35,000 for a few feet of film in ***one*** episode alone.

Thus—with the huge opening smashes, you tie up your patrons for 16 weeks. With ***three*** popular Serials Stars—BEN WILSON, NEVA GERBER, KINGSLEY BENEDICT—and a big cast, you have a whale of an advertising possibility and the serial backs up every word you can say. Book thru any Universal Exchange. TODAY.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York

UNIVERSAL

Two-a-Week News Service



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"Beats My Feature Three Times Out of Five"—Says One Exhibitor

"It Has Pulled My Show Out of the Hole a Dozen Times"—Says Another.

"Best Thing of the Week"—Says a Third.

IN every mail come expressions such as these from Exhibitors who are using our TWO-A-WEEK NEWS SERVICE. And there's mountains of reasons why. Latest and greatest smash is the EXCLUSIVE showing of the most amazing, most spectacular CLOSE-UP PICTURES of high speed aeroplanes doing a dozen feats of death-defying stunts, while being photographed by another plane CLOSE UP. Never before accomplished. Without a single doubt the greatest pictures ever shown on any screen. NOT SHOWN IN ANY OTHER WEEKLY OR NEWS REEL. That's why thousands of Exhibitors say there's

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Subjects of most timely and fascinating interest in every release. No big event of any importance but what is covered by the TWO-A-WEEK NEWS SERVICE (Universal Animated Weekly and Current Events). Exhibitors on regular contract get ALL the big extra specials without extra cost. Non-subscribers can book the big specials at rates quoted by any Universal Exchange.

Always First with the Big Stuff

Scoop after scoop—not once, but first always, with the big news of all the world. People know it, therefore people want it. GIVE YOUR PATRONS THE BEST.

BOOK NOW

thru any Universal Exchange or communicate direct with the

ANIMATED WEEKLY and CURRENT EVENTS

1600 Broadway, New York

SELECT SP PICTURES

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

Norma Talmadge, a personal portrait

From the book of the same name by
GRACE MILLER WHITE

Picturized by Mary Murillo and Courteney Ryley Cooper

Directed by
CHARLES MILLER

In this, the second in her series of Select Pictures, Norma Talmadge is seen in the role of Tess, the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country."

It is a role which will add new laurels to the heroine of "The Moth," "Poppy," and "Panthea." As Tess, Miss Talmadge gives further proof of her versatile talent as a screen actress of the highest order. Already this picture has broken records wherever it has been shown. "The Secret of the Storm Country" sets a new mark in Miss Talmadge's record of artistic achievement.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York

Norma Talmadge as Tess

SELECT SP PICTURES

"SCANDAL"

in which LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

directed by Charles Giblyn; from the serial by Cosmo Hamilton

has scored an instantaneous hit! It has been received enthusiastically by critics, by exhibitors and by the public. The story has been praised as one hundred per cent. entertainment—the star has been acclaimed a brilliant and gifted artist of the screen.

"'Scandal' is excellent entertainment!"
—*Moving Picture World.*

Constance Talmadge and Harry C. Browne in "Scandal"

The lovely star of "Scandal," from her latest portrait

Here is a typical endorsement of "SCNADAL" from an exhibitor of high rank:

Mr. Fred Aiken, Branch Manager, Select Pictures Corporation
220 South State Street, Chicago, Ills.

Dear Mr. Aiken:

It is very seldom that I am ever moved sufficiently to voluntarily write a letter to any distributing concern, relative to their productions—but I wish to say that I started a nine (9) days' run of Constance Talmadge in "Scandal" at the Bijou Dream yesterday morning, and my business was so unusually satisfactory that I was wondering if it was the weather, but today's extraordinary business satisfies me that it is a combination of the star and the story, "Scandal," which is responsible for the satisfactory box-office receipts. My patrons are all well pleased.

I have always figured productions from two angles: my personal opinion and box-office receipts, the latter, of course, always having preference over the former, but Constance Talmadge in "Scandal" makes good on both.

Here's hoping that you will be able to offer me many productions in the future of equal merit.

Cordially yours,
BIJOU DREAM THEATRE
by Sig. Faller, Treas. and Mgr.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

"HER SILENT SACRIFICE"

is the first SELECT picture starring

ALICE BRADY

Directed by Edward José

In this story, the scenario of which was written by Eve Unsell from the successful play, "The Red Mouse," by Henry J. W. Dam, Miss Brady is seen in the role of a young girl against whom the hand of Fate is raised from birth. It is a role which gives the talents of Alice Brady full scope, for from a simple girl Arlette develops to become the toast of Paris!

Alice Brady in a scene from "Her Silent Sacrifice"

Alice Brady, from a recent personal portrait

Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For," "Maternity" and other favorites. "Her Silent Sacrifice" is a glorious beginning.

Distributed by

SELECT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY

An Advertisement
by
W. W. Hodkinson

ANOTHER STEP FORWARD

1907—Started my first ***ten-cent house, the same program all week.***

1911—Placed the hundreds of Pacific Coast customers of the General Film Co. on a non-conflict, uniform age, definite schedule basis, with special services for better houses charging ten cents and using longer runs.

1913—Organized the "Progressive" Exchanges in Los Angeles, San Francisco and Seattle, establishing through their service and protection to exhibitors the first houses in the United States to run the same program for ***a full week at ten and twenty cents.***

1914—Founded Paramount, applying the year-old "Progressive" policies of service and exhibitor protection on a national scale. Originated and applied the percentage basis of handling films between producer and distributor, which gave the first incentive to quality production and assured a cooperation which created the largest organization yet known in the business.

1917—I am applying the same principles of protection and cooperation, but dividing the responsibility and profit between producers and exhibitors, to the end of insuring the exhibitor against paying more than any picture is worth ***to him,*** and to the further end of tying exhibitor and producer together for the development of the business along its logical, progressive lines.

Instead of exhibitor and producer feeling no responsibility toward each other, which is the tendency at the present time, I expect to bring those elements with which I deal together as units co-related and interdependent upon each other with fair profits for all concerned.

Wm. W. Hodkinson

Exhibitors are invited to write to the home office regarding the first of the Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, which is ready for immediate bookings, and "MADAM WHO?" with Miss Bessie Barriscale, each in seven reels, which will be booked now for showings after December first.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

MAIN 1906
60819

Clune THEATERS COMPANY
547 SOUTH BROADWAY
LOS ANGELES

October 8 1917.

Paralta Plays, Inc.,
729 Seventh Ave.,
New York City,
New York.

Gentlemen:

With J. Warren Kerrigan in "A MAN'S MAN" as the attraction, we did a phenominal business all last week at CLUNE'S AUDITORIUM, seating over 3000, breaking the house record on Saturday night and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside. At the matinees on practically every day the line up for the second show extended a block long or more.

CLUNE'S AUDITORIUM, having had the premier presentation of the world's greatest pictures, such as "THE CLANSMAN" or "THE BIRTH OF A NATION", "RAMONA", "THE EYES OF THE WORLD", etc., we are particularly gratified that "A MAN'S MAN" should have approximated the business on those pictures.

Criticisms in the six daily newspapers of Los Angeles actually graded 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Lois Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At CLUNE'S AUDITORIUM this seven-reel production pleased all who attended. Praise was unstinted. I consider "A MAN'S MAN" exceptionally acceptable to the public.

Paralta Plays, Inc. is to be congratulated on the success of its first release. It is but natural that the success of "A MAN'S MAN" at CLUNE'S AUDITORIUM should create the wish on my part to have the opportunity of giving your next release its premier showing at the same house.

With sincere wishes for your continued success, I remain

Very truly yours,

CLUNE THEATERS COMPANY.

WHC/LS

PARALTA PLAYS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

Screen version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

Nothing that we could say
would be as truly convincing
as Mr. Clune's letter,
on the previous page,
wherein he tells of the results
he obtained by booking
"A Man's Man."
Earnestly we advise you to heed
the injunction of the good book;
"Go and do thou likewise."

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

Bessie Barriscale

IN

Screen Version by
Monte M. Katterjohn

"Madam Who?"

Written by
Harold McGrath

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I BROWN, Secretary and Gen'l Manager

PARALTA PLAYS, Inc.

KATHLEEN CLIFFORD
in
"Who is "Number One"?
Paramount
Pictures

"TO CAPACITY"

The test of a serial is at the box-office.
Therefore, read a few opinions from exhibitors:

"Played to capacity all day."

"Obliged to turn away crowds the second episode."

"Never had a serial that pulled them in stronger."

"Best serial I have ever booked."

That's what they are saying about
WHO IS "NUMBER ONE"?
PARAMOUNT'S FIRST SERIAL

EVERY DAY IS SERVICE DAY

for

Paramount and Artcraft Pictures

Foremost stars, superbly directed, in clean motion pictures.

Take any one week in the year, in the Publicity, Advertising and Service Departments, and the Calendar looks as if the entire time was taken up in the service of the exhibitor.

Something is done directly for the exhibitor every day of the year—for instance—

1917	Week of October 21st	1917

Mon. 12 advertisements appear in 12 great metropolitan newspapers; 15,000 one-sheets distributed free for exhibitors tie-up. Cuts and mats on productions and stars distributed by exchanges to newspapers—pure publicity.

Tues. 35 advertisements appear in 35 great metropolitan newspapers; 15,000 24-sheets printed for free distribution; 28 stories, 45 pages, supplied to all dramatic and sporting papers. Motion Picture magazines, newspapers running magazine page.

Wed. 44 advertisements appear in 44 great metropolitan newspapers. Advertisement prepared for Theatre Magazine. 1,500 newspapers supplied with 2 news stories and 25 short paragraphs of news items.

Thur. 54 advertisements appear in 54 great metropolitan newspapers. Ads prepared for Photoplay, Photoplay Journal, Motion Picture and Picture Play Magazines, December issue. Four exclusive stories mailed to selected list of big town newspapers.

Fri. 70 advertisements appear in 70 great metropolitan newspapers; 30 full-page mats made and distributed free on request of exhibitors featuring increase in admission price and inaugurating longer runs with the addition of all Artcraft and Paramount Pictures by Service Department. Ad prepared for Ladies' Home Journal, December issue. Two selected stories consisting of interview or Sunday Magazine stories, mailed to selected list of 275 newspapers.

Sat. 85 advertisements appear in 85 great metropolitan newspapers; 2 full-pages in Saturday Evening Post. Five special news stories distributed to newspapers in which we advertise. Special news paragraphs distributed to 200 newspapers. Special news mats distributed to 525 newspapers. Stories of current productions sent out to photoplay magazines, with special supply of new photographs.

Can any organization so dedicated to the service of its customers help succeeding? Then why not succeed with us?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

Artcraft Pictures

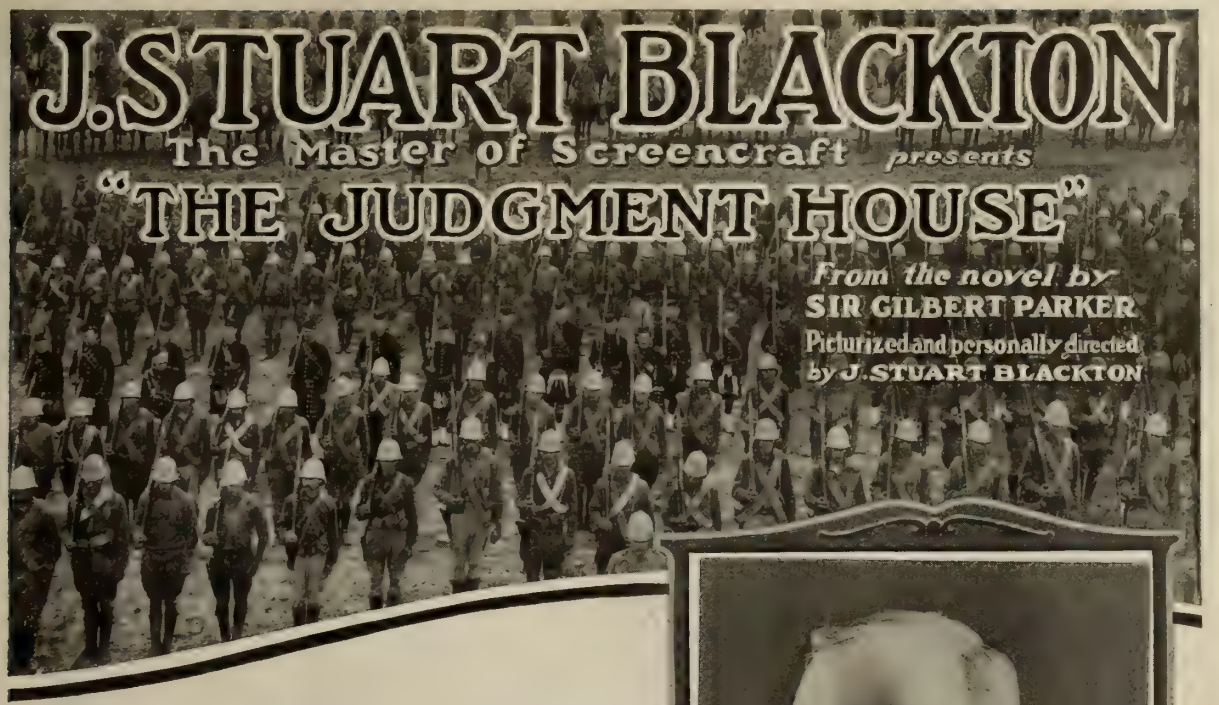
JOS. M. SCHENCK presents
ROSCOE
"FATTY" ARBUCKLE
in "FATTY in CONEY ISLAND"
What the Exhibitors Think of "Fatty"
The surest proof of a star's value is the exhibitors' commendation. The box office is always right.
Here is the box-office viewpoint
To save the roof, I opened all the doors and gave the streams full vent. People one or two blocks away heard the enthusiasm and came to the Crystal, taking their place in line to wait for seats. —CRYSTAL THEATRE, Walton McNeel, Mgr., Burlington, Wis.
Had to close my doors for the first shows.—ORPHEUM THEATRE, T. C. Johnson, Prop., Reedsburg, Wis.
Intend to rebook it later in the season.—ROYAL THEATRE, Cruse & King, Props., Calumet, Mich.
If "Fatty's" earlier pictures inspired this approbation, you are certainly safe in plunging heavy on "Fatty at Coney," which is, without a doubt, the greatest Arbuckle picture ever released.
Are you sure your "run" is long enough?
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
Paramount Pictures
Paramount Pictures

J. STUART BLACKTON

The Master of Screencraft presents

"THE JUDGMENT HOUSE"

From the novel by
SIR GILBERT PARKER
Picturized and personally directed
by J. STUART BLACKTON



An Unbroken Record of Successes

J. Stuart Blackton's every picture has been a profitable one for exhibitors.

With greater stars than he has ever used before—Conway Tearle, Violet Heming and Wilfred Lucas—with the work of one of the world's greatest authors—Sir Gilbert Parker—on which to base his story, and with his own genius ripened to the fullest it is only reasonsable to assume that "The Judgment House" will be another link in his unbroken chain of successes.

This picture deserves all the publicity you can give it—and a longer than average run.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

A Paramount Picture

Paramount Pictures

ARTCRAFT PICTURES

An ARTCRAFT Picture

PICKFORD
THE LITTLE PRINCESS
BY FRANCES HODGSON BURNETT
SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN
Cutting a melon for you
"Cutting a melon," on Wall Street, means giving them something extra and unexpected.
There's a melon being cut for you on this new Mary Pickford picture. Written by the greatest author of fanciful stories in the world, scenario by the adapter of "Rebecca," directed by the same genius who directed "Rebecca"—if you ran "Rebecca" you know what that combination counted for.
Add the appealing whimsical art of Miss Pickford in this story of the little girl born to riches, left in poverty, and then suddenly rich again—and you have attraction value, plus.
If this isn't something "extra and unexpected" we'd like to know what is!
The least you can do to benefit from this winner is to take advantage of the unusual exploitation possibilities and book a "long run."
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
An ARTCRAFT Picture
ARTCRAFT PICTURES

Thos. H. Ince's NEWEST and

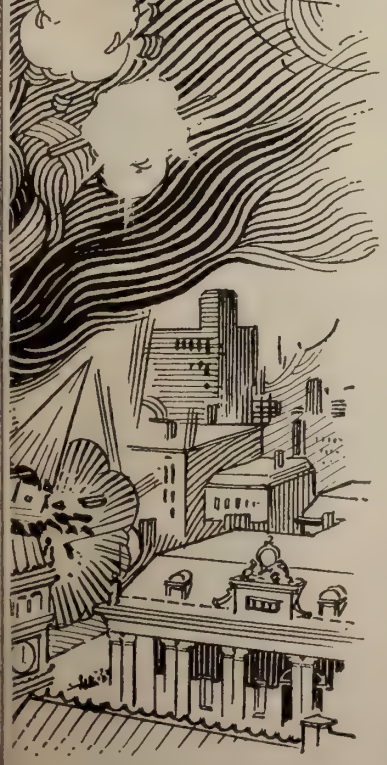
The ZEPPELIN

Thos. H. Ince

GREATEST SPECTACLE

N'S LAST RAID

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.



THE NEW YORK TRIBUNE SAYS:

"Nothing At All Like It Has Ever Been Seen On The Screen!"

Applications for bookings, following the "Trade Showings" in New York, Boston, Philadelphia and Pittsburgh, prove that Exhibitors all over the country appreciate the wonderful money-making qualities of this smashing big INCE success.

DEMAND "SPOT" or "OPEN" BOOKINGS IMMEDIATELY.

ALSO apply for the franchise for your ZONE (or neighborhood) and become a part of the U. S. Exhibitors' Booking Corporation, with early-run and franchise-fixed-maximum-price privileges.

U-S-EXHIBITORS' BOOKING CORPORATION

Executives—Frank G. Hall, William Oldknow

Top o' The Times Building, New York

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE, NEW YORK, 729 Seventh Avenue; BUFFALO, 47 West Swan Street; PHILADELPHIA, 1325 Vine Street; PITTSBURGH, 127 Fourth Avenue; CLEVELAND, Sloane Building, Prospect Street; CINCINNATI, 301 Strand Theatre Building; DETROIT, Peter Smith Building; CHICAGO, 207 South Wabash Avenue; ST. LOUIS, 301 Empress Theatre Building; KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO, address 729 Seventh Avenue, New York, pending opening of new offices; FRANK GERSTEN, INC., NEW JERSEY, 220 West 42d Street, New York; GLOBE FEATURE FILM COMPANY, NEW ENGLAND, 20 Winchester Street, Boston, Mass; CONSOLIDATED FILM & SUPPLY COMPANY, ATLANTA, Walton Street; NEW ORLEANS, Gravier Street; DALLAS, Commerce Street.

Two New Hoffman - Foursquares

The Fringe of Society

THE BIG PUNCH Picture
by Pierre V. R. Key

A Picture Drama Which Will Be One of the Sensations of the Season with ZEENA KEEFE and ALAN HALE

Produced by George Backer Film Corporation

FEATURING
RUTH ROLAND and MILTON SILLS
with
LEAH BAIRD
(Specially Engaged)
and
J. Herbert Frank

One Hour

An Original Society Photo-drama of distinction with a Big Theme

ZEENA KEEFE AND ALAN HALE

Produced by Harry Rapf

Booking's at all Hoffman-Foursquare Exchanges and at

M. H. HOFFMAN, INC. 729 SEVENTH AVE. NEW YORK

Pathé

PATHE IS PROUD TO PRESENT TO AMERICANS THE WONDERFUL FIVE REEL .....

FRANCE in ARMS

For absorbing interest, for educational value, for the extraordinarily comprehensive idea it gives as to the greatness of effort put forth by our gallant ally, this picture has no peer.

The aeroplane battle above the clouds is the greatest motion picture that has ever been taken. It probably will never be equaled.

Photographed by the cinematographic division of the French Army

PATHÉ

PEARL WHITE

"THRILLING ~ DIRECTION FLAWLESS ~ RICH IN DRAMATIC SITUATIONS ~ FULL OF SUSPENSE ~ MAINTAIN TENSEST INTEREST"

that's what men who know say of the **PATHÉ PLAYS.**

"Stranded in Arcady' is thrilling.. It interests and holds throughout. 'The Mark of Cain' a mystery story of unusual excellence. A model of its type."
Moving Picture World

"Stranded in Arcady' teems with action Maintains tensest interest. Direction flawless. 'The Mark of Cain' is swift of movement Rich in thrilling situations." Motion Picture News

"In 'Stranded in Arcady' suspense is kept up until the final fadeout.. Satisfactory in every way 'The Mark of Cain' is brimming over with thrills, action and excitement."
Exhibitors Trade Review

"'Stranded in Arcady' full of thrilling adventures. Will be popular. 'The Mark of Cain' plenty of suspense, action fast." Dramatic Mirror

BESSIE LOVE

BRYANT WASHBURN

FRANK KEENAN

FANNIE WARD

PLAYS

The CHARMING, DASHING, NATIONAL CELEBRITY

IRENE CASTLE

is the star of the third great box office PATHÉ PLAY

SYLVIA of the SECRET SERVICE

a five part drama replete with thrilling situations, splendidly produced and enacted by a cast that is superior in every way.

story by Joseph Trant
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by ASTRA

A FEATURE YOU CAN BE PROUD TO SHOW TO YOUR PATRONS

Released Nov. 25th.

IRENE CASTLE

Pathé

The HIDDEN HAND

with DORIS KENYON

and SHELDON LEWIS, ARLINE PRETTY and MAHLON HAMILTON

written by Arthur B. Reeve and Charles A. Logue

A terrifying individual he stalks through "The HIDDEN HAND"—always a menace, always fascinating. He will lay a strong hold upon the imagination of your audiences. He will bring them back again, and again. He is The HIDDEN HAND

Pathé

DORIS KENYON

One of the most beautiful girls who ever acted before the camera

Pathé

TOTO

he looks funny – he is funny. The comedies in which he is featured will tickle the funny bones of your audience so hard that laughter will be a habit at your house. – Hal Roach directs them. that means they have to be good.

Produced by ROLIN

TRIANGLE

TRIANGLE'S POLICY TOWARD EXHIBITORS ON THE NEW WAR TAX

Triangle announces that it will pay the entire war tax of 15 cents per reel levied upon film manufacturers and will not transfer this tax to exhibitors.

TRIANGLE

"A CASE AT LAW"

with

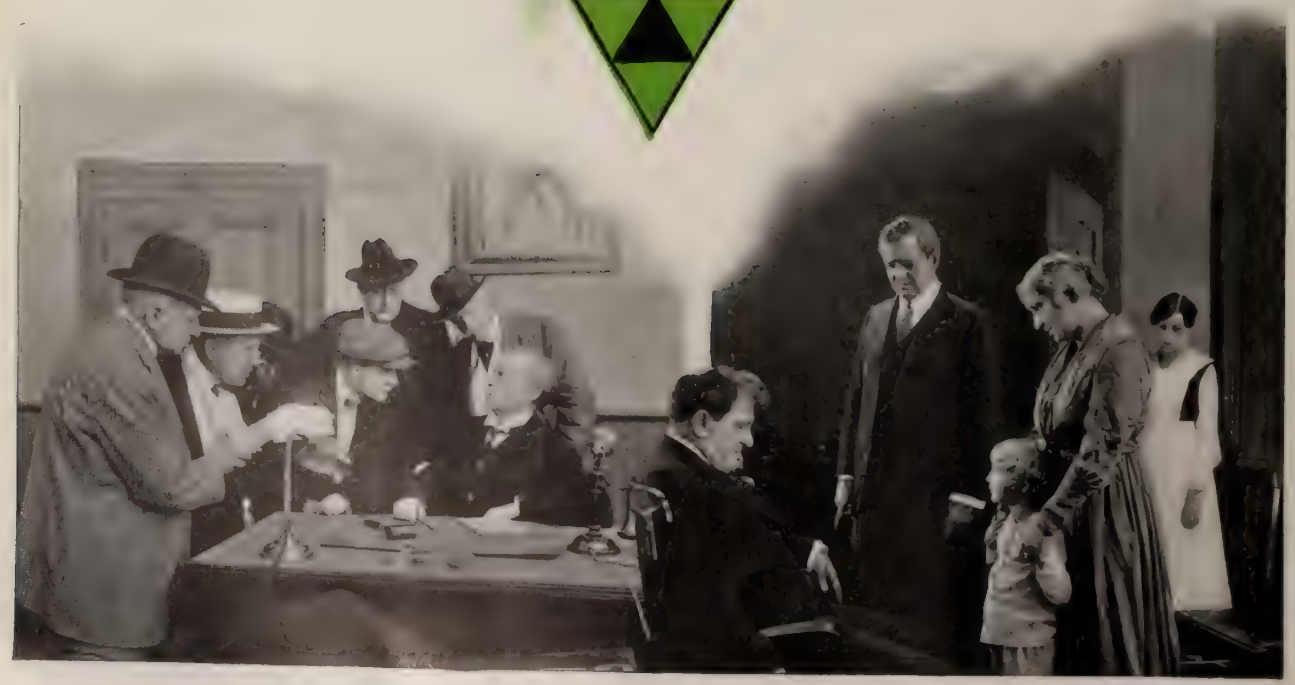
Dick Rosson

and

Pauline Curley

A play with a direct appeal to young men, their sweethearts, their parents and to all who are interested in the welfare of American youth.

Released Nov. 18



TRIANGLE

"FUEL OF LIFE"

with

Belle Bennett

A pretty woman with brains is dangerous as a foe, which this society woman proves when she turns business adventuress to protect her son.

Released Nov. 18

TRIANGLE

Keystone Comedy

"HER BUSTED DEBUT"

with

Dale Fuller, George Binns and the Keystone Bathing Beauties

Hilarity, dashed with beauty and seasoned with thrills — just the right appetizer for any movie menu.

Released Nov. 18

MR. FOREIGN BUYER

WHEN YOU ENTERED OUR HARBOR
THE FIRST INSPIRING OBJECT YOU SAW
WAS

THE STATUE OF LIBERTY
ENLIGHTENING THE WORLD

LET US
ENLIGHTEN YOU

DO YOU KNOW

WE POSSESS AN EFFICIENT ORGANIZATION
WE ARE THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
WE ARE ACQUAINTED WITH YOUR REQUIREMENTS
WE SPEAK YOUR NATIVE TONGUE
WE ARE SPECIALISTS IN FOREIGN FIELDS
WE ARE EXCLUSIVE EXPORTERS OF
WORLD-BRADY-MADE PRODUCTIONS
AND OTHER
DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS
"WE OPERATE EVERYWHERE"

→ EXCLUSIVE EXPORTERS OF SPEER CARBONS ←

INTER-OCEAN FILM
CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

Goldwyn Pictures

MADGE KENNEDY

—AND HER EYES
—AND HER SMILE

again will captivate the millions who frequent the nation's picture theatres in a rollicking comedy-drama of laughter, plot, situation and adventure

NEARLY MARRIED

by EDGAR SELWYN

This picturization of a famous stage success marks the second big step upward for this young and joyous star who with her first production attained nation-wide popularity.

If you liked Madge Kennedy in Margaret Mayo's "Baby Mine" then your audiences will adore her in "Nearly Married."

Love story—action—drama—a swift, speedy story and the girl with the sunniest smile in the world. Who could demand more in one picture?

Released everywhere November 18.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

MABEL NORMAND

THE FAVORITE OF MILLIONS

returns to the screen after a year's absence in an entirely new type of motion picture production created for her by Goldwyn—an exciting, full-of-action, patriotic comedy-drama

JOAN of PLATTSBURG

By PORTER EMERSON BROWNE

Exhibitors everywhere know the tremendous drawing power of this splendid artist, now equipped with the best stories of her career.

"Joan of Plattsburg" is a story filled with excitement and suspense; a story in which this wonderful girl is supported by thousands of soldiers at the great Plattsburg military camp.

Mabel Normand's popularity is greater than ever. This means still bigger audiences.

Released everywhere: December 2.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Unanimous in Chicago!

The Chicago Tribune: George Loane Tucker's production of "The Manx-Man," from Hall Caine's story, is a great picture. It contains a big story and a big cast. It is one of THE pictures of the day. Don't fail to see this unusual production released through Goldwyn.

The Chicago Herald: George Loane Tucker has achieved a great success in his production of "The Manx-Man," one of Hall Caine's greatest stories which is now distributed by Goldwyn. Elisabeth Risdon is tremendously likeable and there is a big and powerful supporting cast.

The Chicago Examiner: "The Manx-Man" commands the respectful attention of all critics of the photo-drama. There is heart in the story and tremendous interest. It will be a great success in theatres everywhere.

The Chicago American: George Loane Tucker in producing "The Manx-Man" from Hall Caine's novel, has scored a triumph for Goldwyn, which released this remarkable picture. In Chicago "The Manx-Man" is drawing capacity audiences.

George Loane Tucker's
powerful picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon **Henry Ainley** **Fred Groves**

is receiving the whole-hearted indorsement of all newspapers and the delighted approval of the public in all cities where it is presented.

This production is offered to all exhibitors under a system of open bookings and can be obtained only through the North American Branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Patriotism Plus Profits!

Phila. North American:*** "For the Freedom of the World," a big special production released through Goldwyn, has grip, intensity and it contains the best battle scene any patriotic film has ever included in a picture—a big, thrilling production.

*** The North American's three stars mean "a picture of special excellence."

Phila. Public Ledger: "For the Freedom of the World," now packing the Victoria Theatre is thrilling and compelling—a patriotic drama done on a big scale, that will enjoy wide popularity.

Phila. Record: No picture of the year has been staged on so tremendous a scale as "For the Freedom of the World." A lesson in genuine patriotism. . . . An unrivalled picture of human valor. . . . Thousands have been turned away during the engagement!

Phila. Press: Here is a picture that makes the spectator feel proud that he is an American —"For the Freedom of the World." Patriotism, romance and thrills crowd the picture from start to finish—all Americans will want to see it.

Phila. Inquirer: "For the Freedom of the World" is the best story of its kind ever shown on the screen. Every scene is alive with the tensity and naturalness of war. It makes one proud of the men who fight for their country.

★ ★ ★ **Ira M. Lowry** ★ ★ ★
PRESENTS:

FOR THE FREEDOM OF THE WORLD

by **Capt. Edwin Bower Hesser**

The answer to the remarkable reviews quoted from the powerful and conservative Philadelphia newspapers is that the Victoria has done a capacity business for a week with a turn-away at all performances.

This production will turn the tide against war tax depression or dull business for exhibitors everywhere. Prints, accessories and remarkable lithographs are ready in all our branches. "For the Freedom of the World" is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Fox Special

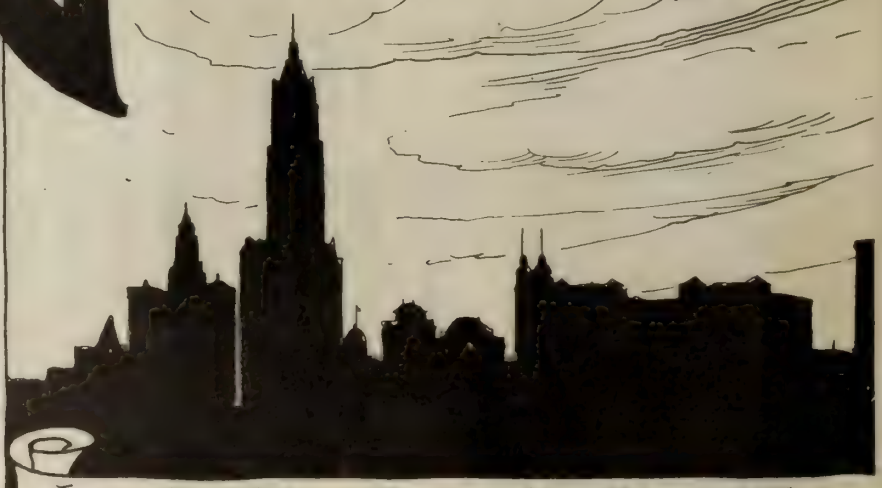
ONE A WEEK

WILLIAM FOX

Presents

GEORGE WALSH

NEW YORK'S FAVORITE FILM SOLDIER



In a thrilling Patriotic Play of Today

STAGED BY R. A. WALSH, DIRECTOR OF

"THE PRIDE

BIGGEST, MOST PRETENTIOUS, MOST EXPENSIVE

BOOK NOW AT NEAREST EXCHANCE

features

52 A YEAR

THE MOST POPULAR STAR OF THE FILM IN

THE GREATEST BOX OFFICE DRAG-NET EVER OFFERED

Loyal Americans will revel

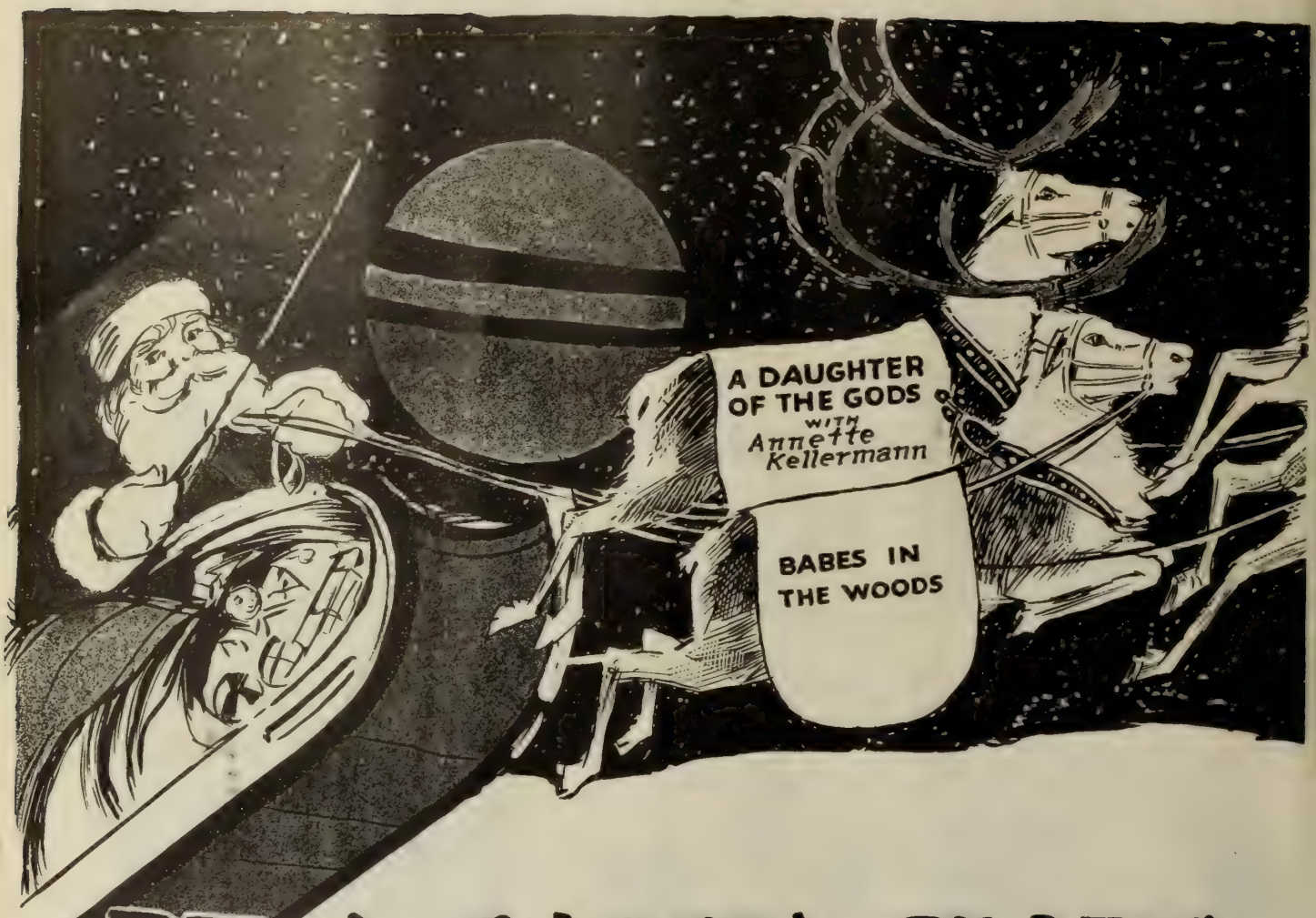
"THE HONOR SYSTEM" "THE CONQUEROR" ETC.

"OF NEW YORK"

AN ACTIVE AND MANLY STAR

PRODUCTION EVER MADE FOR A FEATURE

FOX FILM CORPORATION



BE A SANTA CLAUS

William Fox's storehouse is From Fairyland NOW

Mr. Exhibitor—your own be well filled if you give to your patrons. Book

FOX FILM

TO YOUR PATRONS

filled with Christmas goodies available for exhibitors

Christmas stocking will one of these presents before it is too late.—

CORPORATION

STANDARD

William Fox

The thrilling story of

Treasure

Directed by C.M. and S.A. Franklin

PLAYED BY THE WORLD'S MOST WONDERFUL YOUNG AMERICAN ACTORS

FOX FILM

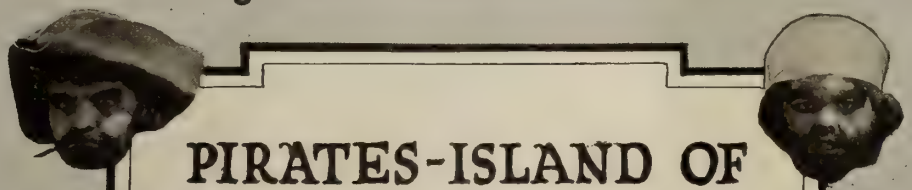
PICTURES

Presents

Robert Louis Stevenson

Island

Scenario by Bernard McConville



PIRATES-ISLAND OF MYSTERY-ADVENTURE FOR MEN WOMEN AND CHILDREN.

A Merry Christmas stocking filler for exhibitors, who may see this picture at nearest Fox branch and book it NOW

CORPORATION

FOX SPECIAL FEATURES

ONE-A-WEEK 52-A-YEAR

WILLIAM FOX
PRESENTS
VIRGINIA
PEARSON
IN
ALL for a
HUSBAND

THIS GIRL WAS SIMPLY CRAZY ABOUT A MAN

Yes, Crazy! Dippy! even a little wild, and she went a little farther than most—just how far you will see in this November release

The pressure of explosive laughter will test your theatre walls, Mr. Exhibitor, and you'll learn how much cash can be crowded into your sock.

OTHER NOVEMBER RELEASES

June Caprice in *Miss. U.S.A.*
A play that will stir the patriotism of the country

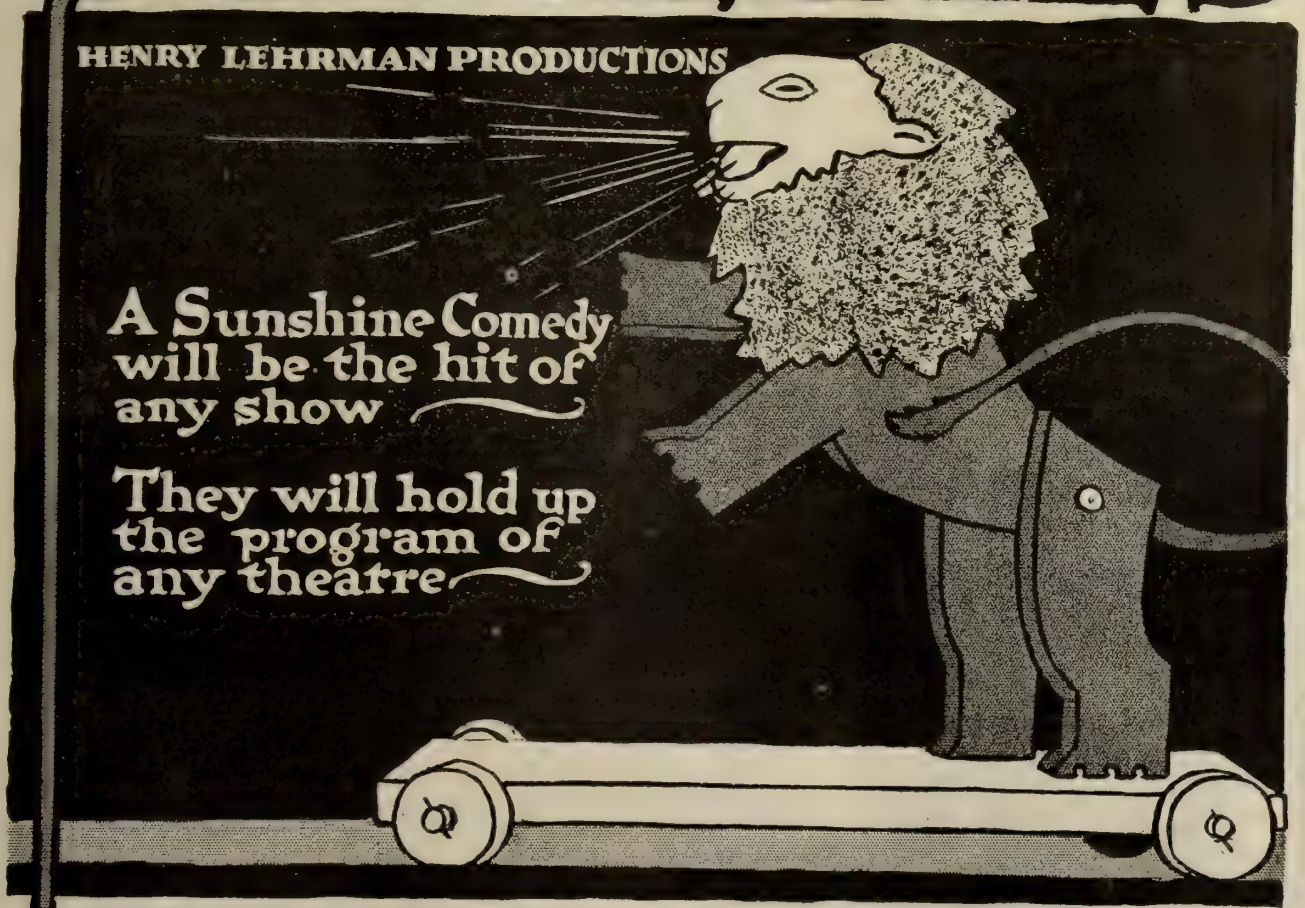
Sonia Markova in *The* PAINTED MADONNA
Redemption of a fallen girl

Gladys Brockwell in A BRANDED SOUL
Love and intrigue

FOX FILM CORPORATION

WILLIAM FOX PRESENTS
SUNSHINE COMEDIES

HENRY LEHRMAN PRODUCTIONS



HERE IS WHAT SOME OF THE CRITICS SAY ABOUT SUNSHINE COMEDIES:

AT THE STRAND

STRAND theatre patrons went into a veritable tornado of laughter over "Roaring Lions and Wedding Bells," a Fox comedy which is one of the features of the bill. It is one of the most remarkable animal pictures that has ever been shown and the audience testified its appreciation. The writer really feared for the life of a lady who sat next to him—she couldn't stop laughing to breathe. As a matter of fact this might be

MOTION PICTURE NEWS

"A new series, side-splitting in humor, is inaugurated in the presentation of the Fox Sunshine Comedies, "Roaring Lions and Wedding Bells." *New York Evening Sun*

"A new comedy film "Roaring Lions and Wedding Bells" drew great laughter from the large audience" *New York Globe*

"A Fox Sunshine Comedy called "Roaring Lions and Wedding Bells" is truly marvelous *New York Tribune*

SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE AND FIX YOUR DATES.

FOX FILM CORPORATION

3 New STANDARD

William Fox

THEDA BARA

in a Theda Bara Superpicture

Du Barry

Another Colossal Production

The tragic story of a famous French adventuress who rose from poverty to dictatorship in the court of Louis XV, only to die on the guillotine. A flashing, dashing picture of regal splendor, court intrigue and conditions paralleling those today in a war-wracked world.

BARA at her beautiful best

ANOTHER DELIGHTFUL

A THRILLING TALE OF THE WITCH

THE BABES

WITH THE WONDERFUL

FRANCIS CARPENTER-

AND A WHOLE ARMY OF OTHERS-

PICTURES

Presents

WILLIAM FARNUM
IN

The Heart of a Lion

BASED ON RALPH CONNOR'S NOVEL "THE DOCTOR"

On the tip of the world in the Canadian Rockies—where it is man against man and heaven help the weakest—

The Lion Heart of William Farnum was never better shown than in this wonderful picture

FOX FILM CORPORATION

FAIRY STORY
AND THE GINGERBREAD HOUSE
IN THE **WOODS**

YOUNG AMERICAN ROMANTIC ACTORS
-VIRGINIA LEE CORBIN

RELEASED FOR CHRISTMAS—GET BUSY

WORLD PICTURES BRADY-MADE

ETHEL CLAYTON
in "Easy Money" Directed by Travers Vale.

KITTY GORDON
in "Her Hour" Story by Raymond Schrock Directed by George Cowl

MONTAGU-LOVE
DOROTHY KELLY
in "The Awakening" Directed by George Archainbaud

MADGE EVANS
in "The Adventures of Carol" Story by Julia Burnham Directed by Harley Knoles

ALICE BRADY
in "The Maid of Belgium" Story by Adrian Gil-Spear Directed by George Archainbaud

CARLYLE BLACKWELL
MURIEL OSTRICHE
EVELYN GREELEY
in "The Good for Nothing" Story by Alexander Thomas Directed by Carlyle Blackwell

MADGE EVANS
HENRY HULL
in "The Volunteer" Directed by Harley Knoles

KITTY GORDON
in "The Wasp" Story by Willard Mack Directed by Lionel Belmore

JUNE ELVIDGE
in "The Tenth Case" Directed by George Kelson.

Nine Releases

that complete a record year of Seat-Selling Pictures—Special in story, stars, direction, titles and advertising. Fair in price, plan and policy—assuring you of perfect service and

Guaranteeing Satisfaction

Who is June?

June is the most wonderful character in the most wonderful picture in the history of the screen

Before long
METRO
will ask you to judge for yourself

Watch for June!

A word to Mr. Hulsey of Texas

Dear Mr. Hulsey:

Metro Pictures have been favorites with you because they made money and delighted your audiences · Bushman and Bayne have recently come to you in "*Their Compact*" and in "*The Adopted Son*", two productions which you realized were the greatest they ever appeared in ·

For this reason we want to ask you to see "*The Voice of Conscience*" the newest and even a greater success production both for Mr. Bushman and Miss Bayne · After you see it wire us your positive opinion of its value to the box office of every exhibitor ·

We thank you in advance ·

METRO Pictures Corporation
by the President

P.S. Mr. Hulsey, you must know from METRO's productions that we are after the absolute leadership in the motion picture field **WATCH METRO**

METRO PICTURES CORPORATION

presents

The Incomparable

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in the Finis Fox masterpiece

The VOICE *of* CONSCIENCE

Adapted by June Mathis and
directed by Edwin Carewe
in six astonishing acts

RELEASED BY **METRO** NOVEMBER 19

A.J.Wolf, of the Adelphi Theatre, says:

"If possible, Draft 258 is better than *The* Slacker. No Exhibitor should fail to book it. It has everything a great production should have."

100 other Exhibitors agreed with him

The big little star in

Draft 258 is

MABEL TALIAFERRO

Wm. Christy Cabanne directed it.
June Mathis and Mr. Cabanne wrote it.

METRO

CHARLES FROHMAN'S
PLAYS in PICTURES

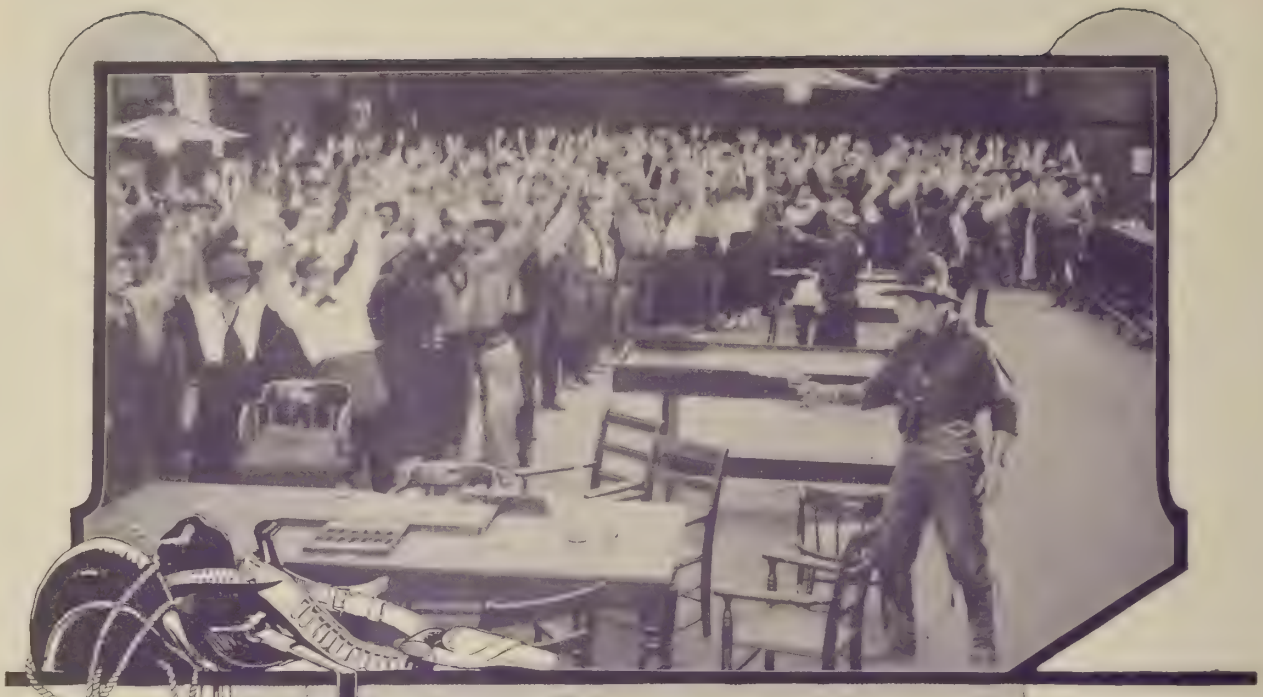
ANN MURDOCK
in
"PLEASE HELP EMILY"

Directed by Dell Henderson

The tremendously successful comedy-drama in which Ann Murdock appeared last season at the nation's largest speaking stage theatres—breaking house records in many cities. Now produced in motion pictures with a cast including many notables who appeared in the original Charles Frohman production. It is an attraction of super-excellence. Released the week of Nov. 19th. Bookings can be made for this and others of Charles Frohman's Plays in Pictures at your nearest Mutual Exchange.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER *President*



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"SNAP JUDGMENT"

An unusual five-act drama. Directed by Edward Sloman. Released the week of November 19th

A tale of dual personality. William Russell appears as Jimmie Page, Eastern society man, and "Arizona Pete," a Western bad-man. Laughs, thrills and romance are skillfully mingled throughout the plot. This and other William Russell subjects are available at all Mutual Exchanges.

Produced by
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JERRY AND THE BURGLARS

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starring

Tyrone Power

seven parts

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available Nov. 12

Presented by
F. M. MANSON
Released by
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One of the really great pictures of the year

"The Planter"

The Motion Picture News says:

This powerful seven reel feature production put out by F.M. Manson and released through Mutual is without doubt one of the really great pictures of the year. For a portrayal of strength and power mixed with an inexplicable element of tenderness there has been nothing in many moons that could hold a candle to the work of Tyrone Power in this picture. The setting is laid in the rubber plantations of Southern Mexico and offers a wealth of tropical scenery that ought to carry a strong appeal to the people of this temperate zone. The cast supporting Mr. Power are to be commended for their work, and photography and direction are excellent.

Reviewed By
Lisle M. Albright.

The EXHIBITORS HERALD says:

"THE PLANTER" is a splendidly produced picture. The story has been handled in an excellent manner, the settings are very well selected, the photography clear, and the work of the cast is fine. Tyrone Power's acting especially is something that theatre patrons do not have an opportunity of seeing every day.

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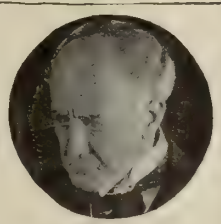
AS a child Clara dreamed that one day she would be married and have a little boy — his name would be Paul, but to her he would always be "Little Boy Blue." *Clara*—Ella Hall.

LITTLE Fred, too, had a dream. He was going to have a wife and love her very much. And the wife that he saw looked just like the girl who was dreaming of "Little Boy Blue." *Fred (grown up)*—Emory Johnston.

UNCONSCIOUS of any failing in himself, Fred's Uncle Oliver neither understood nor permitted a weakness in others. Clara had no place in his plans for Fred's future. *Uncle Oliver*—Winter Hall.



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BEAUTIFUL sweet and altogether lovely though she was, romance had gone out of the life of Clara's mother, but it returned to her when Fred and Clara met and loved. *Clara's mother*—Gretchen Lederer.

JOE, bless him, had lived with the family for many years. "Fred," said Joe, "If you're like your father you'll lick your Uncle Oliver when you grow up. You can't help it. *Joe*—Harry Holden.

HIS name was Paul, but his mother called him "Little Boy Blue," as she had dreamed. And Uncle Oliver's dislike was turned to love only when he thought their "Little Boy Blue" was gone forever. *Paul*—Little Zoe Rae.

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Herbert Brenon

World's Greatest Director

To follow "Empty Pockets" Mr. Brenon will present Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back"—another important and distinguished contribution to the silent drama.

NORTH SOUTH EAST WEST

Thomas Saxe,
Milwaukee, Wisconsin.

Congratulations on having secured Brenon's "Empty Pockets." In my opinion Brenon ranks with the world's best among Photoplay Producers. From an artistic standpoint and as a box office drawing feature the potency of his name has been amply proven. Backed up by unquestioned strength of the First National Exhibitors Circuit anything but unqualified success for the picture seems out of the question.

T. L. Tally,
of Los Angeles, California.

I cannot tell you how enthusiastic I am over the fact that Herbert Brenon, the Master Director, has joined forces with the First National Exhibitors Circuit. Such an affiliation will give him the opportunity of exhibiting his pictures in the finest Theatre Circuit in the world and will guarantee to these theatres a series of the greatest Motion Pictures Masterpieces ever conceived This makes an unbeatable combination.

Swanson and Nolan,
Denver, Colorado.

Brenon, so well known among manufacturers and exchanges, comment superfluous. Among largest exhibitors regarded as one of America's foremost producers, highly qualified, capable and successful. All his productions big winners.

E. H. Hulsey.
of Dallas, Texas.

Want to congratulate you on lining up with Herbert Brenon. In my opinion he is unquestionably a genius and one of the few great directors in the business. "Empty Pockets" is a great story and, with a man-like Brenon handling it, picture should be a sensation. Believe our connection with Brenon is next if not equal in importance to Chaplin deal.

James B. Clark,
Rowland and Clark Theatres,
Pittsburgh, Pennsylvania.

Congratulations on latest acquisition to our high standard of screen offerings The combination of Herbert Brenon's masterful direction and screen artistry together with the effort of Rupert Hughes' magic pen is sure to win absolute approval of the greatest critic and reviewer, the box office.

William Sievers,
St. Louis, Missouri

Congratulations on purchase of "Empty Pockets." Believe pictures of this calibre, with Brenon's well-known qualifications as a director, will be added boost to our Circuit

Turner & Dahnken,
of San Francisco, California.

Congratulations on closing deal with Herbert Brenon for Empty Pockets as we consider Brenon to be the greatest director in the business to-day and his productions are sure-fire, big money from box office standpoint. Empty Pockets should do enormous business throughout the entire country.

Robert Leiber,
Indianapolis, Ind.

Highly pleased to know you have closed Brenon "Empty Pockets" for the First National Exhibitors Circuit. Brenon is always to be relied upon as a producer, not only does he know how to get out an artistic production but he seems to know the public and as a result Brenon Productions are sure fire box office attractions.

A. H. Blank,
of Des Moines, Iowa.

Congratulations for closing with America's greatest director Herbert Brenon for his production "Empty Pockets" You could'nt have done better. Had a long talk with Mr. Brenon about two weeks ago and know his future productions will be greater than ever.

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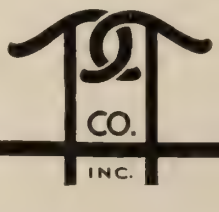

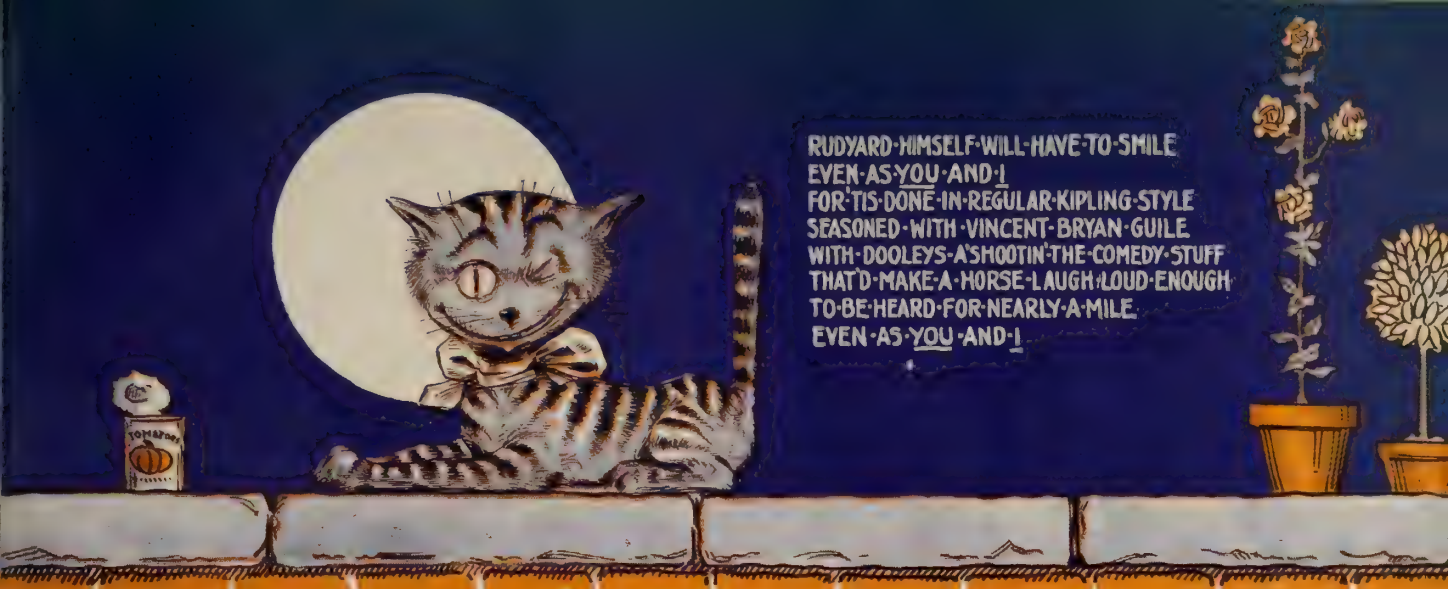
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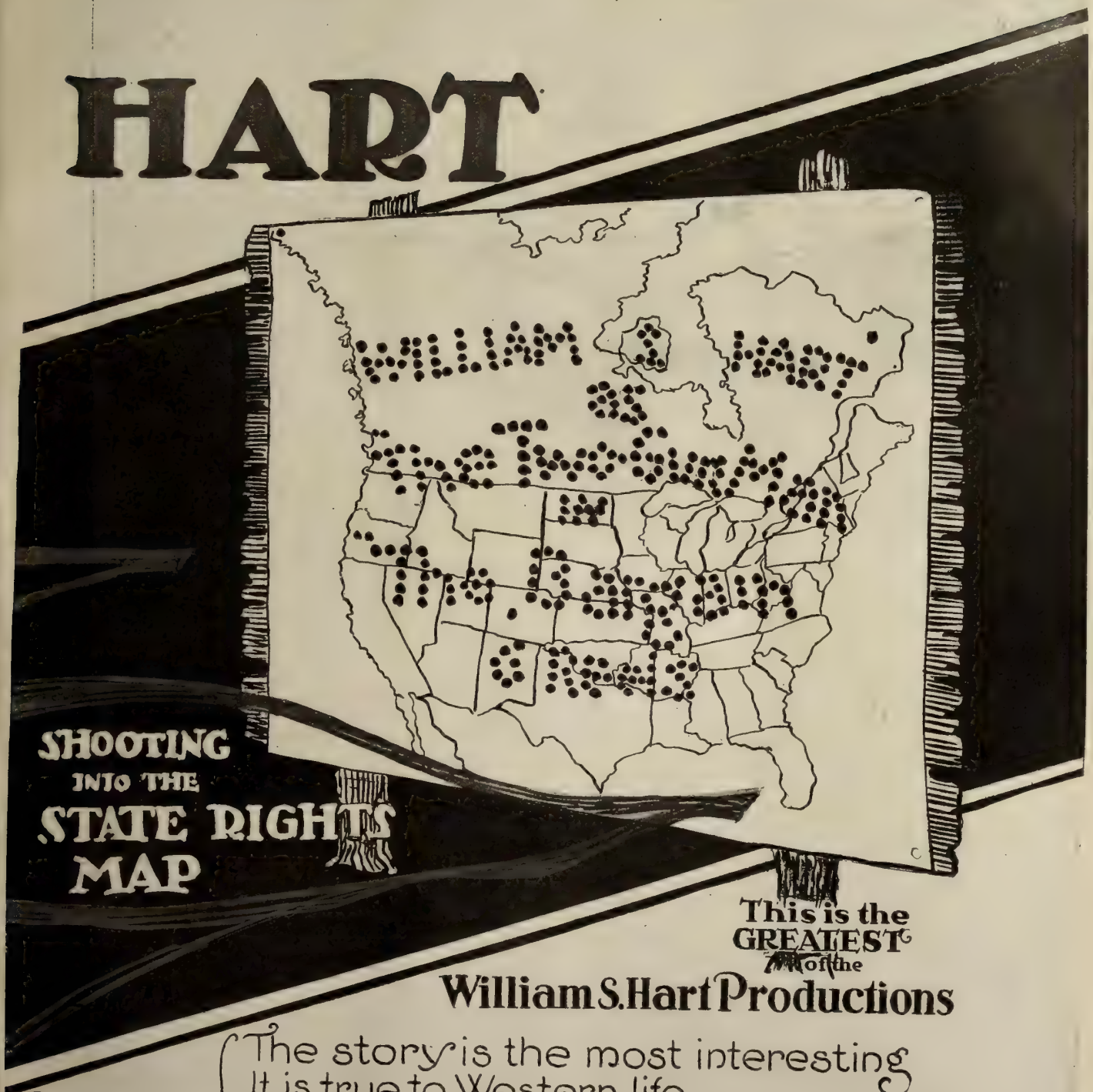

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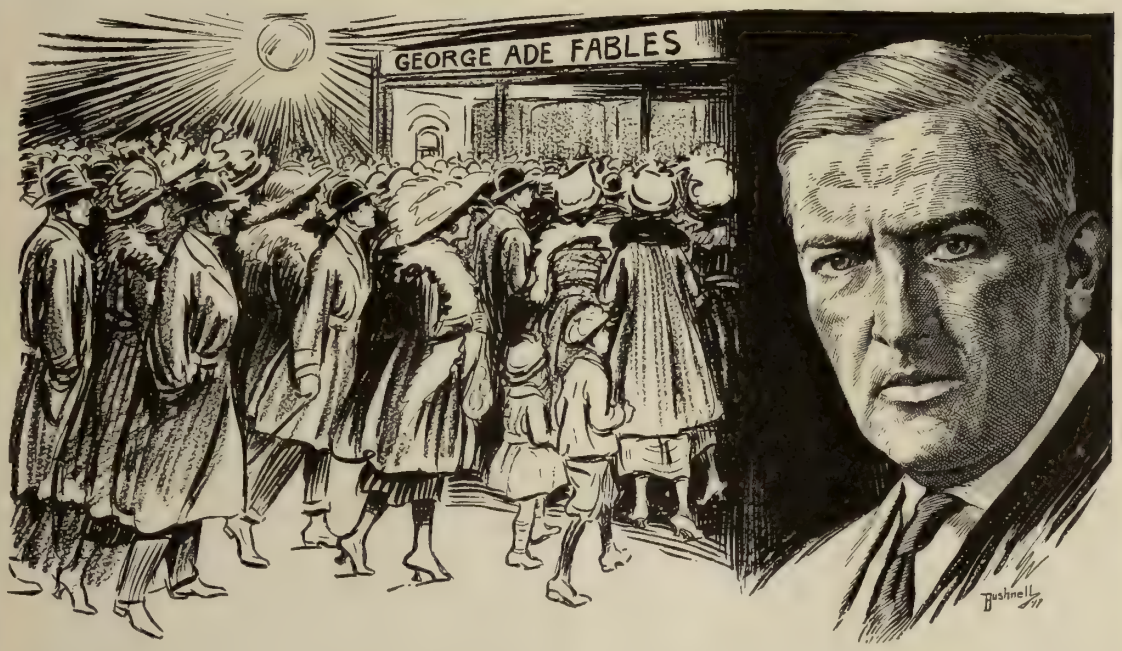

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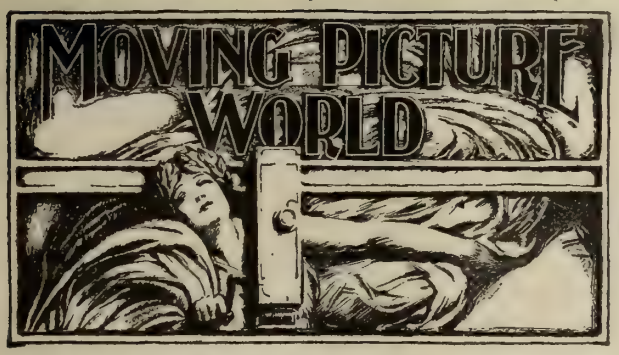

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(The Index to this issue is on page 1234.)

Saturday, November 24, 1917

Facts and Comments

THE burning question of the war tax is causing the industry, manufacturers, renters and exhibitors, many sleepless nights and a lot of expert accounting, to say nothing of no little bickering and wrangling. We believe the intention of the Government was to have the public pay the whole tax, as this is really the final result in all taxation. With this in mind, we are compelled to ask why our legislators made the collection of the tax so complicated as has been done by placing a tax on film and also on admissions. The public knows and can easily understand the straight tax on admissions and we believe will pay it without a murmur, but the tax on film stock they do not understand. If this is also added by the exhibitor, the public is apt to believe that the theater is boosting prices under the excuse of war tax. Nevertheless, who is to pay if not the public?

FOOLISH competition is possibly a bit more prevalent among picture exhibitors than in any other line of endeavor. We continually have glaring examples of this condition brought to our attention. It was, therefore, no surprise to learn of exhibitors who are trying to take advantage of each other over the war tax, paying the war tax out of their present scale of prices or intimating that their competitor is unpatriotic if he charges the tax to the public, etc. There is surely nothing that can be said for this sort of thing but condemnation and it certainly will add no permanent patronage to any theater.

* * *

BY the way, we would very much like to have someone in authority give us some information on the inside workings of the Motion Picture Bureau of the American Red Cross for the past few months. We have been endeavoring to learn how we might co-operate with this important society, but have been absolutely unable to secure any real information on the subject. While other departments of Government work are closely co-operating with the moving picture committees, we have been unable to reach one who knows anything of the Red Cross work.

* * *

WE are being continually reminded that this country is at war and has a bigger job on hand than most of us realize. Many of the present indications show that we have not yet seriously settled down to the task. One of these indications is the highly pessimistic view that some in this industry seem to be taking. There is certainly no occasion for any panicky feeling. The public will look for relaxation perhaps more than ever and the pictures still continue to furnish the most popular and most keenly appreciated form of public entertainment in the world. Let us take a fresh grip and "carry on."

* * *

WE should not lose sight of the necessity for conservation along all lines. The cutting out of all extravagance and waste everywhere is more imperative than ever. This should all be done, however, without any sacrifice or lowering of artistic standards. No saving of a dime to thereby lose a dollar. We can think of some ways in which an added expense might be more than justified. Additional effort to secure new patrons, anything that will bring new faces in your audiences. There is a far greater number than the pictures now reach who have not yet got the habit.

* * *

CONFIRMATION of the fact that the moving picture continues to give offense to many of our most desirable patrons is found at every turn. The use of moving pictures in the activities of the Red Cross Chapters throughout the country these past few months has brought into many theaters and halls people who never frequented picture theaters heretofore. In a short discussion with a minister from the northern part of New York State this week, we again were compelled to listen to a most discouraging recital of the experience of himself and three or four of his parishioners. After four programs they gave up in disgust. According to this gentleman, the so-called comedies were the worst offenders, either being "silly and lacking in any sense of humor or disgustingly offensive."

* * *

WE desire to call the attention of our many friends and readers to the fact that our first announcement of the removal of our New York office to 516 Fifth avenue gave a wrong telephone number. The correct numbers of our new telephone connection are 1610, 1611, 1612, 1613 Murray Hill. Kindly correct your record accordingly.

Cinderellas, Camilles and Cleopatras, *By Louis Reeves Harrison*

CINDERELLAS, Camilles and Cleopatras by the carload, vampires and doll-faced ingenues by the trainload, they have imported from the stage a little mincing waddle which is supposed to be very feminine, which is about as graceful as a fat lady climbing the stairs of an omnibus. It is not that tight skirts have brought on anemia of feminine unmentionable extremities, nor is it an inheritance from train time—there are no more trains running on fashion's schedule—it is merely an ungainly walk, largely due to natural clumsiness.

Imagine Mother Eve, better known to poets as Lilith, pacing the ground in any such tottering and vacillating manner when Adam arrived home late for dinner! Picture brawny-armed Lilith at the camp fire, stirring the vegetable soup with the femur of a mastodon, narrowing her eyes cynically when she hears the crackling of Adam's unsteady feet—how would she stride toward him, bone in hand, as he came on scene with a small armful of faggots and a heavy load of juice from the vine? She would reach him in about three bounds, bone in hand, and convince him that, even if she was a happy second thought, he was merely an experiment and a most lamentable mistake at that.

Think of Rebecca at the well, a cherished idealization, woman inspired to her finest self at times, though often tempted and sometimes erring, such a composite creature as man himself, how could this heir of earth and of heaven carry water from the well if she rocked from side to side like our stage ladies. The girl who drew water for Eliezer and his ten camels without spilling any could stand straight and move with muscular grace and strength. All honor to Rebecca.

And then there is Ruth the Gleaner, daring little girl who went out to earn an honest living and earned a great romance besides; Lorna Doone, the patrician who loved a plebeian; Portia, eloquently resisting the demands of Shylock; Catherine de Medici of political intrigue, Lady Macbethe of deluded ambition, and a long list of heroines famed in fiction and history—my lady of the stage would portray them all with the same duck walk. Her idea of characterization is "ME." With one eye on the director and the other on her salary envelope, her mind is really occupied with using the play as a vehicle to ride in by similar easy stages from subway obscurity to limousine opulency.

Now and then some great lady of the theater steps down—so she thinks—from her limousine of stage notoriety to walk through a screen representation. She does not even walk through—she is the most pronounced waddler of the lot. Between the old habit of mincing about in society drama and a certain absence of youth in her knee-joints she fairly creaks as she moves through her role of limited screen opportunity, a role kept within the border of a stage star's restricted scope of action.

Whether a versatile Sappho in the midst of her literary coterie, a Queen of Sheba testing Solomon's wisdom, a Sybil of prophecy, or a Siren fascinating the unwary, my stage lady can only interpret human character as "me" when she uses her feet. She becomes merely a well-dressed piece of mechanism in her self-expression when assigned to a part with flesh and blood in it, a human framework on which is draped some gorgeous robes of fashion. Audience interest is fixed upon the characterization, and an actress sins against her interpretation who allows her physical habits to distract audience attention.

The duck walk of stage ladies is representative of their indifference to what they are called upon to portray. They are so intent on the personal effect in screen pictures that they fall far below girls brought up in studio companies, who easily pass stage favorites in public favor. The author is responsible for more than the mere ordering of incident. He is the indirect means of effective character presentment, but he can only indicate it briefly within present scenario limitations—it is for director and actor to charge themselves with its gradual and intelligent disclosure. They are the chemicals who bring out the latent forms merely shadowed forth in the script.

Those who imagine that production is the whole thing do not know that it is lack of production which is responsible for the failure of many of a good story, lack of ability on the part of those attending to interpretation to realize how boundless are their opportunities in moving pictures. The painter, or the sculptor, can only present a single instant of beauty in life, "one note of passion, or one mood of calm," whereas all the myriad phases of fear, happiness, pleasure, pain, hope and despair can be vividly portrayed on the screen in one product.

In the eternal twilight of a Corot landscape so great is the artist's skill that the nymphs dancing amid the poplars seem endowed with graceful movement. The painting is only concentrated on a single instant of perfection, yet it is marvelous in effect. Far less difficult should it be to give beauty full expression in that most expansive of visible arts the motion picture. But, instead of stirring the imagination with grace and beauty they see hard bounds to it by lack of both. Both director and actor are too intent on representation of the real.

Merely waddling across the studio floor gives to no creation of character its universal and esthetic element—it presents joy and sorrow as one and the same thing. It is realistic only so far as mere movement alone is concerned. It is asking us to accept the turban of the Moor for the rage of Othello. My lady moves, it is true, but all the mystery and motive behind her action is robbed of its charm. It is merely a definite presentation of a wobbly woman. It is obvious that she is walking, but it is tediously obvious also that she is doing so to no definite purpose, and they call this production!

We are at a stage of development in this new art where two elements clash. The right sort of production is to so tell the story that its subtle music will creep into the mind of the spectator, color his thoughts and set him to searching his own soul. It is really a transference of emotion for a purpose, mainly that of entertainment, but the star system, instead of contributing to this delightful effect, is merely destructive of illusion. It serves merely to elevate the importance and salary of the interpreter beyond reasonable bounds.

Let the duck walk go on—it will cure itself in time. It is representative of a shallow idea, that a player can lift a poor play into public favor. It is the product of minds that exist in the present but do not really know anything of the age in which they are living. There are worse evils, such as the sordid ignorance which considers the marketing of a product more important than the perfection of its development. To the overworked and undereducated of our time moving pictures have come as a blessing—is it better to increase that blessing or merely trade on the urgent need for it?

As We See It

By Sam Spedon

We Won't and We Will.

WHEN we listen to and read the many objections to the fifteen-cent increase on each reel of film we are reminded of a passenger on a railroad train berating the conductor and brakeman about the "bum" service of the road. The complaint is probably justified, but why fuss with the hired man? He is only carrying out the orders of the management and has no more to do with the question than the "news butcher" or the office boy. Instead of complaining to the employees, why not register your objections with the proper authorities and the heads of the companies who issue the orders? In this way the question could be settled one way or the other before making it public.

The reported speech of a film salesman at a recent convention of exhibitors, said it when he asserted: "I have no alternative but to refuse the exhibitors' service if they refuse to pay the fifteen-cent-a-reel tax. It matters little how I consider the exhibitors' view, I have to act in this matter as my company directs."

Differences.

Then you will hear at the same meeting and in the same report, some exhibitors say they will cancel the service and others will declare they must have it. Here it is in a nutshell; we won't have it, and we must have it—a direct contradiction and the cause of opposition. "Bill" Brady said something when he said: "It is a divided industry." What is the answer? It resolves itself into an individual matter and each one does as he pleases. The trouble is we do not first consider and then conclude, we conclude and then consider. It is only a repetition of the advance deposit and many other questions.

Still An Open Question.

To go back to the first proposition of the fifteen-cents-a-reel charge, we gave in a recent issue of this publication the reason of the distributors for making it, due to the footage war tax on film, including waste and discard. They who heard the interpretation of the tax at Washington claim that the tax should be passed up to the exhibitors who want their pictures. If some exhibitors won't and some will pay this fifteen cents increase, and the exhibitors who won't can get along without the pictures of the distributors who insist, and the distributors can get along without those exhibitors who won't, what are we going to do about it?

Conservatively Speaking.

Some exhibitors claim that this extra fifteen-cents-a-reel is not a war tax, others say it is an extra charge for increased cost of production which the exhibitors have no right to pay. No doubt you would like our opinion on the question. Conservatively we would say it is both. We are charged excess price on almost every commodity at the present time. As to whether the distributor should charge you fifteen cents more a reel and whether you should pay, we would say it is entirely a voluntary matter on the part of the producers. We have no higher authority than that which was quoted by the press and those who heard the interpretation of the law at Washington. There is one thing certain, the footage tax has got to be paid to the Government by the producers of the films and pictures and they have a right to collect it, if they can, through the distributors—from the consumer—just as the tobacco dealer or anybody else does. We understand the National Association will appeal the ½-cent tax on footage when Congress meets in December in an effort to eliminate it.

We Can Profit by Experience.

A practice which has been in vogue in London and provinces and at the Rialto theater in New York City strikes us as a very good one. As the patrons pass into the theaters the ticket man at the cancellation box tears the tickets in half and gives the patrons one-half of the admission and tax tickets and he deposits the other halves in the box. By this means the patrons have some evidence that they have paid their war tax and admission, in case any question should arise. The prevailing method of depositing the entire tickets into the cancellation box, where they are chopped up or destroyed, makes it impossible to retain any record or identification of a person who has or has not paid admission and war tax.

The following clipping from the London Bioscope explains the reason for the above remarks:

"Many exhibitors in different parts of the country are having trouble with the authorities over the question of giving patrons back a portion of the admission ticket, and I hear that more than one prosecution is threatened. The rule works smoothly in those halls which took the precaution of starting it in May of last year, and in those halls the patron has got into the habit of looking for his half. In other halls the rule was ignored, and the proprietors now find it irksome to put it in force. To give the patron a portion of the ticket is one of the conditions and it is safest to comply with it. Of course, some patrons walk on and don't wait for it, and difficulty occurs. I took occasion the other night to watch at the entrance of a big East End cinema, and though there was a rush of patrons the checkers had no trouble, and not one in fifty refused to take the half portion, while others had the tickets already torn and gave up one portion to the checker. It seems to be a case of how the patron has been educated in the matter."

It appears that the Rialto in New York is following the above practice although it is not obligatory in this country.

The Exposition.

The exposition which is to be held in New York City the week of February 2-10 is awakening a great deal of interest in the industry generally. As projected, it bids fair to establish the industry in the eyes of the world as the fifth largest in commercial interest. We believe the exhibits that can be displayed will astonish the industry itself. With the dignity of its many uses in co-operation with the Government in national affairs and the many distinctions accorded members of the idustry in matters pertaining to the world's war, we believe it will be representative and international in character.

Nearing the Goal.

We have every hope that this exposition will be another mile-stone in bringing the industry closer together as a united industry to win the respect of the business world. At the same time we cannot lose sight of the dangers of politics and selfish interests

which have crept into affairs of this kind in the past. We stand ready to lend our columns and personal effort to this worthy undertaking under the presumption that it is a good thing for the whole industry. We ask no special privileges or favors and we presume none will be granted to those who, like ourselves are only interested in the growth and establishment of the industry on business principles, without ulterior or unduly selfish motives.

A Real Exposition.

Being fully assured that the motion picture exposition at the Grand Central Palace, New York City, February 2-10, 1918, will be for the benefit of the industry, its advancement and establishment, we are heartily in accord with the project. We are further assured that it will be a real exposition of general appeal to the public for its full recognition, setting forth in an industrial and educational manner the great value of motion pictures in all matters for the betterment and progress of the world.

Propaganda Camouflage

By Edward Weitzel.

THERE are divers effective ways of indulging in that amusing and oft-times lucrative occupation known as "chasing the devil around the stump." No one has ever advanced the theory that the stump in question served as the base of the Tree of Knowledge or that the original pursuit took place in the Garden of Eden. One thing is certain, however: our first parents were the original discoverers of the advantages to be derived from properly constructed camouflage. Since then, man has gone on improving and adding to his outer covering; while woman, often with a devotion that excludes every other thought, has followed the same course with even greater success, and has created such wonders of camouflage that the onlooker is completely deceived as to the real proportions of the figure underneath.

Step by step with his progress in sartorial device, has gone man's ability to cloak his thoughts and intents by a free use of moral precept and ethical camouflage. In this way he has been able to keep hidden the unlovely but true aspect of many of his schemes for personal profit, and to make a credulous and easily-deceived following believe that it was receiving nothing but a much needed uplift of the most exalted character.

The stage has long been a favorite field for this brand of charlatan. Situations that would be severely condemned if it were frankly advertised that the true object of their introduction in a performance was to appeal to the sensual in human nature have been accepted without protest by many circumspect persons when the situations formed part of a drama that made a more or less authentic claim to teaching the consequences of evil or the darker pages of history. Evil for profits' sake is the motto of this gentry, and members of the brotherhood are scattered through every branch of stage activity. Propagandism of any available sort is the camouflage behind which they conceal the debased showmanship that is eager to profit on the taste for the salacious and also on the blindness that will accept the evil, if the claim that it forms the basis of an impressive moral lesson be put forward in its behalf.

Dramas of a similar purpose try, from time to time, to force their way on to the screen. To the everlasting credit of the new art and of those who are most vigilant in watching out for its best interests, such pictures generally fail of their purpose. No well balanced mind will seek to narrow the scope of the photoplay to trivial or one-sided views of life; but all well wishers of the art will insist that subjects of grave import be handled with the highest skill and with absolute sincerity.

John Francis Skerrett Passes Away

AFTER having been ill for a number of months, making a brave fight against a fatal malady, John Francis Skerrett died at his home in New York City on Saturday morning, November 10, at three o'clock. He was forty-two years old.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the board of directors of that company was made vice-president.

The Late John F. Skerrett.

Mr. Skerrett was a very broad-minded man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output, and had a happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist, and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion-picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away. A widow and a son survive.

The funeral was held at the home of the deceased, 1077 Fox Street, Bronx, at ten o'clock Monday morning, November 12.

MOVIE AMBULANCE FUND.

The ambulance for service in France, which was provided by donations from prominent moving-picture producers and their stars, will not as was first intended be put into immediate service for the war. The "Movie Ambulance," as it has been called, will be used to raise funds for six more of the same pattern. Funds for the six additional ambulances are expected to be raised by special subscriptions. The moving picture producers, and stars whose money procured the first ambulance have already made liberal donations. Mrs. J. Stuart Blackton is the chairman of the committee. Others on the committee are: Daniel Frohman, J. Stuart Blackton, Jessie Lasky, Edgar Selwyn, Samuel Rothapfel and George Kleine.

MRS. JOHN R. FREULER DIES.

Mrs. Augusta Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee, Wis., on Thursday, Nov. 15. The deceased leaves her husband and two daughters.

BARUCH SUES UNIVERSAL.

Dr. Baruch, who was chairman of the German bazaar held at Madison Square Garden last year, has sued the Universal Film Company for showing his picture in company with former German Ambassador Count von Bernstorff, asking $50,000 damages. The plaintiff alleges that the Universal intended to falsely and maliciously injure him.

The Universal has instructed its attorneys to answer the charges, entering a general denial and further alleging that the Doctor was filmed in company of von Bernstorff at his own insistance.

Distributors Explain Views on War Tax

Defend Charge of Fifteen Cents a Reel and Say Exhibitors Must Pass It on to the Public

REALIZING their mistake in not more quickly getting to the exhibitor their side of the story of collecting the war tax, eleven distributing members of the National Association of the Motion Picture Industry have issued a statement to exhibitors under the title of "The Truth About the War Tax." It was issued from the office of Executive Secretary Elliott following a meeting of distributors on Friday, November 9.

"We consulted with Washington and with Price, Waterhouse & Co., the accountants, and with exhibitors here in New York," said one of the manufacturers who had been instrumental in drafting the statement, "and unthinkingly took it for granted that exhibitors throughout the country knew just how the footage tax was going to hit the distributors. We know now that we made a great mistake in not getting right on the job and explaining to exhibitors everywhere that this tax is absolutely the most serious thing that ever confronted the trade.

"If the manufacturers are forced to absorb the tax there is no question that many of them will have to quit producing. Should this situation come about the exhibitor will be hard hit. Immediately there will be a shortage of film supply, and the price will automatically jump. The exhibitor either will have to pay it or shut up shop. The only way to save the situation is for us to pass it to the exhibitor and for him to pass the tax on to the public, which will carry out the plain intention of Congress, just as the exhibitor is expected to do with the admission tax.

"The distributors, of course, could have played politics. They could have said 'Oh, forget it, boys, we'll take care of the tax.' And then they could have turned around and soaked the exhibitor on the cost of his show. They chose to do things man fashion and aboveboard. And while on the subject of playing politics, I want to say that I hardly think the Moving Picture World would care literally to quote my opinion of a man who would take advantage of an emergency so grave as this one to further his own ends with the exhibitor. With the distributors it is not a question of what they want to do, but of what they have got to do. We never have expected the exhibitors to pay the tax and we don't now—we expect them to pass it on to the public."

The statement, which is signed by Artcraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph-V-L-S-E, Inc., and World Film Corporation, is as follows:

The Admissions Tax became effective November 1.

The war tax on films began on the 4th of October, the day after President Wilson signed the bill.

Ever since October 4 we have been paying our toll of over $100,000 a week.

The same toll will continue—over $100,000 a week—as long as the law remains in effect.

The Government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says: "Pay me."

He expects us to *collect* that amount and turn it over to him at the rate of over $100,000 a week, and the undersigned cannot pay this amount and remain in business.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theaters. We, therefore, have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the Government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to collect the money from the public—because every tax ultimately comes from the people.

Every schoolboy knows that if a tax is placed on cigars this tax becomes a part of the *cost* of producing and marketing the cigars, and is therefore paid by the men who ultimately *consume* the cigars.

If a tax is placed on telephone calls the tax is paid by the *user* of the telephone.

Any tax that is levied on the theater you occupy is added to the rent by your landlord, and in the end you pay the tax—not the landlord. And you, in turn, operate your theater for a profit and in so doing you pass that tax, plus all your other expenses, *plus your profit*, on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have complained because we adopted the method announced to provide the money that the Government has called for. Some of them have canceled their orders with some of our exchanges.

But the cold, hard fact remains that the Government demands the tax, and we intend to see that it gets it.

This is the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

And if any of your patrons kick about it or threaten to quit patronizing your theater because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously, there were two other methods by which we could have passed this tax along to those whom Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce, as we have announced, that we are compelled to collect substantially the same amount as we are required to pay to the Government, will be forced to cancel his existing contracts and raise his prices or he will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the "boys over there?"

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect *fifteen cents per reel per day* from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over *sixteen cents per reel per day* for every reel that works. But to simplify bookkeeping the tax was fixed at *fifteen* cents. The only persons who can possibly object to the present arrangements are those who do not fully undertand it.

We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

Letter from Price, Waterhouse & Co.

Price, Waterhouse & Co., expert accountants, have written the following letter to the National Association of the Motion Picture Industry under date of October 17:

At your request we have computed the cost of footage taxes imposed on film by the war excise tax law of 1917. The law is in some respects ambiguous; the figures given herein are based on an interpretation of the law agreed upon by your members, and are subject to the final determination of the meaning of the act:

1.—The tax will be imposed only on film released after October 4, 1917.

2.—The tax—one-half cent per foot—will be paid only once on each print, not paid each time the print is leased.

Upon this basis the cost would be nearly nine-tenths of a cent per foot of released positive, the taxes being one-half cent on released prints, one-fourth cent on raw stock, including waste and prints not released, together with one-fourth cent on negative raw film, none of which is leased.

Sec. 1007 provides that where contracts are made prior to May 9, 1917, the film owner may collect the tax from the lessee. We understand that you have agreed that the manufacturer or producer must

in some way make a charge to the lessee to cover this footage tax. This can be done in several ways, some of which are as follows:

1.—Collect the whole tax from the exhibitor who first leases a print. This would be easy for the manufacturer but unjust to the exhibitor. If the latter happened to get a new copy he would pay the whole tax. Sec. 1007 of the law cited, however, seems to contemplate just this method.

2.—Division of the tax among the successive lessees of a print. Unfortunately, no one can tell in advance how many times a given print will be leased; the accounting would be burdensome; the plan is not easily worked.

3.—An average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

Plan No. 1 is too unjust for serious thought.

Plan No. 2 is theoretically correct, but the work it would entail would double the total cost of the tax. It would offer special difficulty in the case of replacements of reels or parts of reels, because such replacements, if made after October 1, 1917, would pay footage tax. You would have the anomaly of subjects some copies of which were not taxed, some partly and some wholly taxable.

Upon the whole the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

Cost (per reel) of taxes, approximately $8.75. Number of rental days earned by each print as per estimate furnished to us and according to the best information we can obtain, average 50. Cost of tax per rental day, per reel, 16 cents.

So far as we can ascertain the average of rental days given above is reasonable.

The charge would apply on all film, old or new, the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being very small.

PRICE, WATERHOUSE & CO.

Not an Unmixed Evil

West Virginia Exhibitor Calls Attention to War Tax Elimination of All Semi-Benefit Performances.

IT HAS fallen to the lot of a Southern exhibitor to call our attention to at least one helpful provision in the War Tax Bill, as will be seen from the following letter from C. S. Musser, manager of the Opera House in Shepherdstown, W. Va. We commend to the N. A. M. P. I., the A. E. A. and other exhibitor organizations his suggestion to have this provision incorporated in all future federal and state laws. This would greatly help the small town exhibitor, and do away with a persistent volume of unfair competition, although we can hardly agree with Mr. Musser when he says it justifies the purpose of the entire bill.

"Practically everyone engaged in the amusement business is acquainted with the provisions of the recently enacted War Tax Bill insofar as it relates to the assessment of ten per cent. on the purchase price of all tickets sold, but there is one provision of the bill that will probably not be seen by the casual observer that, in the opinion of the writer, justifies the purpose of the entire bill. This important proviso placed a new interpretation on what are benefit performances, and if the bill is rigorously enforced, and we hope it will be, those engaged in legitimate business will see a wonderful falling off in benefit performances for this and that affair.

"Due to general apathy, in the past when a shoe-string concern started on the road it went hither and thither about the country playing to this audience and to that audience under the guise of a benefit to this or that charitable or benevolent association, with the result that the benevolent association received ten cents and the promoter ninety cents of the net or gross receipts, depending on how hard a bargain the promoter could drive. The new tax bill, however, drives this nefarious business out of the ring, as upon close scrutiny of the bill we find that 'charitable and benevolent organizations are exempt from the taxes of the bill when the revenue inures exclusively to the benefit of the association.' Under the operation of this bill it will easily be seen that the high salaried artist cannot operate his personally profitable trade among the unsuspecting without coming under the operation of the law.

"In large cities, perhaps, the working of this new law will not be appreciated as much as in the smaller towns, where the legitimate exhibitor is eternally running up against counter attractions for this and that benefit, where the local charity, as a matter of fact, receive in almost every instance a much smaller sum than that imposed under the tax laws. To the minds of those who have given this matter consideration, it is found that any amusement enterprise, regardless of its title or claim, ought by all methods of fairness to come under the established license laws, and the only proviso that should be entertained is in cases where all services of whatever character are rendered absolutely free and the admission fees inure exclusively to the object for which they are intended.

"Now that Congress has taken this view of the benefit business, why should not this matter receive the immediate attention of the National Association, who in conjunction with other organizations of like character, might work with the idea of adopting this provision, not only in future Acts of Congress, but in the several States as well."

Fighting Film Tax

North Carolina Exhibitions Make Strong Objections to Paying 15c. Per Reel.

PRESIDENT Percy W. Wells, of the North Carolina Exhibitors' Association, is making a strong fight against the manufacturers "passing the buck" on to the North Carolina exhibitors in the matter of the fifteen cents per reel per day tax, and is having some lively experiences as a result. In response to instructions from General Manager Pettijohn a week ago Mr. Wells addressed a letter to all exhibitors in the State advising them to refuse to lay this levy and to report all differences which should arise as a result of this action. Since these letters have gone out, Mr. Wells' desk has been daily topped with a pile of correspondence from bewailing theater managers who have been threatened with all sorts of dire punishment by the exchange unless they fork over the fifteen cents. Manager E. F. Dardine, of the Charlotte Universal office, has taken a decidedly strong stand on the matter and is wiring all exhibitors who refuse to come across that their service will be canceled. As Universal is very strong in this territory, especially among the smaller exhibitors, consternation is therefore reigning in many a manager's office as a result of these threats and they are imploring Mr. Wells to advise them "what to do."

While Mr. Wells has not advised any other exhibitors to take the same course, his own action was to immediately notify Universal that he did not intend to pay the tax and they could cancel if they so desired—which they did. None of the other exchanges in the territory, so far, have come back with such elaborate threats as the Universal office.

It is likely that an effort will be made to have the Mutual and Triangle open exchanges in Charlotte, and that they will receive the undivided support of the North Carolina Association on their stand to shoulder their own tax themselves.

One question is as to what action an exchange can take where an exhibitor has a written contract for service, with deposit up on it. It is considered extremely doubtful whether an exchange could cancel service on an exhibitor under these conditions, unless there had been some breach of contract—and none of the contracts has a clause regarding the War Tax. Should any of the exchanges take this risk, it is very likely that the matter will be thrashed out in court.

D. M. BAIN.

Triangle Assumes Burden of War Tax

Will Not Pass 15c. Reel Levy on to the Exhibitor, General Manager Freeman Announces.

IN DISCUSSING the new war tax levied upon the motion picture industry, Y. F. Freeman, General Manager of the Triangle Distributing Corporation, made the following statement as to the position which Triangle would take with exhibitors:

"It is not our belief that the tax of 15 cents a reel imposed upon film manufacturers was intended by the United States Government to be paid by exhibitors as they have already been taxed 10% on admission charges. We believe that film producers and distributors should bear their just proportion of the new tax, and we are not in sympathy with any plan that is intended to throw an additional burden on the shoulders of exhibitors. It is for this reason that we have announced to Triangle exhibitors that we will pay the entire tax of 15 cents a reel levied upon Triangle productions."

First National to Absorb Film Tax

Sentiment of Members Against Placing Further Burden on Exhibitors.

AFTER having secured an expression of opinion from the entire membership of the First National Exhibitors' Circuit, its officers announce definitely that their organization will pay the war tax of 15c. per reel recently imposed by the government. This action will, no doubt, be very welcome news to practically every exhibitor in the country, as the Circuit's new "Signature Protected" Chap-

lin comedies promise to be booked by almost every theater in the United States.

The same policy will apply to all First National releases, due to the Circuit's members belief that the various new war imposts are going to prove a heavy burden on their fellow exhibitors.

The First National Exchanges are rapidly preparing for business, reports indicating that those not already in full working order will be completely organized in ample time to take care of the early releases of Petrova's first picture, "Daughter of Destiny," Brenon's "Empty Pockets," "Alimony," the sensational feature just purchased, and Chaplin's comedies. The releases will probably take place in the order mentioned.

CALIFORNIA EXHIBITORS ORGANIZE AGAIN.

A meeting of exhibitors in the San Francisco Bay district was held at Photoplayer Hall, San Francisco, on October 30, and the Exhibitors' League of Northern California was formed as a result. The attention of those who attended the meeting was focused on the formation of the new organization, the election of officers, and to a discussion of plans for meeting conditions arising from the war tax. Decided opposition was voiced to the payment of 15 cents a reel per day to film exchanges and notice was served that the members of the organization would refuse to make such payment. This is in line with the decision of the Motion Picture Exhibitors' League of Alameda County, which has sent telegrams to San Francisco film exchanges declaring that its members will not pay this charge.

The officers of the Exhibitors' League of Northern California are W. A. Cory, of the Cory theater, president; H. Taubner Goethe, of the Grand theater, secretary, and I. Oppenheimer, of the Royal theater, treasurer. It is announced that the membership three days following the formation of the organization reached fifty.

Where to Find the Collectors

List of Officials of Internal Revenue Departments, Together with Their Territory and Address.

FOR purposes of reference by exhibitors the Moving Picture World publishes herewith a list of the several Internal Revenue collection districts, together with the name of the collector, the territory within his jurisdiction and the address of his office:

Alabama—Alabama and Mississippi—John D. McNeel, Birmingham.
Alaska—(See Washington).
Arizona—(See New Mexico).
Arkansas—Jack Walker, Little Rock.
California—Fifty-nine counties and the State of Nevada. First District—Justus S. Wardell, San Francisco. Sixth District, ten counties—John P. Carter, Los Angeles.
Colorado—Colorado and Wyoming—Mark A. Skinner, Denver.
Connecticut—Connecticut and Rhode Island—James J. Walsh, Hartford.
Delaware—(See Maryland).
Florida—James M. Cathcart, Jacksonville.
Georgia—Aaron O. Blalock, Atlanta.
Hawaii—R. S. Johnston (Acting), Honolulu.
Idaho—(See Montana).
Illinois—First District—Julius F. Smietamka, Chicago. Fifth District—Edward D. McCabe, Peoria. Eighth District—John L. Fickering, Springfield. Thirteenth District—John M. Rapp, East St. Louis.
Indiana—Sixth District—Peter J. Kruyer, Indianapolis. Seventh District—Isaac R. Strouse, Terre Haute.
Iowa—Louis Murphy, Dubuque.
Kansas—William H. L. Pepperell, Wichita.
Kentucky—Second District—Josh T. Griffith, Owensboro. Fifth District—Thomas S. Mayes, Louisville. Sixth District—Charlton B. Thompson, Covington. Seventh District—William P. D. Haly, Lexington. Eighth District—John W. Hughes, Danville.
Louisiana—John Y. Fauntleroy, New Orleans.
Maine—(See New Hampshire).
Maryland—Maryland, Delaware, District of Columbia and the Counties of Accomac and Northampton of Virginia—Joshua W. Miles, Baltimore.
Massachusetts—John F. Malley, Boston.
Michigan—First District—James J. Brady, Detroit. Fourth District—Emanuel J. Doyle, Grand Rapids.
Minnesota—Edward J. Lynch, St. Paul.
Mississippi—(See Alabama).
Missouri—First District—George H. Moore, St. Louis. Sixth District—Edgar M. Barber, Kansas City.
Montana—Montana and Utah—William G. Whaley, Helena.
Nebraska—George L. Loomis, Omaha.
Nevada—(See First, California).
New Hampshire—New Hampshire, Maine and Vermont—Seth W. Jones, Portsmouth.
New Jersey—First District—Samuel Iredell, Camden. Fifth District—Charles V. Duffy, Newark.
New Mexico—New Mexico and Arizona—Lewis T. Carpenter, Phoenix.
New York—First District, counties of Kings, Nassau, Queens, Richmond and Suffolk—Henry P. Keith, Brooklyn. Second District—First, Second, Third, Fourth, Fifth, Sixth, Eighth, Ninth and Fifteenth wards of Manhattan; that portion of the Fourteenth ward lying west of the center of Mott street; that porion of the Sixteenth ward lying south of the center of West Twenty-four street, and Governor's Island—William H. Edwards, Manhattan. Third District—Seventh, Tenth, Eleventh, Twelfth, Thirteenth, Seventeenth, Eighteenth, Nineteenth, Twentieth, Twenty-first and Twenty-second wards of Manhattan; that part of the Fourteenth ward lying east of the center of Mott street; that part of the Sixteenth ward lying north of the center of West Twenty-fourth street, and Blackwell's, Randall's and Ward's Islands—Mark Eisner, Manhattan.
Fourteenth District (New York continued)—Roscoe Irwin, Albany. Twenty-first District—Neal Brewster, Syracuse. Twenty-eighth District—Vincent H. Riordan, Buffalo.
North Carolina—Fourth District—Josiah W. Bailey, Raleigh. Fifth District—Alston D. Watts, Statesville.
North and South Dakota—James Coffee, Aberdeen, S. D.
Ohio—First District—Andrew C. Gilligan, Cincinnati. Tenth District—Frank B. Niles, Toledo. Eleventh District—Berah E. Williamson, Columbus. Eighteenth District—Harry H. Weiss, Cleveland.
Oklahoma—Hubert L. Bolen, Oklahoma City.
Oregon—Milton A. Miller, Portland.
Pennsylvania—First District—Ephraim Lederer, Philadelphia. Ninth District—Benjamin F. Davis, Lancaster. Twelfth District—Fred C. Kirkendall, Scranton. Twenty-third District—C. Gregg Lewellyn, Pittsburgh.
Rhode Island—(See Connecticut).
South Carolina—Duncan C. Heyward, Columbia.
South Dakota—(See North and South Dakota).
Tennessee—Edward B. Craig, Nashville.
Texas—Alexander S. Walker, Austin.
Utah—(See Montana).
Vermont—(See New Hampshire).
Virginia—Second District—Richard C. L. Moncure, Richmond. Sixth District—John M. Hart, Roanoke.
Washington—Washington and Alaska—David J. Williams, Tacoma.
West Virginia—Samuel A. Hays, Parkersburg.
Wisconsin—First District—Paul A. Hemmy, Milwaukee. Second District—Burt Williams, Madison.
Wyoming—(See Colorado).

Brenon Starts Forbes-Robertson Production

Herbert Brenon has started "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson will appear in his famous role of the Stranger. Scenario, sets, and every detail of production for "The Passing of the Third Floor Back" had been prepared by Mr. Brenon's executive staff, and on Monday morning, November 5th, the director began his first scene with Sir Johnston.

Sir Johnston Forbes-Robertson.

In its screen form, "The Passing of the Third Floor Back" will undergo certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama, the action centered in the living room of a shabby London boarding house. The spoken dialogue made it possible to show the individual shading of character of the various people with a single room. The motion picture adaptation, on the other hand, will necessarily reveal the different rooms of the lodgers. The three whole floors of the Bloomsbury Place boarding house have been constructed at the studio, including seventeen different rooms, halls and stairways. These range from the slavey's garret corner to the third floor back abode, to which the Passerby is relegated by the mercenary landlady, Mrs. Sharp.

TRIANGLE SENDS ANOTHER MAN TO THE COLORS.

Donald Fullen is the latest Triangle employee to heed the call of war, though this actor has chosen an unusual field on which to "do his bit." He will leave soon for Seattle to enter the employ of a shipbuilding concern, and will help increase Uncle Sam's merchant marine. This was Fullen's line of work before becoming a screen actor.

SELZNICK OFF FOR MIDDLE WEST.

Lewis J. Selznick left Friday afternoon, November 9th, for a business trip to Detroit, Cleveland and Pittsburgh. In Detroit Mr. Selznick will call on the new manager of the Select exchange there, Mr. W. D. Ward, and will meet prominent exhibitors of that section.

Irwin Retires From Cinema Commission

Marion to Sail Soon for Spain—First Films Sent Abroad to be Educational and Topical.

THINGS are humming at the offices of the American Cinema Commission, 235 West 23d street, New York. Chairman J. E. Brulatour is surrounded by a large force, at the head of which is Al Kaufman. One of the chief duties of Mr. Kaufman is the inspection of the large amount of film coming to the commission. George Mooser is in charge of the mass of clerical work accumulating as the commission begins to get into its stride. L. Rublee, from the Committee on Public Information at Washington, is viewing films and generally assisting Chairman Brulatour.

One change has taken place in the personnel of the commission during the past week. Walter W. Irwin, who was slated for the Russian portfolio, has, owing to matters that have developed within the past fortnight, decided to retire from the board, and Chairman George Creel, of the Committee on Public Information, under the auspices of which the Cinema Commission is working, has completed arrangements by which the work of the motion picture division of the governmental activities will go forward in Russia.

Chairman Brulatour is spending practically all of his time in the offices of the commission. In a conversation last week with a World man he said the members of the commission were working in the closest harmony with Chairman Creel and the other representatives of the Government, that they were only too glad to do anything they could do that would be of benefit to the Government, and to that end had arranged to give as much of their time as might be necessary.

Frank J. Marion, the commissioner to Spain and Italy, intends to take his departure within a few days. The addition of the former country to the itinerary of the Kalem chief is at the request of Chairman Creel.

It is the intention of the commission to send abroad at first pictures of an educational and topical description. When a goodly supply of these are on the way, they will be followed by comedies and five-part dramatic subjects. The first shipment to Russia is practically ready now to go forward, the only remaining work to be done on the films being the substitution of Russian for English titles.

Chairman Brulatour said the response of the manufacturers had been of the heartiest. Many had offered the free use of their negatives and also had agreed to do any necessary printing at cost. The same proposal had been made by all of the firms engaged in commercial printing.

Among the companies that already have furnished films to the commission are the Beechnut Packing Company, Thomas A. Edison, Inc., Eastman Kodak Company, General Electric Company, Heinz Company, Kalem, National Association of Manufacturers, Remington Typewriter Company, United States Bureau of Mines, Universal Film Manufacturing Company and Paramount-Bray. The Ford Motor Company, through A. B. Jewett, has offered sixteen negatives and has volunteered to print and supply titles at its own expense. Among the subjects in the latter list are "Historical Detroit," "Apple Industry," "Story of a Grain of Wheat," "Story of a Cake of Soap," "Grand Canyon of the Colorado," "Making of a Box of Candy," "New York City," "Behind the Scenes in a Big Hotel," "Olive Industry," "Washington," "Orange Industry," "Eight Reels on the Hawaiian Islands," "Presidents of the United States and Story of Old Glory," "Making Pottery," "Ford Tractor" and "Ford Factory."

Among the concerns that have promised to furnish films are Atlas Film Corporation, Armour & Co., Barber Asphalt Paving Company, Doubleday, Page Company, Dow Wire and Iron Works, Dadmun Company, Henry Disston Company, Evan Evans Company, E. I. S. Motion Picture Corporation, Ford Motor Company, Famous Players-Lasky Corporation, Ginn & Co., Grand Trunk Railway System, Mutual Film Corporation, United States Brewers' Association and Vitagraph-V-L-S-E.

Chairman Creel Praises Work of Commission.

George Creel, chairman of the Committee on Public Information, was in New York on Sunday, November 11, in conference with Chairman Brulatour and Messrs. Marion and Powers of the Cinema Commission. To a World man Mr. Creel expressed the highest satisfaction with the work so far done by the commission. He said that this feeling was shared by all the officials in Washington, and that too much praise could not be given the New York film men for the efficient and enthusiastic manner in which they were pushing this most important government work.

Monat Comes to Buy and Sell Films

Exchangeman and Exhibitor Says American Manufacturers Do Not Understand Limitations of French Film Market.

JOSEPH MONAT, of Monatfilm, and one of the prominent exchangemen and exhibitors of Paris, accompanied by his manager, Maurice Meyer, is in New York for a stay of several months. Mr. Monat brought with him a number of French productions, for which a trade showing will be arranged within a few days. The French film man also is in the market to buy good subjects. As to the latter Mr. Monat says while he is not prepared to pay any price to get them, he is willing to pay in every case what they are worth for the French market. He expresses his surprise at the size of the sums asked for the pictures he has looked at, declaring there seems to be a lack of understanding on the part of American manufacturers as to actual conditions in the French film market.

A year ago Mr. Monat introduced in France the productions of Famous Players-Lasky and Triangle. In spite of the handicap imposed by war conditions and the criticism of French producers, exchanges and even newspapers, and dependent only on his own resources, the pictures have been most successful. Mr. Monat says as a result French producers, authors, directors and players pay homage to the skill of American directors. The Frenchman came to New York in the hope that he could obtain American films more cheaply here than in London, but found to his surprise that the figures were higher than those set by the middlemen in London.

"Paramount pictures in France are now in the hands of Gaumont, and Triangle in those of the Societe Eclipse," said Mr. Monat. "I want to pay my respects to the foreign representatives of the Famous Players-Lasky and the Triangle, John C. Graham and William Winik, who so completely understand the needs of our market, and who have taken care of it so well. The reason their companies' products have taken such a prominent place in the French programs is that besides their quality, they have made the prices conform to the ability of the exhibitors to absorb them under the present war conditions, and consequently satisfy both parties.

"While I have spent two weeks in looking at many fine productions here, I must say I have met few producers who understand our situation in France. As a rule, they seem to think it is as easy to dispose of American films there as it is to sell Liberty Bonds in New York. Our great France just now is a poor country, and affords only small opportunity for American films. Two American concerns show good results, and there is room for others, which explains my coming here. Do not forget we must also make room in our programs for French productions, which, in spite of the difficulties under which they are produced, have never been so good as they are today. American producers must remember, too, that a large part of our territory is still invaded by the Boche, and that for three years we have been living a nightmare, the end of which is not yet in sight, and consequently our resources do not allow us to buy as many films as we would like.

"Manufacturers who understand the situation of the French market and others to whom I shall be glad to explain it, and who have good films to show, I shall be glad to have get in touch with me at the Hotel Lafayette."

Among the new French productions which Mr. Monat has brought to New York are "Sharks," seven reels, Hugon; "The Balcony of Death," five reels, Aubert; "The Red Glory," five reels, Aubert; "Vertigo," five reels, Succes; "The Anguish," six reels, Hugon; "Shackles," seven reels, Hugon; "Golden Locks," five reels, Mistinguette; "Flower of Paris," five reels, Mistinguette; "Under the Menace," five reels, Succes; "The Sea King," five reels, Lumina; "The Ocean," six reels, Andreani.

"THE BELOVED TRAITOR" MAE MARSH'S NEXT.

When Mae Marsh completes the final scenes in "The Cinderella Man," a Goldwyn production drawn from the stage success of Edward Childs Carpenter, the young star will begin preparations for her next vehicle. Her new picture will be "The Beloved Traitor," a photoplay drawn from the famous novel by Frank Packard.

ANDERSON GOES TO COAST.

Carl Anderson, president of Paralta Plays, Inc., will leave New York Saturday, November 17, for Los Angeles, California, where he will spend several weeks at the Paralta studios consulting on the future developments of the Paralta organization.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Bronx Exhibitors Hold Successful Ball

Fifth Annual Affair Attended by Approximately 3,000—Leah Baird and Earle Williams Lead Grand March—Prominent Picture People Present.

ON Monday evening, November 5, the fifth annual entertainment and ball of the Cinema Exhibitors' Association, Bronx Local No. 2 of the Motion Picture Exhibitors' League of America, was held at Hunt's Point Palace, 163rd street and Southern Boulevard, Bronx, New York City. The affair is one of the big events in Bronx moving picture circles, and this year's function was as successful from every angle as any of the previous ones. There were many prominent photoplayers on hand and their presence lent special distinction to the affair. There were also representatives from Manhattan and Brooklyn locals present, and all, including the film stars, mingled with the nearly 3,000 other guests who came to participate in the evening's jollification. From the time the fun really got under way until the affair was over—and that was just as the first streaks of dawn could be seen coming up over the horizon—the spirit of festivity did not abate one particle. Every one entered into the gayety of the occasion with vim and verve, and kept it at its highest pitch until the strains of "Home Sweet Home" had died out.

Somewhere near nine o'clock there were a little over 2,000 persons in the hall, and it was then that the first item on the bill of entertainment was given. It was a two-reel comedy made by the Fox Film Corporation, entitled "Bing Bang." It was one of this concern's characteristically funny pictures, and created waves of laughter. It was a good offering with which to start the ball of fun rolling. Following this was another comedy entitled "The Recruit," which also came in for a full measure of applause. Keeping up the hilarity was the next number, which was another two-reel Fox comedy called "Wedding Bells and Roaring Lions." The audience seemed to like this subject very much and roars of laughter was the result. When this mirth provoker had been projected, Henry Cole, secretary of the Cinema Association, announced that the next two items on the "menu" would be given by local talent. The first of these was a dance by seven-year-old Josephine Martin. Her contribution took well, and she was followed by Baby Ester Levy, an acrobatic toe dancer, who gave an entertaining descriptive dance entitled "The Fear of a Snake." The applause that she elicited was prolonged. The next numbers consisted of several fencing bouts given by Miss Adeline Gehrig, who was announced as the champion woman fencer in the world; John Allair, Albert Strauss and Miss Alice Glinke. This part of the entertainment was replete with thrills and excitement. The demonstration was instructive as well as entertaining, and was acclaimed a good number. In addition to contributing to the amusement of the assemblage these entertainers also performed a patriotic service by making a collection when dancing was in order for the benefit of the Sun War Tobacco Fund. Everyone gave generously and a nice little sum was netted for our boys in France

According to the entertainment schedule, Mr. and Mrs. Sydney Drew were next on the list to add to the fun, but owing to the fact that Mr. Drew had been taken suddenly ill, a telegram from Mrs. Drew was read expressing regret at not being able to appear, but wishing all a merry time. Eddie Lyons of the Universal comedy staff, was also incapacitated by illness from attending, and a letter of regret from him was read. But when Lee Moran, another of the Universal comedy staff, who appears in Nestor pictures with Mr. Lyons, was introduced, he said that the real reason for his partner being absent was because there was only one full dress suit between them, and that the tossing of a coin had decided that he was to be the lucky one to help increase the fun at the Cinema exhibitors' ball. The audience, of course, knew that Mr. Moran was a walking bunch of comedy, and that his remarks concerning Mr. Lyons were just the overflow. Then, last but not least, were introduced Leah Baird and Earle Williams, and the volume of applause that greeted each of these screen favorites can best be left to the imagination of the reader, for all know the nation-wide popularity that attaches to these celebrities.

The program came to an end a little after midnight, and the floor was cleared of chairs for the grand march and dancing. The march was led by Leah Baird and Earle Williams who were followed by John J. Wittman, president of the Cinema Exhibitors' Association, and Mrs. Wittman. Also in the march could be seen Bill Shea, Mrs. M. Anderson, Evert Overton, Wally Van and Gertrude McCoy. When this feature of all balls had been put through its various evolutions and the participants were deployed across the floor, the orchestra played "The Star Spangled Banner," and the entire assemblage sang the national anthem. The waving of several hundred little American flags added to the impressiveness of the scene, and when the last echo of the national hymn had died away in the distance of the hall dancing was the diversion until the affair came to an end with the break of day.

The decorations of the hall were patriotic. American flags, banners bearing the national colors, and red, white and blue festoons were arranged artistically about the place, and from the boxes were hung banners with the names of the occupants in big gold letters. Among those who had boxes were the Frohman Amusement Company, Simplex Motion Picture Machine Company, Fox Film Corporation, Greater Vitagraph, Inc., Nicholas Power Company, Hoffman-Foursquare, Inc., Universal Film Manufacturing Company, the M. & S. Crescent theater of the Bronx, Lee A. Ochs, national president of the Motion Picture Exhibitors' League of America; Manhattan Local No. 1 and Brooklyn Local No. 11 of the National League, the Moving Picture World and a number of local politicians. Pictures were projected by Simplex machines. A program containing thirty-two pages of good stock of glazed paper with the cover of serviceable light brown stock was handed to each of the patrons as he entered the hall. The advertising pages were patronized by a number of prominent picture concerns and local business houses. A page each was devoted to the display of big halftone cuts of Leah Baird and Earle Williams, the leaders of the grand march, and to John J. Wittman, the president of the Cinema Association. Pages were also devoted to group layouts of the officers and the members of the association, the entertainment program and the order of dancing.

Among the notables present in addition to those already mentioned were Lee A. Ochs, president of the National League; William Wright of the Kalem Company, George Balsdon, manager of the New York Exchange of Greater Vitagraph, and his son, George, Jr., the assistant manager; Ike Hartsall, Henry Martino, president of Manhattan Local No. 1 of the National League; P. V. R. Key, sales and publicity manager of Hoffman-Foursquare, Inc.; Oscar I. Lamberger of the Ivan Productions, Inc.; John Manheimer, vice-president of Brooklyn Local No. 11; M. H. Hoffman of Hoffman Foursquare, Inc., and Maurice Needles, treasurer of Manhattan Local No. 1.

COLORADO EXHIBITORS OBJECT TO FILM TAX.

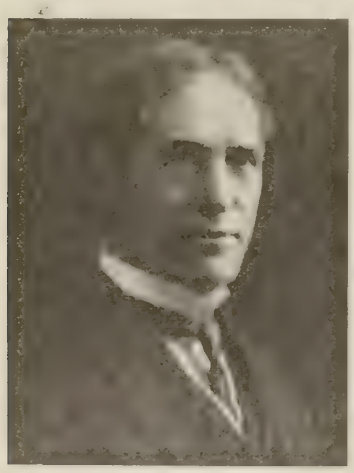
At a meeting of the Colorado Exhibitors' League held recently at Denver, at which 24 exhibitors were present, the proposal of the film manufacturers and distributors to assess the exhibitors fifteen cents per reel on every rental was discussed at length. As a result these resolutions wer adopted:

Whereas, the film producers have seen fit to charge the exhibitors fifteen cents (15c) per reel tax originally assessed to the producing concerns. Such tax will work to a profit to the producer, is assessed impracticable, not being in proportion to film rental, thereby discriminating against the small exhibitor, and such charge, accordng to advice from the Internal Revenue Department, is not applicable to service releases prior to the date of the tax law, and with full consideration to the price of film rental being as high as can be stood.

Resolved, We the exhibitors of the Rocky Mountain region, assembled in convention, do hereby protest against and refuse to pay the so-called war tax of fifteen cents (15c) per reel assessed against the exhibitors.

Howell Hansel Passes Away

HOWELL HANSEL, a well-known director of motion pictures, died on Monday, November 5, at his home in New York. The deceased was fifty-six years old, and had been in ill health since last spring. In fact, the director's death dates back to a cold he contracted while directing Mary Fuller and Lou Tellegen for the Famous Players Company in "The Long Trail" at Saranac Lake, N. Y., whence Hansel had taken his company in quest of heavy snow scenery. This cold developed into pneumonia, which in turn evolved into hasty consumption. The deceased is survived by his widow and a seventeen-year-old daughter, both of whom have been associated with the profession.



The Late Howell Hansel.

Hansel started his career shortly after leaving his birthplace in Indiana, with the Castle Square stock company in Boston, where he rose to the rank of leading man, which in turn equipped him for an important role under the late Kyrle Bellew in "The Gentleman of France," which was followed by his appearance in "Sorrows of Satan," also in support of Bellew. A series of important engagements under the Daniel Frohman banner then followed, chief among which was probably his role in "Lady Windemere's Fan."

In 1912 Mr. Hansel broke into the picture business as a director for Thanhauser. Under the late Hite management he was selected to direct "The Million Dollar Mystery." Later he went to the Arrow company, for whom he directed "The Deemster" and certain episodes in "Who's Guilty?" His last engagement was with the Famous Players' organization, and his last picture that of "The Long Trail" previously referred to. Other of his successes include "Ben Bolt" for William Fox, "Col. Carter of Cartersville" and "Tillie's Tomato Surprise."

Lewis Physioc, who worked with him in many of his undertakings, and who was his closest friend in the profession, describes his late comrade as a man of great kindness, possessed of wide learning and reading knowledge, reticent to a fault and sympathetic beyond measure.

After appropriate services at the Campbell Mortuary Chapel the remains were cremated at the New York-New Jersey Creamatory, Union Hill, N. J., on Wednesday, Nov. 7.

VOLUNTEERS NEEDED FOR A GOOD CAUSE.

J. F. Lamp, who is located in the Palace Theater Building, New York City, is providing a series of entertainments for the soldiers on Governors Island every Monday evening. He is very anxious to secure the services of any of the moving picture stars who will volunteer to make an appearance before the boys in khaki. They are strong on the heroes and heroines of the screen.

At Leading Picture Theaters

Programs of the Week of November 11 at New York's Best Motion Picture Houses—"The Rise of Jennie Cushing" at the Rialto.

ELSIE FERGUSON was the feature player at the Rialto the week of November 11, in her second Artcraft production, "The Rise of Jennie Cushing," a story based on the popular novel by Mary S. Watts. Maurice Tourneur was the director. The story is that of a city waif of unknown parentage whose exceptional qualities of heart and mind carry her inevitably upward from the slums and place her in that station to which her nature entitles her. Elliott Dexter was seen as the man in whom Jennie finally finds her happiness. Fania Marinoff, Frank Goldsmith and others make up a capable cast.

The Rialto Animated Magazine, a specially selected scenic picture, and a high class comedy completed the picture portion of the entertainment. The soloists were Mary Ball and Gaston Dubois.

"The Little Princess" at the Strand.

Mary Pickford was seen at the Strand Theater in her latest Artcraft Picture, "The Little Princess," arranged for the screen by Frances Marion from the story by Frances Hodgson Burnett. Miss Pickford first appears as the only daughter of a wealthy Indian captain who brings his child to an English boarding school. A little later in the story, when Captain Crewe loses his fortune and dies, Sara Crewe has to discard her costly dresses and leave her school companions and become a slavey and maid-of-all work in the same establishment.

Victor Moore in his latest comedy entitled "Nutty Knitters," a travel and educational study of East India in colors, a zoological feature entitled "Enemies of the Garden," and the Strand Topical Review were also on the program. The soloists were Helen Scholder and Herbert Waterous.

Eighty-first Street Theater Bill.

At the Eighty-First Street theater on Monday, Tuesday, Wednesday, Robert Warwick in "The Mad Lover," and on Thursday, Friday, Saturday, Sunday, Jane Cowl in "The Spreading Dawn" were the picture stars.

"The Winged Mystery" at the Broadway.

At the Broadway theater the attraction for the week was "The Winged Mystery," a screen version of Archer McMackin's story, produced by Bluebird Photoplays, Inc., for which Franklyn Farnum posed before the camera in a dual role. It is an international story in which twin brothers born in Germany of American parents are involved.

The remainder of the program consisted of the weekly news events, scenic and educational pictures, and a two-part comedy.

DIRECTORS' ASSOCIATION MEETS.

On Thursday evening, November 8, a full attendance of the Motion Picture Directors' Association met at the association rooms at 234 West 55th street. During the business session the following directors were elected to membership: James Kirkwood, Roscoe Arbuckle, Hobart Henley, Carroll Fleming, George Irving and Charles F. Miller.

Director Chas. Giblyn left after the meeting with his star, Constance Talmadge, for Marblehead, Mass., where he will complete his next production for Select Pictures.

Director Robert Vignola of the Famous Players Co., who was to have read a paper, is in Jacksonville, and will be heard from upon his return.

During the meeting an address on "The Handling of a State Rights Picture" was delivered by Joseph Farnham, president of the Screen Club, and gen ral manager of the Frohman Amusement Corporation.

HAWK'S SIXTY-SECOND SCRIPT ACCEPTED.

John G. Hawks, a prolific and successful scenario writer, is again on the Thomas H. Ince staff of writers, and his first work to receive the approval of the producer is a new picture for Dorothy Dalton, a story of the West in the late fifties. This is Mr. Hawk's sixty-second scenario accepted by Mr. Ince in a little more than two years. This is an uncommon record and represents eleven two-reel stories, three "state right" features and forty-eight five-reelers. None of his pictures has been a failure and this would seem to refute the theory of a literary authority that the brain is only capable of turning out one good plot a month.

Spokes from the Hub

By Marion Howard

FOX has given us a good offering in "The Yankee Way," a comedy done by George Walsh, Enid Markey and a capable company, put on at the Fenway. Here we get the small kingdom stuff and the American well planted and making good.

* * *

"Southern Pride," directed by Henry King, so associated with Mary Sunshine pictures, featuring Gail Kane and Jack Vosburgh, went strong, and we liked the French atmosphere with some old houses and views in New Orleans. A character to stand out is that of Father Moret, capitally done by Spottiswoode Aitken. Another was Corinne, the colored mammy, whose name should have appeared in the titled cast.

* * *

"Young Mother Hubbard"—there's a play for all to see and thoroughly enjoy. The first showing here was given by Mrs. Ayer at the Exeter Theater to a full house. Having seen the child wonder, Mary McAlister, I was prepared to settle down for one hour of delight. This is a kid picture, though adults are conspicuous as to types. Here we get rotund Bobbie Bolder as chairman of the children's welfare committee, and the only one there to look human. What an indictment we get in this picture of so-called welfare crowd, and I wonder where they rounded up so many to look the part of fiends in the business. Who will ever forget the escape of the kiddies, the splendid acting of Russell McDermott, and that dear baby, to say nothing of the influence of the "little mother" over the case-hardened Banning. This picture grips and is so intensely human that I hope all fans will see it.

* * *

On the same program we had "Arms and the Woman," with the only Billie Burke, who naturally gives pleasure in her light comedy work. Somehow the play does not appeal in these days when all realize the terrible tragedy of the German invasion of Belgium, for here we get flippancy, a spectacle of a German general as a fat comedian. I hold no brief for anything German (as to autocracy), but this is far fetched to a degree. Perhaps it is meant to be a burlesque on German efficiency. Anyhow we were spared the harrowing or suggestive, and every one howled at Billie's wink and recognition of an officer as one time waiter in a New York hotel. Louise Bates was stunning as the spy and poor Tom Meighan struggled. Great atmosphere, especially about the railway station, which registered as foreign sure.

* * *

Douglas Fairbanks scored again in "The Man from Painted Post." He seems to lead a charmed life. His entrance in this picture was some stunt, and we did not see his smiling face until he had jumped over a high gate, climbed via barn door and window sill, to the tip of the roof and faced us, gun in hand. It is a picture of the Fairbanks brand and that is enough to advertise it.

* * *

Well, it is good to see genial Edward J. Farrell in the palatial office of Metro at 60 Church street, where he has gone from the Pathe offices. At the run-offs here we can see the latest Metro, Jewel, Bluebird and American feature films. I looked in at the New England Exhibitors' meeting and banquet here last week and met many worth-whiles, notably Walter W. Irvin and William A. Brady, both of whom made corking speeches. It was my privilege to address a very large gathering of prominent women at Laconia, N. H., on Saturday, giving a new talk (for me) on "Motion Pictures"—their value in this war, etc.—and to tell them what these two representative men had to say on the subject. So I feel indebted to them for some brain food, at least for an inspiration.

* * *

At Laconia there is but one picture house, which serves a double capacity, for speaking plays get there once in so often. It is a commodious house and doubtless the manager gives his public what he thinks it wants. Did the women like what I said? Well, you should have seen their faces when I told of the great mission of the screen and what it is to reveal to benighted Russians and others when the commission appointed by President Wilson get "over there." I reeled off names of the great pictures seen the past year, and pencils were used freely in making notes. I talked "agin" censorship and told why the General Federation of Women's Clubs (of which they are a part) took the action it did at the great biennial last year; told of the "kid" pictures of interest to young and old, of the animals, of the educational value, and urged their support of the box office when such plays were put on, and showed pictures of the stars and scenes from some of the big plays.

* * *

Believe me, those Fox kiddies are pulling strong—and aren't they clever! I was not fortunate in seeing them in some of their recent pictures, but "The Two Little Imps" was shown here last week and rightly filled the house. Some of their pranks caused howls of genuine, healthy laughter, and that's mighty good in these days.

* * *

We are having repeats all along the line of "Rebecca of Sunnybrook Farm," and no wonder, for it is one of the best offerings of the year and could not be improved upon. Little Violet Wilkey—so like Mae Marsh—was excellent in a "sassy" part, naturally done. Helen Jerome Eddy, often seen with George Beban and always liked, had a small part, as did Marjorie Daw.

* * *

One of the shorter subjects, seen since my last letter, is "The Duplicity of Hargraves," a splendid O. Henry picture, featuring that finished, scholarly actor, Charles Kent, as a typical Southern gentleman. The acting of J. Frank Glendon as Hargraves was something to long recall, for nothing finer has been done than his impersonation of the fake negro at the close of the picture, and he deceived all in front as well as the man he wanted to befriend. It is a picture without any "love business," as my friend said, save that of the daughter for her poor but proud father. These are the plays that count every time and they frequently get a hand. Kent mixing that mint julep made mouths water.

* * *

We have had an embarrassment of riches here of late and had our first look at Taylor Holmes in his second picture, "Fools for Luck." He made an instantaneous hit with the house and certainly proved a good "find" for Essanay.

* * *

"Under False Colors," with Frederick Warde ably supported, went well, and is a credit to Pathe and to Emile Chautard, who directed it. I was pleasantly surprised in Warde, who is no longer young, yet took the close-up well despite the lines, which after all make for character, and here they looked well. I know of actors one-half his age who have deeper lines in the brow, for instance, caused by elevating the eyebrows too diligently, but Mr. Warde keeps his serenity of countenance, and we do not note a line not in keeping with his years. Jeanne Eagles was splendid, and what a good twist we get here in a novel situation involving the young heroine's masquerade, which did not result as we felt it would. The Drews are seen where real comedy is recognized, and how we laughed over "The Dentist."

* * *

Marion Craig Wentworth, formerly of the Hub and author of "War Brides," is at work on a tabloid play written around President Wilson's war message. Believe me, it will be worth while and may be seen later on the screen.

* * *

The Hub has a new picture house—the old Castle Square—and it opened with "The Manxman." Many players and directors of the screen were once members of the Castle Square forces—Charles Miller and William Parke, Lillian Lawrence and her daughter, Ethel; Grey Terry, George Hassell, Maud Odell, Thais Lawton, Theodore Friebus, Edmund Breese, and others whom I do not recall.

* * *

"Broadway Arizona" is a splendid offering of Triangle, with Olive Thomas and a well balanced cast. The part I liked best of all was that of Uncle Isaac Horn, the wild and wooly westerner, philosophical, fat and funny and "on the job" of aiding the hero to capture his Fritzi, caveman style. Good, wholesome play, even if a bit inconsistent in spots. We are getting the Sub-Deb pictures and like them, of course, for Marguerite Clark never fails us. We have had "Bab's Diary" and "Bab's Burglar," and hope for many more.

* * *

"The Ghost House" is a capital comedy, written by our own Beulah Marie Dix, and well done by the Paramounts, with Jack Pickford and dainty Louise Huff. The story was entirely new in its idea and working out. James Neill made a dandy ghost.

Essanay Making Government Pictures

Moving Pictures of Cantonments to Show How the New Army Men Live.

ESSANAY has just closed a contract with the United States Government to make moving pictures of many of the military cantonments in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon.

The Government will show the pictures throughout the country. The proceeds will be turned into the Divisional Staff for soldiers in training in this country, and those at the front in France.

Recently a squad of Essanay cameramen went to Rockford, Ill., where the Government has built its great Illinois cantonment, and where thousands of Illinois drafted men are in training for war. The object was to show by living pictures how the men are treated, and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare. This picture was not made for the Government.

Agents unfriendly to the United States Government have circulated reports that the men are underfed, have poor quarters, and otherwise suffer, and that they don't dare write home about it. This moving picture will give the lie to that story quicker than anything else that could be devised.

The men are shown at mess, in their sleeping quarters, playing outdoor games, drilling, at bayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.

Two former Essanay advertising men, J. Bradley Smollen and Frank M. Suttle, share the honor of a close-up with the three highest officers of the camp. The close-ups were taken separately of course, the one of Smollen and Suttle being just for the benefit of their Essanay friends. It will be cut out before the picture is released. Smollen has just been made a top sergeant.

The picture will be shown in every theater in Chicago and in most of the cities and towns of the state and adjoining territory.

Ashley Miller to Direct O. Henrys

ASHLEY MILLER, director, received his dramatic training during fifteen years' stage career in support of Louis James, Katherine Kidder, Ezra Kendall, Walker Whiteside, Henrietta Crosman, Anna Held and Otis Skinner, and in stock companies in most of the principal cities. He learned the motion picture business under D. W. Griffith as a member of the old Biograph company, which then included Mary Pickford, Mack Sennett, George Loane Tucker, Florence Lawrence, Marion Leonard, Violet Mersereau, Herbert Prior, Gertrude McCoy and other notables.

Ashley Miller.

Scenario writing for Mr. Griffith and for the Edison company brought an offer of a directorship with the latter, for which Mr. Miller produced —principally his own stories— during the following seven years, making their first European trip with a company. His next engagement was to direct Arnold Daly in a detective serial released by Pathe, and this was followed by special productions for Famous Players, Lasky, and Art Dramas.

Mr. Miller invented and released for a year on the Paramount program the style of cartoon comedy modelled in clay and known as plastiques. He is the author of a number of short stories, of a well known mental science booklet, entitled "You," and has written and produced two three-act plays, which have been seen in the larger cities. Since his engagement by the Vitagraph Company Mr. Miller has staged three five-reel features, the "Princess of Park Row," "Next Door to Nancy" and "An Investment in Petticoats." His first O. Henry production for General Film Company is "The Last Leaf" with Mildred Manning, Patsy De Forrest and Bernard Siegel in the principal roles. Mr. Miller is an enthusiastic believer in the world mission of the photoplay, an O. Henry "fan," and after wide experience in several of the largest studios here and in Europe, a strong advocate of advanced production methods.

Exhibitors Welcome Hodkinson

Many Telegrams of Congratulation Received—Line-Up of New Organization.

THE announcement of the return of W. W. Hodkinson to the motion picture business brought a flood of gratifying telegrams and letters from all over the country. These were chiefly congratulatory messages from exhibitors, and their general tone was a sincere welcome to a new force in which they felt they could trust.

One of the telegrams, with no disparagement excepting ignorance of the first product to be distributed by the W. W. Hodkinson Corporation, was as follows:

"Do not know anything about Paralta, but if Hodkinson handles them they must be good. Would like to have franchise here. Wire or write price. I know it will be fair. Wishing you success."

The basic organization of the W. W. Hodkinson Corporation is now practically completed, and the offices established at 527 Fifth Avenue, New York. Raymond Pawley, who was treasurer of the Paramount Pictures Corporation during Mr. Hodkinson's presidency, and also of the Triangle Distributing Corporation, is vice president and treasurer of the new company. P. N. Brinch, who was division manager of the Triangle Distributing Corporation, is in charge of exchanges and bookings. Kenneth Hodkinson, private secretary of his father at Paramount, and lately with the Pathe Exchange in Chicago, is acting assistant to the president, and Wallace Thompson, director of publications and advertising at Paramount, under Mr. Hodkinson, is in charge of publicity and advertising.

GORDON LINKS WITH HALL AND OLDKNOW.

The Gordon interests of New England have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow to market special productions by a novel system of distribution. The U. S. subjects will be marketed through the Globe Feature Film Company of 20 Winchester street, Boston, of which Mr. Gordon is president and general manager.

The arrangement guarantees to the U. S. franchise holders and the open market in the New England territory a most efficient distribution and promotion service.

In addition to handling the subjects of the new corporation Mr. Gordon also has the distinction of being the first New England exhibitor to acquire a U. S. franchise by which he will be privileged to have first run on all U. S. productions at two of his leading theaters, the Scollay Square Olympia and the Gordon Olympia, both of which are situated in the heart of the Hub's theater district.

MUTUAL MOVES UP TOWN.

The Mutual Film Exchange has moved from 71 West 23rd Street to new quarters in the Mecca building, 1600 Broadway, with Executive Offices on the 5th floor temporarily. Film and poster departments on the 10th floor. As soon as the present lessees of the balance of the 10th floor have removed, the executive offices will be placed on the same floor, making in all one of the most complete exchanges in New York. This now places the Mutual in the heart of the film district.

BOARD OF REVIEW TO PASS ON FIRST NATIONAL FEATURES.

Arrangements have been concluded with J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., whereby the productions of that organization will be reviewed systematically by the National Board of Review of Motion Pictures. Mr. Williams has expressed it as the desire of the First National, in line with their policy to present to the country the finest productions available, to cooperate with the National Board of Review to the fullest extent.

Mutual Charges Violation of Contract

Begins Suit Against New York Motion Picture Corporation, Claiming $400,000 Damages.

A SUIT for $400,000 damages has been filed against the New York Motion Picture Corporation and a group of related concerns by the Mutual Film Corporation. The suit is instituted in the Superior Court of New York. The action includes a prayer for a permanent injunction restraining the defendant concern from the further circulation of various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation, and that they have further refused to deliver to the Mutual additional print copies of the pictures as stipulated in the contract.

"The motion pictures involved," remarked President John R. Freuler of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Max Sennett comedies and the western productions of Broncho and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada, and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time.

"Last July the Mutual Film Corporation began placing orders for new prints of large numbers of these pictures. The orders were ignored. We made tender of payment in advance in gold, calling at the offices of the concerns now sued, with the money in gold coin for that express purpose. The orders were still ignored.

"We now charge that the defendants are engaged in circulating a number of these pictures through obscure channels, and in obvious violation of the Mutual's contract rights. Not a few of these pictures are through some channel again reaching the market and conspicuous among them are the W. S. Hart two-part dramas.

"The Mutual Film Corporation planned and announced the coming of the release of reissues of some of the most desirable of these pictures and this corporation has been materially injured because of the refusal of the defendant motion picture concerns to live up to their contracts."

The suit is under the supervision of President Freuler, and Samuel M. Field, general counsel for the Mutual Film Corporation. The suit is being handled in New York by John G. Turnbull, eastern counsel for the Mutual Film Corporation.

MELFORD ROUNDS OUT THREE YEARS.

George H. Melford has just rounded out his third year as a director of pictures for Paramount release. He is now under contract for two years more at the Lasky plant in California. During his three years' service, under these auspices, Mr. Melford has made more than 30 productions, all of which have been successful pictures. It is an odd fact that Mr. Melford began his fourth year by directing a new film on the identical spot where he began work three years ago on his first Paramount picture, "Young Romance."

Besides showing a thorough appreciation of the technical and artistic details of film production, George Melford also seems gifted with the ability quickly to grasp the qualities of the players under his direction.

VOSHELL WITH CLARA KIMBALL YOUNG.

Jack Voshell, who for more than a year has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," Clara Kimball's latest picture, has been engaged by Harry I. Garson to assist Emile Chautard, the eminent French director, in Miss Young's future releases.

Jacques Bizuel, who met with quite a painful automobile accident, having narrowly escaped very serious injury if not losing his life, is about again and taking full charge of the camera work of "The Marionettes," on which Miss Young is busily engaged at present.

C. R. SEELYE NO LONGER WITH PATHE EXCHANGE.

It was announced at the offices of the Pathe Exchange, Inc., this week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

Larry Trimble Petrova Director

AN ANNOUNCEMENT was made this week by Madame Petrova that the producer who will direct the second of her eight great starring vehicles, to be distributed through the exchanges of the First National Exhibitors' Circuit, has been chosen. The man selected for this important task is Larry Trimble, prominent for many years on both sides of the water as a director of international repute. Work on the new Petrova production was started almost immediately after the final scenes of "Daughter of Destiny" had been finished, and the picture is now well under way at the Petrova studios.

Larry Trimble.

Mr. Trimble, who was born in Robbinston, Maine, and educated at the leading state university of New England, had a varied career before entering the field of motion picture work. After leaving college he formed a lumber company, but forsook the dry world of business to write magazine stories and scenarios in which profession he quickly gained an enviable reputation. He is the author of some of the earliest great successes of the Vitagraph Company of America, with which organization he began his screen career in the year 1908. He produced the famous Florence Turner vehicle, "Auld Lang Syne" and "The Battle Hymn of the Republic," the latter of which scored a tremendous success throughout the entire world.

At the formation of the Florence Turner Picture Company in 1912, he left the Vitagraph Company to become managing director of the new organization. For three years Mr. Trimble produced a series of screen plays starring the Vitagraph favorites in England.

He became known as one of the foremost picture producers of the continent, and introduced many innovations into the making of feature productions during his long stay on the other side.

Returning to this country in response to a bid received to direct the production of Rex Beach's famous novel, "The Barrier," Mr. Trimble immediately established himself as one of the screen's most distinguished workers. "The Barrier" is ranked among the eight great productions made during the current year. Madame Petrova's present director was immediately engaged following this success to picturize "The Spreading Dawn," a new Goldwyn offering starring Jane Cowl.

Mr. Trimble will be ably assisted in his direction of the great dramatic star, Madame Petrova, by a staff of carefully selected experts. The latest Petrova director is one of the youngest men to gain supremacy in his chosen field, being but thirty years old, and a still more brilliant future is predicted for him since his affiliation with the famous emotional star.

F. B. PALMER WILL WRITE KEYSTONE COMEDIES.

Fred B. Palmer was added to the scenario staff of the Triangle-Keystone studios this week, bringing the total number of writers in the "Brains Department" up to eleven. Mr. Palmer is one of the best known and most brilliant comedy writers in the business.

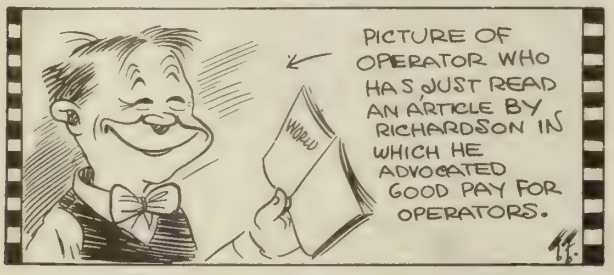
LEVINE ACQUIRES LABORATORY AGENCY.

H. Z. Levine, who is running a free lance bureau, buying, selling and exploiting special attractions, has acquired the agency of one of the largest laboratories in the East and is quoting very attractive figures. Mr. Levine has recently moved from the Candler to the Times building.

Grinding the Crank

With Thornton Fisher

ANNOUNCEMENTS we haven't seen:
John P. Daysie will appear in "Little Pyjamas."
Baby Sallie Slack will be seen in "Almost Nothing."
Gwendolyn Gook will be presented in "A Can of Soup."



We had another spectacle on a Sunday night of a man called a "Human Fly" scaling a skyscraper attired in the American flag. It was disgusting desecration and the act itself is not especially edifying or necessary.

* * *

"Life is just one continual grind," said the pessimistic camera man.

* * *

And now the music publishers are kicking because some of the moving picture theatres used their stuff. They didn't kick half so hard as some of the audience, who had to sit and listen to it.

* * *

Well, we've moved and everything!

And we're gradually finding all the stuff that was lost in the shuffle. We're near the railroad station where we can see the trains come in. All we've got to do now is to send a man up on the roof, and he can tell daily just what moving picture men are coming into town.

And it saves the publicity men a lot of trouble carrying a heavy 8 x 10 photograph all the way down to 24th street.

So everybody's happy.

Leaves from a Star's Diary.

May 17, 1916.—Got job in the ——— Studio for twenty-two dollars a week. Just think! Isn't it all wonderful?

August 29, 1916.—Played first small part in a one-reel today, and had salary increased three dollars, which will help buy some of the little extras a girl so loves.

December 2, 1916.—Given feature role in picture. Increase to seventy-five a week.

February 16, 1917.—Signed contract with X Film Co., for six months for Three Hundred per. They must like me.

August 16, 1917.—Contract expired today, and received a proposition from I. O. U. Film Co. at One Thousand a week.

August 17, 1917.—Asked the I. O. U. Film Company for Two Thousand a week on a year's contract.

August 18, 1917.—Changed my mind. Unless I receive Five Thousand, will not sign.

August 19, 1917.—Offered Five Thousand by I. O. U. Film Co.

August 20, 1917.—After due consideration have concluded that I cannot possibly accept less than Ten Thousand weekly.

August 21, 1917.—Insisted on company providing me with three maids, a country house, two limousines, a roadster and a touring car.

August 22, 1917.—Accepted their final proposition of Two Hundred and F ft·· per, a..d start to work tomorrow.

WE NOMINATE THESE FOR A FRONT SEAT ON THE HOT COALS.

The three hundred and forty-ninth motion picture company was organized last week on the corner of Forty-seventh street and Broadway. Both organizers pooled their entire capital of ten dollars and fifteen cents. Object—to produce the most colossal spectacles with the world's celebrated stars. What bothers us is where one of the partners went who borrowed two bits for lunch money from us a couple of days later.

Statistics have shown that a new company is organized every ten seconds—and one croaks as often.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between July 1 and September 30, 1917.

Compiled by Margaret I. MacDonald.

THIS list of films released between July 1 and Sept. 30, 1917, contains the names of educational pictures which have been produced during that period, and also those of a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various news pictorials such as the Animated Weekly, Universal Current Events, Mutual Weekly, Hearst-Pathe News or American War News Weekly. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein will be found at the end of catalogue.

AGRICULTURE.

Beans in California, Harvesting Lima—General Film-Selig—(World Library No. 16).
Boy Scouts as Agriculturists—Universal—(Screen Magazine No. 34)—Aug. 31.
Butter on the Farm, Making—Universal—(Screen Magazine No. 36)—Sept. 14.
Potatoes, Harvesting—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Science and the Stock Farm—Paramount-Bray—(Pictograph No. 78)—July 30.
Wheat Harvest in the United States—General Film-Selig—(World Library No. 16).
Wheat is Harvested in California, How—Paramount-Holmes—July 2.

ARCHITECTURE.

Architecture, Masterpiece in East Indian—General Film-Selig—(World Library No. 10)—(Itaj Mahal, famous mausoleum erected in the 16th century by Emperor Shah Jehan in commemoration of his favorite queen).
China, Mausoleum of the Ming Emperors—General Film-Selig—(World Library No. 18).
Romans, Famous Colisseum of the—General Film-Selig—(World Library No. 19).
Ruined Palace of Tiberius, The—Mutual-Gaumont—(Tours Around the World No. 37)—July 17.

ART.

Bookbinding, The Art of—Paramount-Bray—(Pictograph No. 83)—Sept. 4.
Land of Make Believe, The—Paramount-Bray—(Pictograph No. 76)—July 16—(stage craft).
Sculptor's Studio, In a—Paramount-Bray—(Pictograph No. 85)—Sept. 18.

CULINARY.

Shad for Planking, Preparing—Universal—(Screen Magazine No. 26)—July 2.
Why Worry About Fish Bones—Universal—(Screen Magazine No. 26)—July 2.

ENGINEERING AND MINING.

Coal Production of the United States—General Film-Selig—(World Library No. 18)—(showing the first coal mine worked in the United States at Richmond, Va.).
Giant Barge Canal, New York's—Pathe-International—July 15.
Gold and Diamond Mines of South Africa—K-E-S-E-Edison—Aug. 11.
Gold Mining, Placer—Pathe—July 15.
Hell Gate Bridge, New York—Universal—(Screen Magazine No. 28)—July 16.
Hydraulic Mining—(Gold)—Universal—(Screen Magazine No. 35)—Sept. 7.
Salmon Bay Lock of Lake Union Canal, Seattle, Wash.—Universal—(Screen Magazine No. 35)—Sept. 7.

FLORICULTURE.

Rose Breeding—Universal—(Screen Magazine No. 31)—Aug. 6.

FORESTRY.

Forests, Tree Planting in Our National—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13—(including views of Wind River tree nursery in the State of Washington).

GYMNASTICS.

Athlete, What Form Means to an—K-E-S-E-Edison—July 21.
Physical Culture for Women—Universal—(Screen Magazine No. 38)—Sept. 28.
Physical Culture—Universal—(Screen Magazine No. 27)—July 9—(especially for girls employed in offices).

HISTORY.

Betsy Ross—World-Peerless—(5-part drama).
Fall of the Romanoffs, The—Selznick-Brenon—(6-part drama).
Paul Revere's Last Ride—K-E-S-E-Edison—Sept. 29.
Pioneer Days—Selig—September—(2-part drama).
Plymouth Rock, The Story of—K-E-S-E-Edison—Aug. 18.
Rasputin the Black Monk—World-Brady—October—(6-part drama).

INDUSTRIAL.

Abalone, Using the—Mutual-Gaumont—(Reel Life No. 70)—Aug. 30.
Aeroplane, Making an—Universal—(Screen Magazine No. 30)—July 30.
Alligators, Capturing and Mounting—Universal—(Screen Magazine No. 33)—Aug. 24.
Alligators for Their Skins, Hunting—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Apricot Industry, The—Universal—(Screen Magazine No. 38)—Sept. 24.
Armadillo Baskets, Making—Universal—(Screen Magazine No. 37)—Sept. 17.
Bananas and Cocoanuts, Gathering—K-E-S-E-Edison—July 28—(Conquest Program No. 3).
Baseball, Making a—Universal—(Screen Magazine No. 27)—July 9.
Beads from Rose Petals—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.
Berry Pickers of the South—Mutual-Gaumont—(Reel Life No. 62)—July 5—(showing picking and packing).
Butterflies, Mounting—Educational—Aug. 6.
Clay Industry, The—General Film—(Selig World Library No. 14).
Cloth Weavers of Java—General Film—(Selig World Library No. 13).
Cocoanuts and Bananas, Gathering—K-E-S-E-Edison—July 30.
Cocoanut Industry—Mutual-Gaumount—(Reel Life No. 64)—July 19.
Cocoanut Industry, The—General Film—(Selig World Library No. 19).
Cocoanut, The—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Coffee Industry of Java, The Famous—General Film—(Selig World Library No. 19).
Corn, Canning—Universal—(Screen Magazine No. 37)—Sept. 17.
Cotton Industry, The—General Film—(Selig World Library No. 12).
Embroidery Making—Pathe—Sept. 23—(Showing machine processes).
Eyeglasses, Making—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Feathers, Fine—Pathe-International—Aug. 19—(showing the manufacture of feather boas and other articles made from the ostrich feather).
Fish, Shipping Live—K-E-S-E-Edison—(Conquest Program No. 8)—Sept. 1.
Forest, Man's Triumph Over the Mighty—K-E-S-E-Edison—(Conquest Program No. 11)—Sept. 22.
Foxes, Breeding Silver—General Film—(Selig World Library No. 16).
Goat Ranching in America—Paramount-Bray—(Pictograph No. 83)—Sept. 4.
Guns, Making 100-ton—K-E-S-E-Edison—July 21—(Conquest Program No. 1).
Incandescent Mantles, Manufacture of—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Lima Beans in California, Harvesting—General Film—(Selig World Library No. 18).
Logging Industry—Universal—(Screen Magazine No. 34)—Aug. 31.
Lumber Industry, The—General Film—(Selig World Library No. 8).
Macaroons, Manufacturing—Universal—(Screen Magazine No. 28)—July 16.
Machine Guns are Made, How—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.
Matress, Making a—Universal—(Screen Magazine No. 26)—July 2.
Mussel Pearl Industry, The—General Film—(Selig World Library No. 17).
News Picture, Making a—Pathe—Aug. 5.
Ostriches in South Africa, Raising—K-E-S-E-Edison—(Conquest Program No. 10)—Sept. 15.
Oyster Harvest on Chesapeake Bay—General Film—(Selig World Library No. 19).
Paper, The Manufacture of Print—E. I. S.
Pets Which Will Never Be Popular—(skunks)—Mutual-Gaumont—(Reel Life No. 71)—Sept. 6.
Pickles are Prepared, How—Universal—(Screen Magazine No. 32)—Aug. 17.
Poultry Farm, A Model—Mutual-Gaumont—(Reel Life No. 65—July 26—(At Californian home of Schumann-Heink).
Poultry Farm, A—General Film—(Selig World Library No. 9).
Poultry Raising—General Film—(Selig World Library No. 7).
Salmon in Oregon, Catching and Canning—Paramount-Holmes—July 23.
Sardine Fisheries at Monterey—Pathe-International—Aug. 12.
Salt, the Production of Fine Table—Universal—(Screen Magazine No. 33)—August 20.
Scallops, Harvesting—Universal—(Screen Magazine No. 31)—Aug. 10.

Scallops, Harvesting—Universal—(Screen Magazine No. 32)—Aug. 13.
Sea Food, Eat More—General Film—(Selig World Library No. 10)—(Showing Boston fishing fleet arriving laden with cod, mackerel and haddock).
Seaweed Harvest of Japan—General Film—(Selig World Library No. 13).
Shrapnel and Other Shells, Making—Universal—(Screen Magazine No. 36)—Sept. 10.
Silk Industry of Japan—General Film—(Selig World Library No. 15).
Silver Bullets, Turning Out—K-E-S-E-Edison—(Conquest Program No. 7)—Aug. 25—(Making Silver Money).
Spinning and Weaving, Revival of the Art of—Universal—(Screen Magazine No. 38)—Sept. 24.
Squab, Evolution of the—Universal—(Screen Magazine No. 38)—Sept. 24—(from nest to table).
Staff of Life, Soldiers'—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Steel Rails for the Allies, Making—Pathe—Sept. 23.
Submarine Chasers, Manufacturing—Universal—(Screen Magazine No. 29)—July 23.
Sugar Industry of Java, The—General Film—(Selig World Library No. 17).
Tea Farm, South Carolina—Universal—(Screen Magazine No. 29)—July 23.
Thread Spinner, Nature's Perfect—K-E-S-E-Edison—(Conquest Program No. 6).
Tortoise Market, The—General Film—(Selig World Library No. 12).
Toys of Wartime—Mutual-Gaumont—(Reel Life No. 62)—July 5—(Showing the work of maimed soldiers).
Tuna Fishing On the Pacific—General Film—(Selig World Library No. 15).
Vineyards of California—General Film—(Selig World Library No. 13).
Whale Meat—Mutual-Gaumont—(Reel Life No. 63)—(Showing whale meat being cut for the market, a whaling station in Pacific).
Whale Meat—Mutual-Gaumont—(Reel Life No. 63)—July 12—(Hunting the whale for its value as a food).
Woman Behind the Soldier, The—Universal—(Screen Magazine No. 32)—Aug. 17.

LITERATURE.

ADAMS (George W.).
Fibbers, The (with Bryant Washburn)—K-E-S-E-Essanay—Oct. 15 (5 parts).

ADAMS (Samuel Hopkins).
Triumph (with Dorothy Phillips and Lon Chaney)—Bluebird—Sept. 2 (5 parts).

BARBOUR (Ralph Henry).
Half-Back, The—K-E-S-E-Edison—Aug. 4 (3 parts).

BIGGER (Earl Derr).
Seven Keys to Baldpate (with George M. Cohan)—Artcraft—Aug. 12 (5 parts).

BRODY (M.) (wih F. Marton).
Marriage Market, The (with June Elvidge)—World-Peerless—Sept. 10 (5 parts).

BROADHURST (George).
Law of the Land, The (with Mme. Petrova)—Paramount—Aug. 12 (5 parts).
What Money Can't Buy (with Theodore Roberts, Louise Huff and Jack Pickford)—Paramount-Lasky—July 16 (5 parts).

BURGESS (Gilett).
Mysterious Miss Terry, The (with Billie Burke)—Paramount—Aug. 19 (5 parts).

COBB (Irvin S.) (with Roi Cooper Megnie).
Fighting Odds (Maxine Elliott)—Goldwyn—Oct. 7 (6 parts).

COLLINS (Wilkie).
Woman in White, The (with Florence LaBadie)—Pathe-Thanhouser—July 1 (5 parts).

D'ART (E. Clement).
Customary Two Weeks, The—K-E-S-E-Edison—Aug. 18 (4 parts).

DAVIES (Hubert Henry).
Outcast (with Ann Murdock)—Mutual—Sept. 10 (5 parts).

DAVIS (Richard Harding).
Billy and the Big Stick (with Raymond McKee)—K-E-S-E-Edison—July 28 (4 parts).
Gallegher (with Andy Clark)—K-E-S-E-Edison—Aug. 25 (2 parts).

DESPREZ (F.).
Lasca—("Mad Stampede")—Universal-Big U—July 2.

DE SOUCHET (Henry A.).
Betsy Ross (with Alice Brady)—World-Peerless—Sept. 17 (5 parts).

DODGE (Henry Irving).
Skinner's Baby (with Bryant Washburn)—K-E-S-E-Essanay—Aug 6 (5 parts).

DUMAS (Alexander).
Camille (with Theda Bara)—Fox—Sept. 30 (6 parts).

ELDERDICE (J. Raymond).
T. Haviland Hicks (with Raymond McKee)—K-E-S-E-Edison—Aug. 25 (3 parts).

ELLIS (Edith).
Mary Jane's Pa (with Mildred Manning, Eulalie Jensen and Marc MacDermott)—Greater Vitagraph—Aug. 13 (5 parts).

FLAUBERT.
Madame Bovary—("Wife Number Two")—(with Valeska Suratt)—Fox—July 29 (5 parts).

FERGUSON (W. B. M.)
Guardian, The (with June Elvidge and Montagu Love)—World-Brady—Aug. 27 (5 parts).

FOX (Finis).
Jury of Fate, The (with Mabel Taliaferro)—Metro-Rolfe—Aug. 6 (5 parts).

(FREEMAN (Mary E. Wilkins).
Alabaster Box, An (with Alice Joyce and Marc MacDermott)—Greater Vitagraph—Sept. 10 (5 parts).

GATES (Eleanor).
Plow Woman, The (with Mary MacLaren)—Universal-Butterfly—July 2 (5 parts).

GOLDMAN (Mayer C.).
Public Defender, The (with Frank Keenan)—Raver—September (6 parts).

GREGORY (Jackson).
Man from Painted Post, The (with Douglas Fairbanks)—Artcraft—Oct. 1 (5 parts).
Secret of Black Mountain, The—General Film-Falcon—September (4 parts).

HALE (Edward Everett).
Man Without a Country, A (with H. E. Herbert and Florence LaBadie)—Pathe-Jewel—(6 parts).

HARTE (Bret).
Luck of Roaring Camp, The (with Ivan Christy)—K-E-S-E-Edison—July 14.

HAUERBACH (Otto).
Silent Witness, The (with Gertrude McCoy)—Arthur's Film Company, Inc.—September (7 parts).

HENRY (O.).
Atavism of John Tom Little Bear—General Film-Broadway Star—September (2 parts).
Best Seller, The—General Film-Broadway Star—(2 parts).
Blind Man's Holiday—General Film-Broadway Star—Sept. 15 (4 parts).
Coming Out of Maggie, The—General Film-Broadway Star—(2 parts).
Defeat of the City—General Film-Broadway Star—September (4 parts).
Departmental Case, A—General Film-Broadway Star—July 7 (2 parts).
Discounters of Money—General Film-Broadway Star—(2 parts).
Furnished Room, The—General Film-Broadway Star—August (2 parts).
Gift of the Maji—General Film-Broadway Star—Aug. 4 (2 parts).
Little Specks in Garnered Fruit—General Film-Broadway Star—July 28 (2 parts).
Lonesome Road, The—General Film-Broadway Star—(2 parts).
Love Philtre of Ikey Schoenstein—General Film-Broadway Star—July 7 (2 parts).
No Story—General Film-Broadway Star—July 7 (2 parts).
Strictly Business—General Film-Broadway Star—July 7 (2 parts).
Venturers, The—General Film-Broadway Star—(2 parts).

HERVE (Carl) (with Jean Birquet).
Alma, Where Do You Live (with Ruth MacTammany)—Newfields Producing Corp.—July (6 parts).

HICKENS (Robert).
Barbary Sheep (with Elsie Ferguson)—Artcraft—Sept. 10 (5 parts).

HOYT (Charles).
Contented Woman, A—K-E-S-E-Selig—Sept. 7 (2 parts).
Dog in the Manger, A—K-E-S-E-Selig—Aug. 6 (2 parts).
Midnight Bell, A—K-E-S-E-Selig—Sept. 3 (2 parts).
Rag Baby, A—K-E-S-E-Selig—July 9—(2 parts).
Runaway Colt, A—K-E-S-E-Selig—July 23 (2 parts).
Temperance Town, A—K-E-S-E-Selig—August (2 parts).
Trip to Chinatown, A—K-E-S-E—August (2 parts).

HUBBARD (Lucien).
Awakening of Ruth, The (with Shirley Mason)—Kleine-Perfection-Edison—Sept. 17 (5 parts).

HUGO (Victor).
Les Miserables (with Henry Kraus)—Pathe—Sept. 9 (8 parts).

IRWIN (Wallace).
Hashimura Togo (with Sessue Hayakawa)—Paramount-Lasky—Aug. 19 (5 parts).

JOHNSON (Owen).
Varmint, The (with Jack Pickford)—Artcraft—Aug. 5 (5 parts).

JORDAN (Kate).
Creeping Tides ("Tides of Fate") (with Alexander Carlisle—World—Sept. 3 (5 parts).

KAHLER (Hugh).
Rescue, The—Bluebird—July 23 (5 parts).

KELLAND (Clarence Buddington).
Efficiency Edgar's Courtship (with Taylor Holmes)—K-E-S-E-Essanay—Sept. 3 (5 parts).
Hidden Spring, The (with Harold Lockwood)—Metro-Yorke—July 16 (5 parts).
Sudden Jim (with Charles Ray)—Triangle—July 22 (5 parts).

KENYON (Charles).
On the Level (with Fannie Ward)—Paramount—Sept. 10 (5 parts).

KING (Basil).
Lifted Veil, The (with Ethel Barrymore)—Metro-Rolfe—Sept. 10 (5 parts).

KYNE (Peter B.).
Light in Darkness—K-E-S-E-Edison—July 9 (5 parts).
Man's Man, A (with J. Warren Kerrigan)—Paralta (7 parts).
One Touch of Nature (with John McGraw and John Drew Bennett)—K-E-S-E-Edison—July 30 (5 parts).

KUMMER (Frederick Arnold).
Lost Paradise—K-E-S-E-Essanay—Sept. 10 (5 parts).

LAUGHLIN (Clara E.).
Penny Philanthropist, The (with Peggy O'Neill and Ralph Morgan)—Wholesome—Sept. 15 (5 parts).

LOGUE (Charles A.).
Their Compact (with Francis X. Bushman and Beverly Bayne)—Metro—Sept. 17 (7 parts).

LLOYD (Beatrix Demarest).
Martinache Marriage, The (with Margaret Landis and Phil McCullough)—General Film-Falcon—Sept. 4 (4 parts).

LUND (Oscar).
Trail of the Shadow, The (with Emmy Wehlen)—Metro-Rolfe—July 2 (5 parts).

MACK (Willard).
Dream Girl, The ("Aladdin's Other Lamp") (with Viola Dana)—Metro-Rolfe—June 25 (5 parts).

McIVOR (Alice).
Sunset Trail, The (with Vivian Martin)—Paramount—Sept. 17 5 parts).

MAYO (Margaret).
Baby Mine (with Madge Kennedy)—Goldwyn—Sept. 23 (6 parts).
Polly of the Circus (with Mae Marsh)—Goldwyn—Sept. 9 (8 parts).

MIDDLETON (George).
At First Sight—Paramount-Famous Players—July 2 (5 parts).

MORTON (Michael).
Runaway, The (with Julia Sanderson)—Mutual-Empire—Sept. 24 (5 parts).

PHILLIPS (Henry Albert).
Self-Made Widow, A (with Alice Brady)—World-Brady—July 23 (5 parts).

PINERO (Sir Arthur Wing).
Amazons, The (with Marguerite Clark)—Paramount—Aug. 5 (5 parts).
Iris (with Alma Taylor and Stewart Rome)—Pathe—Aug. 26 (5 parts).
Second Mrs. Tanqueray, The (with Sir George Alexander and Hilda Moore)—Greater Vitagraph—Aug. 6 (5 parts).
PULVER (Mary Brecht).
Man Hater, The (with Winifred Allen)—Triangle—Sept. 2 (5 parts).
Man Who Was Afraid, The (with Bryant Washburn)—K-E-S-E-Essanay—July 2 (5 parts).
REID (Hal).
Peddler, The (with Joe Welch)—Art Dramas-U. S. Amusement Company—July 25 (6 parts).
RICE (Alice Hegan).
Mr. Opp (with Neva Gerber, George Hernandez and George Chesebro)—Bluebird—Aug. 20 (5 parts).
RHINEHARDT (Mary Roberts).
Bab's Diary (one of the "Sub-Deb" stories) (with Marguerite Clark)—Paramount—Sept. 24 (5 parts).
ROBERTSON (T. W.).
Caste (with Sir John Hare and Peggy Hylan)—Greater Vitagraph—July 2 (5 parts).
ROYLE (Edwin Milton).
Squaw Man's Son, The (with Wallace Reid)—Paramount-Lasky—July 26 (5 parts).
SCARBOROUGH (George).
When False Tongues Speak (with Virginia Pearson)—Fox—Sept. 9 (5 parts).
SELTZER (Charles Alden).
Range Boss, The (with Jack Gardner and Ruth King)—K-E-S-E-Essanay—July 16 (5 parts).
SEWELL (Anna).
Black Beauty ("Your Obedient Servant")—K-E-S-E-Edison—Sept. 15 (3 parts).
SINCLAIR (Bertram).
Big Timber—Paramount-Morosco—July 5 (5 parts).
SOUTAR (Andrew).
Chasms ("Souls Adrift")—World—Aug. 13 (5 parts).
SUDERMANN.
Magda (with Clara Kimball Young)—Select—Sept. (5 parts).
TENNYSON (Alfred).
Brook, The—K-E-S-E-Edison—Sept. 1 (split reel).
TERHUNE (Albert Payson).
Millstone, The—Art Dramas-Erbograph—July 23 (5 parts).
VANCE (Louis Joseph).
Mainspring, The (with Henry King)—General Film-Falcon (4 parts).
WHITAKER (Herman).
Planter, The (with Tyrone Power)—Mutual-Nevada—Nov. 12 (8 parts).
WHITING (Robert Budd).
Golden Idiot, The (with Bryant Washburn)—K-E-S-E-Essanay—July 23 (5 parts).
WHITCOMB (Daniel F.).
Bride's Silence, The (with Gail Kane)—Mutual-American—Sept. 10 (5 parts).
WHITLOCK (Brand).
Double Standard, The (with Joseph Gerard and Irene Aldwyn)—Universal-Butterfly—July 23 (5 parts).
WIDDEMER (Margaret).
Wife On Trial, A (with Mignon Anderson)—Universal-Butterfly—July 30 (5 parts).
WIGGIN (Kate Douglas).
Rebecca of Sunnybrook Farm (with Mary Pickford)—Artcraft—Sept. 3 (5 parts).

MILITARY.

Captains of Tomorrow—K-E-S-E-Edison—July 14.
Coast Guard, On Duty with Our—Paramount-Bray.
Four R's, The—K-E-S-E-Edison—Aug. 18—(showing scenes at the Culver Military Academy).
Going to Sea—Universal—(Screen Magazine No. 31)—Aug. 7.
Going to Sea in the Heart of New York—Paramount-Bray—(Pictograph No. 75) July 9 (scenes at the wooden battleship built in Union Square, New York City).
Huns, In the Wake of the—Pathe—Sept 13 (battle pictures taken on the Somme, Oise and the Aisne—showing desolation after the retreat of the Germans).
Italian Battlefront, On the—Fort Pitt Theater Company.
Making Real Men—The Army System—Mutual-Gaumont—(Reel Life No. 62)—July 5 (scenes on Alcatraz Island in San Francisco Bay).
Pershing in France, With—Universal—June 29—(Special Animated Weekly).
Retreat of the Germans at the Battle of Arras—Pathe-British War Pictures—Aug. (10 parts).
Salts, Young—K-E-S-E-Edison—Aug. 25.
Soldiers of the Sea—K-E-S-E-Edison—Aug. 11.
Soldiers, Training for—Mutual-Gaumont—(Reel Life No. 68)—Aug. 16.
Student Officers—Mutual-Gaumont—(Reel Life No. 73)—Sept. 10.
Submarine Chasers—Universal—(Screen Magazine No. 29)—July 23.
Training Our Khaki-Clad Heroes—General Film-Selig—(2 parts).

PATRIOTIC.

Your Flag and My Flag—K-E-S-E-Edison—July 27.
Young Patriot, The—Universal-Gold Seal—July 2 (3 parts).
PHOTOGRAPHY (Submarine).
Sea Gardens at Miami, Florida—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9.

RELIGION.

Japan the Religious—Pathe—Aug. 19.

SCENIC AND TRAVEL (including Peoples and Customs).

Algeria, Old and New—Universal-Powers—Aug. 13.
Alaska Wonders in Motion—Educational—(Series).
Argentina, Buenos Aires—Mutual-Gaumont—(Tours Around the World No. 34)—June 24.
Arizona, The Grand Canyon of—K-E-S-E-Edison—Aug. 18.
Belgium, Bruges—Mutual-Gaumont—(Tours Around the World No. 40)—Aug. 7.
Burma, Buddhist's Pagodas of—General Film-Selig—(World Library No. 14).
California, Historic—Education.
California, Historic Monterey—General Film—(World Library No. 15).
California, Around the Bay of Monterey—Educational.
California, Penyugal Springs, Northern—Universal—(Screen Magazine No. 35).
California, "The Rim o' the World"—Educational.
Cape Cod, Quaint Provincetown—K-E-S-E-Edison—Sept. 8.
Castellammare, Picturesque Gulf of—General Film-Selig—(World Library No. 13).
Ceylon, with Hy Mayer, Seeing—Universal-Powers—Aug. 6.
China Awakened—Universal-Powers—July 2.
China and the Chinese—Educational—(Series).
China, Canton and Shanghai—Paramount-Holmes—Sept. 17.
China, Floating Dwellings of—General Film-Selig—(World Library No. 9).
China, Hong Kong and the Pearl River—Paramount-Holmes—Sept. 10.
China, Mausoleums of the Ming Emperors—General Film-Selig—(World Library No. 18).
China, Picturesque Pekin—Paramount-Holmes—Sept. 24.
Colorado, Central—Pathe-Combitone—Sept. 3.
Colorado, Near Pike's Peak—Pathe-Combitone—Aug. 26.
Colorado's Scenic Wonders—Pathe-Combitone—Aug. 6.
Colorado, Southern—Pathe-Combitone—Aug. 12.
Cuba, Havana—Mutual-Gaumont—(Tours Around the World No. 36)—July 10.
Egyptian Towns, Some—Mutual-Gaumont—(Tours Around the World No. 36)—July 10.
England, In Old—K-E-S-E-Edison—Sept. 1.
France, the Dauphines—Mutual-Gaumont—(Tours Around the World No. 38)—July 27.
Fishing Villages of France—Mutual-Gaumont—(Tours Around the World No. 40).
France, La Grance Chartreuse—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
First American Apartment House, The—Educational-Bruce—(Texas, Aug. 29).
France, Avignon—Mutual-Gaumont—(Tours Around the World No. 37)—July 17.
French Towns, Old—Universal—Aug. 27.
Glacier Country, In the Hanging—Educational.
Glacier, National Park—Pathe—Sept. 30.
Hood, Mount, To the Summit of—Paramount-Holmes—July 30.
Holy Land, The—K-E-S-E-Edison—Aug. 25.
Holland, Marken—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
India, Land of Light and Gloom—Universal-Powers—July 23.
India, Cashmere Healthiest Spot in—K-E-S-E-Edison—Sept. 29.
India, Curious Scenes in Far-off—K-E-S-E-Edison—Sept. 29.
India, In the Heart of—Universal-Powers—July 15.
India, In the Rocks of—Universal-Powers—July 9.
India, Picturesque Water Battle of—General Film-Selig—(World Library No. 12).
Italy, Naples—Mutual-Gaumont—(Tours Around the World No. 34)—June 24).
Japan, the Floral—Pathe—Sept. 16.
Jamaica, the Land of Springs—Educational.
Jerusalem, the Holy City—General Film-Selig (World Library No. 19).
Kairawan, Tunista—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Land That Does Not Wiggle Much, The—Educational-Bruce—(Texas and New Mexico)—Sept. 5.
Madrid to Madeira—Paramount-Holmes—Aug. 20.
Majorca, A Flying Trip to—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
Mazama and the Three Sisters—Educational.
Nassau, Tropical—Paramount-Holmes—Aug. 20.
Nature's Theatricals—(Grand Canyon of Arizona)—Educational-Bruce).
New Orleans, Historic—General Film-Selig—(World Library No. 8).
Nippon's Natural Glories—Pathe-International—July 8.
Norway—Paramount-Holmes—Sept. 3.
Oregonian Niagara, An—Paramount-Holmes—July 16.
Prague, Bohemia—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Pueblos of Southwestern United States—General Film-Selig—(World Library No. 12).
Romans, Famous Mausoleums of the—General Film-Selig—(World Library No. 19).
Senegal River—(French West Africa)—Mutual-Gaumont—(Tours Around the World No. 40)—Aug. 7.
Sicily, The Ancient Island of—General Film-Selig—(World Library No. 9).
Snows of Many Years—Educational.
Sweden Along the Baltic—Pathe—Aug. 19.
Sweden's Waterways—Pathe—July 15—(With Glacer Gold Mining).
Spain, Madrid to Madeira—Paramount-Holmes—Aug. 17.
Sydney, Australia—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Texas, Eastern—Pathe-Combitone—July 29.
Texas, Southeastern—Pathe-Combitone—July 22.
Texas—Stray Shots in the Lone Star State—Pathe-Combitone—Aug. 5.
Texas—Through Central—Pathe-Combitone—July 8.
Texas—Here and There in—Pathe-Combitone—July 1.
Texas, Through Southwestern—Pathe-Combitone—July 22—(Know America, 16).
Timbuktu, the Mysterious—Mutual-Gaumont—(Tours Around the World No. 37).
Villa's Mausoleum, Francisco—(At Chihuahua, Mexico)—General Film-Selig—(World Library No. 12).
Washington, D. C., Historic—General Film-Selig (World Library No. 9).
Washington, Climbing Mount—K-E-S-E-Edison—July 28.
Yellowstone, Wonders of—Paramount-Holmes—Aug. 13.
Yellowstone, Geysers of—Paramount-Holmes—Aug. 6.

SCIENCE.

Character as Revealed in the Eye—A. Kay—July.
Chemistry's Hidden Forces—Universal—(Screen Magazine No. 27)—July 9.
Correct Time, The—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27—(showing how the correct time is calculated at the U. S. Government Observatory and transmitted to different parts of the country).
Crystals in Formation—K-E-S-E-Edison—Aug. 4.
Electrocardiograph, Demonstration of the—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9—(used in diagnosing disorders of the heart—also shows how X-ray picture of the heart is made).
Gun, Non-Recoil Aeroplane—Universal—(Screen Magazine No. 26)—July 2.
Gyroscope, Principle of the—Mutual-Gaumont—(Reel Life No. 73)—Sept. 20.
Incubation of Eggs, Artificial—Universal—(Screen Magazine No. 26)—July 2.
Mechanical Pay-Roll Machine—Universal—(Screen Magazine No. 28)—July 16.
Microscopic Pond Life—K-E-S-E-Edison—Sept. 8.
Moon, Photographing the—Pathe-International—Aug.
Motherhood—Minerva Motion Picture Company, San Francisco—July—(dealing with pre-natal influence and care of child from birth).
Motive Power, Magic of—General Film-Selig—Aug.

Ship Brake, Demonstration of the—Universal—(Screen Magazine No. 30)—July 30.
Submarine, The First—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Tanks, Mechanical Operation of British—Paramount-Bray—(Pictograph No. 74)—July 2—(animated mechanical drawing by J. F. Leventhal).
Weather Bureau, The U. S. Government—General Film-Selig—(World Library No. 16).

SOCIOLOGY.

Baby, A Square Deal for the—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Better Babies—Universal—(Screen Magazine No. 37)—Sept. 14.
Blind to See, Teaching the—Universal—(Screen Magazine No. 30)—July 30.
Food Gamblers, The—Triangle—Aug. (5-part drama).
Helping the Deaf to Hear—Paramount-Bray—(Pictograph No. 80)—Aug. 13.
Helping Men Go Straight—Universal—(Screen Magazine No. 33)—Aug. 24—(showing work in Industrial Schools and Reformatories in New York City).
Making School Safe—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9—(showing how a school created its own fire department).
Public be Damned, The—Select—July (5-part drama).
Red Man, De-Indianizing the—Paramount-Bray—(Pictograph No. 85)—Sept. 18—(scenes at the Sherman Institute, Riverside, Cal.).
Russian Revolution, The—Overland Film Corporation—(Skobeloff Pictures).
Woman's Work in War Time—A. Kay—(Suffrage film made in August for propaganda purposes).

SPORTS AND HUNTING.

American Cowboy, Sports and Pastimes of the—Paramount-Bray.
Angling for Trout—K-E-S-E-Edison—Sept. 15.
Beach Sports of California—Mutual-Gaumont—(Reel Life No. 70)—Aug. 30).
Beach Sports in Southern California—Paramount-Bray—(Pictograph No. 80)—Aug. 13.
Coney Island Thrills—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Duck, On the Trail of the—Universal—(Screen Magazine No. 28)—July 16.
Eagle Hunt, A Dangerous—Mutual-Gaumont—(Reel Life No. 65)—July 26.
Joy Riders of the Ocean—K-E-S-E-Edison—Aug. 4.
Lions, Roping Mountain Lions—Bakker—July.
Playing in Florida—K-E-S-E-Edison—Aug. 4.
Skis, Skylarking on—K-E-S-E-Edison—July 14.
Study in Fox Hounds, A—Paramount-Bray—(Pictograph No. 76)—July 16.
Water Sports in Hawaii—Paramount-Bray—(Pictograph No. 75)—July 9.

TOPICAL.

Automobile Owner Gets Acquainted with His Car, The—Cameragraph—July—(explains mechanism of automobile).
Boy Scouts Signal Corps—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Camp Fire Signal Girls—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Convict Ship of 1790, British—General Film-Selig—(World Library No. 7)—(showing interior with instruments of torture of that period).
Efficiency Via Express—Paramount-Bray—(Pictograph No. 82)—Aug. 27.
European Censors of the Mails—General Film-Selig—(World Library No. 19).
Fireless Cooker, A Home-Made—Universal—(Screen Magazine No. 30)—July 30.
Goats Milk the Best—General Film-Selig—(World No. 9)—(showing goat ranches).
Handling the Mail—Mutual-Gaumont—(Reel Life Nos. 70 and 71)—Aug. 30 and Sept. 6.
Japan, Cabaret Entertainers of Tokio—General Film-Selig—(World Library No. 19).
Jewelry at Home, Making—Mutual-Gaumont—(Reel Life No. 62)—July 5.
Juvenile Craftsmen—Mutual-Gaumont—(Reel Life No. 65)—July 26—(showing scenes at the Polytechnic Elementary School at Pasadena, Cal.).
Merchant Marine Officer, Making a—Pathe-International—Sept. 2.
Midnight Sun, The—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13.
Milk, Preparation of Pasteurized—E. I. S.—Sept. (2 parts)
Money Laundry, Uncle Sam's—Universal—(Screen Magazine No. 29)—July 23.
Police Horses, Training—Pathe—July 1.
Police Training School, The World's Greatest—Paramount-Bray—(Pictograph No. 76)—July 16.
Stars of Yesteryear—Paramount-Bray—(Pictograph No. 79)—Aug. 6—(Scenes at Actor's Fund Home).
Testing Men for Air Fighting—Paramount-Bray—(Pictograph No. 76)—July 16.
Turtle Eggs, Hunting—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13.
Watering System for a Small Farm—Mutual-Gaumont—(Reel Life No. 71)—Sept. 6.
Woodcraft for Boys—K-E-S-E-Edison—Sept. 1.
Y. M. C. A. Activities—Mutual-Gaumont—(Reel Life No. 68)—Aug. 16—(describing activities in Y. M. C. A. Building).

ZOOLOGY.

Animals in Winter—Educational—Ditmars—Aug. 13.
Babies of the Farm—Educational-Ditmars—June 25.
Bees, Getting Acquaintel with—K-E-S-E-Edison—Sept. 22.
Birds of Far-off Seas—K-E-S E Edison—Sept. 11—(scenes photographed at Bird Island, Great Salt Lake).
Butterfly, Evolution of the—Universal—(Screen Magazine No. 35)—Sept. 7.
Denizens of the Deep—Universal—(Screen Magazine No. 34)—Aug. 31.
Horse, Ancestors of the—Educational-Ditmars)—Aug. 20.
Lamprey, The—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Leopard, Haunts of the—General Film-Selig—(World Library No. 7).
Lion—King of Beasts—General Film-Selig—(World Library No. 8).
Monkey Land, In—Universal-Powers—July 30.
Moth, Life of a—Educational—July 16.
Orang Apprentice, The—Educational-Ditmars—June 18.
Orang Volunteers, The—Educational-Ditmars—Aug. 27.
Pigmy Circus, The—Educational-Ditmars—July 2—(showing characteristics of smaller animals, including the turtle, the African chameleon, the Ceylonese walking leaf insect, and the tree toad).
Rattlesnake, The American—General Film-Selig—(World Library No. 14).
Sea-Birds, Inland—Universal—(Screen Magazine No. 36)—Sept. 14.
Spider, Home Life of the—Universal-Powers—Aug. 20.
Stag, Biography of a—Educational-Ditmars—July 9.
Submarine Life—Educational.
Water Fowl—Educational-Ditmars—July 30.
Wolves and Their Allies—Educational—July 23.
Zoo at Sydney, Australia, Famous—General Film-Selig—(World Library No. 18).

FILMS FOR THE FAMILY GROUP.

Alabaster Box. An—Greater Vitagraph (5-part drama).
Aladdin and the Wonderful Lamp—Fox—(8-part fairy tale).
Aladdin's Other Lamp—Metro-Rolfe—(5-part comedy drama).
Amazons, The—Paramount-Morosco—(5-part romantic farce).
Apple-Tree Girl, The—K-E-S-E-Edison (5-part story).
Baby Mine—Goldwyn—(5-part comedy).
Betsy Ross—World-Peerless—(5-part drama).
Billy and the Big Stick—K-E-S-E-Edison (4-part comedy-drama).
Blind Fiddler, The—K-E-S-E-Edison (1-reel fairy story).
Bobby, Boy Scout—Greater Vitagraph (1-reel story).
Bobby's Bravery—Greater Vitagraph (comedy).
Bobby Broke His Arm, When—Greater Vitagraph (comedy).
Bobby, Movie Director—Greater Vitagraph (comedy).
Bobby, Pacifist—Greater Vitagraph (comedy).
Bobby, Philanthropist—Greater Vitagraph (comedy).
Bobby's Secret—Greater Vitagraph (comedy).
Borrowed Plumage—Triangle (5-part patriotic drama).
Bride of Fancy, The—K-E-S-E-Essanay (one of the "Do Children Count?" series).
Bunked and Paid For—Filmcraft Corporation (Walt Mason comedy).
By Right of Possession—Greater Vitagraph (5-part drama).
Captain Kiddo—Pathe-Lasalida (5-part comedy).
Caste—Greater Vitagraph (5-part comedy-drama).
Charity Castle—Mutual-American (5-part comedy-drama).
Charmer, The—Bluebird (5-part drama).
Chris and the Wonderful Lamp—K-E-S-E-Edison (comedy).
Conqueror, The—Fox (8-part drama based on life of Gen. Sam Houston).
Cook of Canyon Camp—Paramount-Morosco (5-part comedy-drama).
Corner Grocer, The—World-Peerless (5-part comedy-drama).
Countess Charming, The—Paramount (5-part comedy).
Customary Two Weeks, The—K-E-S-E-Edison (4-part drama).
Deal in Bonds, A—General Film-Kalem (1-part story of adventure).
Defeat of the City, The—General Film-Broadway Star (4-part O. Henry story).
Dipper, The—Filmcraft (Walt Mason comedy).
Discounters of Money—General Film-Broadway Star (2-part comedy).
Down to Earth—Artcraft-Fairbanks (5-part comedy).
Durand of the Bad Lands—Fox (burlesque comedy).
Efficiency Edgar's Courtship—K-E-S-E-Essanay (5-part comedy).
Every Girl's Dream—Fox (5-part fairy tale).
Flirting with Death—Bluebird (5-part comedy-drama).
Follow the Girl—Universal-Butterfly (5-part story of Swedish Emigrants).
Food Gamblers, The—Triangle (5-part sociological drama).
Fools for Luck—K-E-S-E-Essanay (5-part comedy).
For France—Greater Vitagraph (5-part drama).
Freedom of the World, For the—F. J. Carrol (8-part patriotic drama).
Gallegher—K-E-S-E-Edison (2-part newspaper-detective story).
Girl Without a Soul, A—Metro-Rolfe (5-part drama).
Half-Back, The—K-E-S-E-Edison (3-part drama).
Hash—Filmcraft (Walt Mason comedy).
Hashimura Togo—Paramount (5 parts).
Heart of Ezra Greer, The—Pathe-Thanhouser (5-part drm).
Her Excellency, the Governor—Tringle (5-part political drama).
Hidden Spring, The—Metro-Yorke (5-part western drama).
Hostage, The—Paramount (5-part military drama).
Kidnapped—K-E-S-E-Edison (4-part melodrama).
Kitchen Romance, A—Peter Pan—Mo-Toy comedy).
Knights of the Square Table—K-E-S-E-Edison (4-part drama).
Lady Barnacle—Metro (5-part comedy).
Last of the Carnabys, The—Pathe-Astra (5-part drama).
Last of the Troubadours, The—General Film-Broadway Star (2-part comedy-drama).
Lest We Forget—Metro-Drew (comedy).
Little Boy Scout, The—Paramount-Famous Players (5-part drama).
Little Duchess, The—World-Peerless (5-part comedy-drama).
Little Miss Optimist—Paramount-Pallas (5-part drama).
Little Pirate, The—Universal-Butterfly (5-part juvenile drama).
Little Red Riding Hood—K-E-S-E-Edison (Silhouette of fairy tale).
Little Specks in Garnered Fruit—General Film-Broadway Star (2-part comedy).
Little Terror, The—Bluebird (5-part comedy).
Little White Girl, The—K-E-S-E-Essanay (One of the "Do the Children Count?" series).
Long Trail, The—Paramount-Famous Players (5-part drama).
Lost in Transit—Paramount-Pallas (5-part drama).
Magic of Spring, The—K-E-S-E-Edison (1-part fantasy).
Mainspring, The—General Film-Falcon (5-part story of adventure).
Man's Man, A—Paralta (7-part comedy).
Man Without a Country, The—Pathe-Thanhouser (5-part patriotic drama).
Man Who Was Afraid, The—K-E-S-E-Essanay (5-part military drama).
Mary Jane's Pa—Greater Vitagraph (5-part comedy-drama).
Men of the Desert—K-E-S-E-Essanay (5-part western drama).
Minding the Baby—Universal Nestor (1-part comedy).
Miss Nobody—Pathe-Thanhouser (5-part drama).
Miss Robinson Crusoe—Metro-Rolfe (5-part comedy-drama).
Moth Instinct, The—Triangle (5-part drama).
Mother o' Mine—Bluebird (5-part drama).
Mr. Opp—Bluebird (5-part drama).
Mr. Parker—Hero—Metro-Drew (comedy).
Mysterious Miss Terry, The—Paramount-Famous Players (5-part comedy of adventure).
One Touch of Nature—K-E-S-E-Edison (5-part baseball story).
Pants—K-E-S-E-Essanay (One of the "Do Children Count?" series).
Patriot, The—Metro-Drew (comedy).
Peddler, The—U. S. Amusement Company-Art Dramas (6-part mejodrama).
Peggy the Will o' the Wisp—Metro (5-part folk-lore story).
Pied Piper of Hamelin, The—K-E-S-E-Edison.
Pioneer Days—General Film-Selig (2-part historical drama).
Place in the Sun, A—K-E-S-E-Essanay ("Do the Children Count" series).
Plow Woman, The—Universal-Butterfly (5-part drama of frontier).
Plymouth Rock, The Story of—K-E-S-E-Edison (1-part historical drama).
Polly Ann—Triangle (5-part comedy-drama).

Polly of the Circus—Goldwyn (5-part comedy-drama).
Prince for a Day, A—Universal-Star Featurette (3-part fairy story).
Princess' Necklace, The—K-E-S-E-Edison (4-part fairy story).
Puss in Boots—Peter Pan (Mo-Toy comedy).
Range Boss, The—K-E-S-E-Essanay (5-part western drama).
Rebecca of Sunnybrook Farm—Artcraft (5-part comedy-drama).
Romany Rose, A—Universal-Star Featurette (drama).
Secret Man, The—Universal-Butterfly (5-part western drama).
Seven Keys to Baldpate—Artcraft (7-part melodrama).
Skinner's Baby—K-E-S-E-Essanay (5-part comedy).
Slacker, The—Metro (7-part patriotic drama).
Soft Tenderfoot, The—Fox (burlesque comedy).
Spindle of Life, The—Universal-Butterfly (5-part drama).
Slumberland, In—Triangle (5-part fairy story).
Squaw Man's Son, The—Paramount-Lasky (5-part drama).
Sheets of Illusion, The—Pathe (5-part drama).
Sudden Jim—Triangle (5-part melodrama).
Sunlight's Last Raid—Greater Vitagraph (5-part western romance).
T. Haviland Hicks, Freshman—K-E-S-E-Edison (3-part comedy).
Tar-Heel Warrior, The—Triangle (5-part southern drama).
Tears and Smiles—Pathe-Lasalida (5-part drama).
Three Women of France—Universal-Rex (2-part story of Red Cross nurse).
Tootsie—Metro-Drew (comedy).
True Love and Fake Money—Filmcraft (Walt Mason comedy).
Two Little Imps—Fox (6-part comedy).
Two Kentucky Boys—K-E-S-E-Edison (2-part story of Civil War).
Under False Colors—Pathe-Thanhouser (5-part drama of Russian Revolution).
Walloping Time, A—Universal-Victor (comedy).
Wandering Boy and the Wayward Parents, The—General Film-Essanay (2-part George Ade fable).
Wife on Trial, A—Universal-Butterfly (5-part drama).
Wooden Shoes—Triangle (5-part drama).
Yellow Umbrella, The—K-E-S-E-Essanay (One of the "Do Children Count?" series).
Your Obedient Servant—K-E-S-E-Edison (3-part production founded on Anna Sewell's "Black Beauty").

ADDRESSES OF MANUFACTURING COMPANIES AND EXCHANGES REFERRED TO.

A. Kay Film Company, 729 Seventh avenue, New York City.
Artcraft Pictures Corporation, 729 Seventh avenue, New York City.
Art Dramas, Inc., 116 West 39th street, New York City.
Authors Film Company, Inc., 1432 Broadway, New York City.
Bluebird Photoplays, Inc., 1600 Broadway, New York City.
Cameragraph Film Manufacturing Company, Inc., 1431 Broadway, New York City.
Educational Films Corporation of America, 729 Seventh avenue, New York City.
E. I. S., 203 West 40th street, New York City.
Filmcraft Corporation, 220 West 42d street, New York City.
Fort Pitt Theatre Company, 1904 Times Building, New York City.
Fox Film Corporation, 126 West 46th street, New York City.
General Film Company, 440 Fourth avenue, New York City.
Goldwyn Pictures Corporation, 16 East 42d street, New York City.
Kleine System, George (K-E-S-E), 729 Seventh avenue, New York City.
Metro Pictures Corporation, 1476 Broadway, New York City.
Minerva Motion Pictures Company, San Francisco.
Mutual Film Corporation, 222 South State street, Chicago, Ill.
Newfields Producing Company, Room 1510, Woolworth Building, New York City.
Overland Feature Film Corporation, Suite 41, Duow Building, Albany, N. Y.
Paralta Plays, Inc., 729 Seventh avenue, New York City.
Paramount Pictures Corporation, 485 Fifth avenue, New York City.
Pathe Exchange, Inc., 25 West 45th street, New York City.
Peter Pan Film Corporation, 729 Seventh avenue, New York City.
Raver Film Corporation, 110 West 40th street, New York City.
Select Pictures Corporation, 729 Seventh avenue.
Selznick Enterprises, Louis J., 729 Seventh avenue, New York City.
Triangle Film Corporation, 1459 Broadway, New York City.
Universal Film Manufacturing Company, 1600 Broadway, New York City.
Vitagraph, Greater (V-L-S-E), 1600 Broadway, New York City.
World Film Corporation, 126 West 46th street, New York City.

Interesting Educationals

One Agricultural, One Military, Three Travel, One Zoological, Two Industrial, One Scientific and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Rice Culture in Java" (General Film-Selig).

THE SUBJECT of rice cultivation has been covered in part many times by the cameraman seeking something of interest to present on the educational program, but we believe that no fuller account of it has been given in film than that found in No. 23 of the Selig World Library. The picture opens with a near view of natives ploughing the flooded field previous to planting the seed grain. Then we are shown a field in which the rice leaves are beginning to make their appearance above the water, when we learn that at this stage the water is drawn off the field and the plants allowed to continue their growth to maturity. A pleasing and unusual sight is a scene in which the rice heads are put in the sun to dry. These are in the shape of short, graceful sheaves. The final scenes show the threshing of the rice in what appears to be stone troughs, in which the grain is forced from the shell by pounding it with big sticks, and the winnowing of it in shallow wooden vessels.

"France in Arms" (Pathe).

A five-part special release on the Pathe program for November 11 is unusually interesting for the reason that, in addition to presenting scenes in the military training camps of France, it shows how, in addition to mobilizing her man power for actual work on the battlefield, it also shows the industrial organization of France. In it are shown the vast munition plants working to capacity, storehouses with unbelievable quantities of clothing, food of all kinds and military supplies. It also shows large herds of cattle and sheep. There are also scenes at the trenches and scenes with the airmen of France; and in fact the picture gives as complete an idea of "France at Arms" as could be gained under existing conditions.

"Yellowstone National Park" (Pathe).

One of the finest collection of views of Yellowstone National Park that could be found are contained in the Pathe series known as "Our National Parks." These views are in color, and begin with the station at Gardiner, Wyo. The famous terraces, such as Minerva, Jupiter and Angel, are pictured, as well as sweeping views of the canyons and rivers of the park. The springs, waterfalls and other points of interest are all given an exceptionally fine showing.

"Tinklebottom Passes Through" (Educational-Bruce).

Old New Orleans is given the "once over" by Thaddeus Tinklebottom in this picture, in which we see him arrive in the heart of the modern part of the city, side-step into the narrow streets of the old town and introduce himself to various old landmarks. From here he passes along the river front, where a busy dredge plies its work of keeping the Mississippi in its own bed, and hustles onward to the good roads of western Louisiana. After passing through the seven villages, in each of which Evangeline is supposed to be buried, he motors silently out of the picture in a cloud of dust. The sub-titles, arranged by Robert C. Bruce under whose supervision the picture, which belongs to his latest series, was taken, are unusually good. This reel is finished with an amusing "white on black" Whitman animated cartoon.

"A Trip Through Japan" (Educational).

Three reels of interesting views of Japan, photographed by W. H. Bradshaw, will be among the early releases of the Educational Films Corporation of America. These pictures, which will appear one reel at a time, present some of the scenic glories of Japan, exploit a number of its industries and illustrate the gorgeousness of its religious architecture. The first reel starts the observer at San Francisco, takes him through a remarkable storm in the mid-Pacific and lands him at Yokahama. On the way, in addition to treating him to the excitement of a typhoon, the picture introduces him to a couple of interned German ships at Honolulu. In Yokahama he sees how the Japanese ply the trade of barrel making, visits the kimona shops and the canals, and learns of their moving-picture houses and their peculiar manner of advertising them by carrying great banners through the streets. Motomachi street, one of the famous streets of Yokahama, is also shown in this reel, as well as a flying exhibition by Katherine Stimson, who meets with an accident, which the cameraman actually snapped. Reel two treats of the temples, shrines and types, and takes the spectator on a trip to the sacred mountain of Fuji. Reel three introduces beautiful scenes in the park of Nara, shows one of the great bells of Japan, and presents the great god Diabutsu, whose eyes of solid gold are no less than four feet long. A religious procession and other interesting features are included in this interesting series. Some fine scenes on the Hotzu River, showing the transportation of lumber in the form of rafts, are also presented.

"Enemies of the Garden" (Educational).

While this may not be one of the pleasantest of the Ditmars s ries it is quite one of the most useful, for it not only makes us acquainted with some of the most destructive of the garden insects, but advances methods of extermination and prevention. The cut worm is the first to be dealt with, and we are given vivid illustrations of its methods of attack and the result. We learn that an ordinary paper drinking cup with the bottom knocked out will serve as a protection for a small tomato plant by merely slipping the cup over the head of the plant and imbedding it in the earth to make it secure. The worm refuses to scale the smooth sides of the pasteboard article. When the plants are older a tablespoonful of a mixture of bran and arsenic, placed beside each plant, will destroy it. The wire worm comes next, showing how it attacks the roots of the plant; and, lastly, the cabbage worm. The

transformation of each into moth, beetle and butterfly is also illustrated.

"Lace Making" (Pathe).

The art of manufacturing lace by machinery is shown in this half reel of film, which appears with a Katzenjammer animated cartoon. Forty machines are shown in operation, each of which requires six men to thread. The details of the lace making, such as warping, beaming, stretching, drying and carding, are shown. The picture forms an excellent industrial number.

"Farming for Fur" (Paramount-Bray).

An interesting set of views obtained by the Pictograph cameraman will be found in the 93d issue of this magazine on the screen. These views were photographed at the Collins fox farm, at Reedsburg, Wisconsin. Here the silver black fox, whose skin is worth a great deal of money if it happens to be especially fine, has been bred to a state of perfection, which brings the owner of the foxes a considerable income. A perfectly matched pair of pelts range in price from $500 to $1,600 apiece, and have even been sold as high as $3,500 a pair. Nice close-ups of the silver black fox are given, showing the great beauty of the skins, with the silver hair mingled with the black.

"Handling Iron Ore" (Universal).

In Screen Magazine No. 47 a number of views illustrative of the manner in which the iron ore from the Mesaba ranges of Minnesota to the smelters of Pennsylvania. On the arrival of the ships from the iron region giant Hulett unloaders of 17-ton capacity remove the ore. In the face of the fact that 67,000,000 tons of ore are required yearly, this new type of shovel, the great claws of which open and shut by means of electricity, is an important adjunct in the progress of things. In the picture we see not alone the unloading, but the weighing and dumping of the ore into railroad cars for shipment. The conveying of ore by means of the buckets of the great cantilever bridge, which carry it across to the big stock pit. The picture tells us that not long ago this shovel handled as many as 7,689 tons of ore in one day, a tremendously important fact in the face of the present war.

"Safeguarding Our National Resources" (Universal).

The efficient manner in which our national forests are safeguarded is shown in Screen Magazine No. 47. Here we see the forest ranger at his work. From the picture we learn that he is obliged to ford rivers, and to keep turbulent streams within their limits, restraining them from damaging railroads, etc. We also learn that the rangers are able to construct telephone lines in preparation for the fire-fighting season, and that 20,000 miles of telephone lines have been constructed in our national forests by them. They must also be able to build bridges as well as cook their own food.

Prominent Sculptor in Film

Helena Smith Dayton Appears on the Screen Introducing An Animated Clay Figure Production of "Romeo and Juliet" Fashioned by Her Hand.

THE Educational Films Corporation of America, we understand, is releasing the newest thing in picture production, namely, the animated clay figure production of "Romeo and Juliet," made by the well-known sculptor, Helena Smith Dayton, under the guidance of J. Charles Davis, Jr.

The production is a novelty in one reel. It repeats the pathetic story told centuries ago by William Shakespeare; and while it treats the matter in somewhat of a burlesque style, we can forgive this from the fact that the clay figures are necessary more or less grotesque. All the emotions to which human kind are subject are well portrayed by these queer little figures; and in looking at the picture we are strangely conscious of the union of two of the greatest arts.

Little need be said here of the wonderful talent of Helena Smith Dayton: her work speaks for itself. In the introduction to the picture we are privileged to watch her deft fingers fashion the form of Juliet from an apparently soulless lump of clay. This mere lump of clay under her magic touch takes on the responsibilities of life, and love, and sorrow which the play requires, and finally grasps in desperation the dagger with which it ends its sorry life, falling in tragic fashion over the already lifeless form of its Romeo.

Utilizing a Volcano

Pictograph Evidence of Man's Remarkable Ingenuity in Utilizing Subterranean Heat.

ONE of the most interesting of recently filmed educational subjects is found in the Paramount-Bray Pictograph No. 93, and explains the theory of the origin of the volcano. An animated mechanical drawing by J. F. Levanthal in conjunction with the Popular Science Monthly illustrates clearly one of the accepted causes of the intermittent eruptions of volcanoes. The picture advances reasons why the earth's center is a molten mass; it teaches by a clearly devised drawing that at ten miles below the earth's crust subterranean streams of water coming in contact with the molten lava are brought quickly to the boiling point, generating a high pressure of steam which blows the molten lava through the crater of the volcano. It also teaches that at a twenty-mile depth lead will melt, and that at a fifty-mile depth the same fate will befall iron.

The big point of the picture, however, is that this naturally generated power can and has been put to work in an Italian town at turning the great machinery of a power plant. The actual working out of the principle on which this enterprise was built is attributed to an Italian, Prince Ginori-Conti. This scientist harnessed the steam constantly pourning from cracks near the Italian town of Sardello by sinking pipes to a point on the steam line where sufficient pressure could be obtained.

The same idea, it is claimed, could be put into effect in the geyser region of the Yellowstone Park and in other similar localities.

A Sensible View of the Situation

Completeness of Vision in Screened Story Aids Young People to Discriminate Between the Worthy and Unworthy Character.

A STATEMENT made by Orrin G. Cocks of the National Board Review in the November Bulletin of the Affiliated Committees for Better Films seems to us sufficiently original and interesting to make it deserving of special mention. The article from which the following passage is taken was entitled, "Are They Boys and Girls, Or Men and Women?"

> Our young people are now for the first time brought into contact with drama which interprets life far more vividly than books. The knowledge they gain of life from the good, the bad, and the misunderstood people of their own town is never complete. It is given to them so to speak in small chunks with little stress on causes and almost no indication of ultimate consequences. Very often, therefore, that which appears horrible to the elders, because they know the ultimate effects, appears most attractive to young people. You know the town gambler or drunkard, for you have watched him deteriorate for twenty years, but often your boys see only a jolly, hail-fellow-well-met person. Again, you understand the inevitable trend of the sparkling, brainless, flashly dressed girl who runs about the streets, but many of the girls envy her, and the boys are fascinated.
>
> The stories thrown on the screen are intensely real to young people. The curtains, the machine, even the actors fade into the background and they live through the experiences depicted. To those of us who are older they are really illusions, the products of skillful writers, acted by cardboard men. We therefore look for technical flaws and items to criticize. This critical point of view is the result of many experiences and has small part in the minds of young people.
>
> Please remember that there is no preaching or advice in the motion picture drama. The story brings its own lesson. In the course of two hours the idea rushes on in a fashion to compel the closest attention to the dramatic climax. The argument is complete, and the emphasis as in life when seen as a whole is overwhelmingly in favor of the good, the innocent and the heroic. This is entirely different from advice offered with the best of intentions by elders.
>
> The part of wisdom, therefore, appears to be to indorse the motion picture as an aid in the development of character and be close to our young people to assist in clearing up their minds when they become confused.

LONGER DRAMATIC PICTURES FOR SPECIAL PROGRAM.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theatres:

World—"Betsy Ross"; Essanay—"Men of the Desert"; Artcraft—"Man From Painted Post"; Paramount—"The Mysterious Miss Terry," "Hashimura Toga," "Double Crossed"; Mutual—"The Girl Who Couldn't Grow Up," "Some Nurse," "Her Country's Call"; Metro—"The Haunted Pajamas"; Triangle—"Broadway Arizona," "The Tar Heel Warrior"; Greater Vitagraph—"For France"; Edison—"The Apple Tree Girl"; Universal—"The Savage."

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Second Instalment of List of Numbers Which Are Free from Royalty Charges.

WE are in receipt of the following additions to the list of musical numbers, published in our issue of November 10, upon which no royalties will be demanded. As stated in that week's issue, additional lists of music free from all tax or performing fees will be published from time to time.

This list was prepared by Miss Catherine C. Melcher, for the Chicago Local Branch, No. 2, M. P. E. L. of A.

We would suggest to all managers and theater musicians that the issues containing these lists be carefully filed for future reference.

G. Schirmer, 3 East 43d St., New York

Grand Opera Series.

Dance of the Hours.....A. Ponchielli
Entrance of the Queen and Processional March, from the opera "The Queen Sheba".....Carl Goldmark
Three Dance from the opera "The Bartered Bride".....F. Smetana
Prelude to Act II, of the opera "Cyrano", Walter Damrosch
Polonaise from the opera "Eugene Oneglin".....P. Tschaikowsky
Ballet music from the opera "Aida", G. Verdi
Grand Fantasia on the music-drama, "Parisfal".....R. Wagner
Ballet music from the opera "Faust", Part I.....C. Gounod
Ballet music from the opera "Faust", Part II.....C. Gounod
Bacchanale, from "Samson and Delilah", Camille Saint-Saens
Intermezzo from the opera "Goyescas", E. Granados
Grand Fantasia on the music drama "Das Rheingold".....R. Wagner
Grand Fantasia on the music-drama "Die Walkure".....R. Wagner
Grand Fantasia on the music-drama "Siegfried".....R. Wagner

Operattas and Musical Comedies.

Selection from the comic opera "The Algerian".....Reginald De Koven
Selection from the comic opera "The Fencing Master"....Reginald De Koven
Selection from the comic opera "The Knickerbockers"....Reginald De Koven
Selection from the comic opera "Rob Roy".....Reginald De Koven
Selection from the comic opera "Robin Hood".....Reginald De Koven
Selection from the comedy-opera "The Firefly".....Rudolf Friml
Selection from the comic opera "The Dove of Peace".....Walter Damrosch
Four favorite airs from the musical farce "High Jinks".....Rudolf Friml
Selection from the musical revue "The Passing Show of 1915".....Leo Edwards
Selection from the comic opera "Katinka".....Rudolf Friml
Selection from the musical revue "The Passing Show of 1916".Sigmund Romberg
Selections from the comic opera "The Girl from Brazil"....Sigmund Romberg

Overture Series.

American Festival Overture....A. Regner
Overture to the opera "Il Guarany". A. G. Gomez
Overture to the opera "Die Schone Galathea".....F. von Suppe
Overture to the opera "Mireille", C. F. Gounod

Dance Music.

Les Idoles—(Idols of the Heart)—Valse, Gabriel Allier
Ideal—Boston Waltz.....Jose Balart
Love's Torment—A Gypsy Waltz, Richard Barthelmy & Enrico Caruso
Free and Easy Polka....Rudolphe Berger
Happy-Go-Lucky—Quickstep, Rudolphe Berger
Philopoena—Viennese Waltz, Rudolphe Berger
Chanson Bohiemenne—Intermezzo-Waltz, J. B. Boldi
The Way of Love—Boston Waltz, Octave Cremieux
Lancers, from "The Algerian", Reginald De Koven
Polka Celeste, from "The Fencing Master".....Reginald De Koven
Waltzes, from "The Fencing Master", Reginald De Koven
Lancers, from "The Knickerbockers", Reginald De Koven
Waltzes, from "The Knickerbockers", Reginald De Koven
Waltzes, from "The Mandarin", Reginald De Koven
Lancers, from "Rob Roy", Reginald De Koven
March, from "Rob Roy", Reginald De Koven
Waltzes, from "Rob Roy", Reginald De Koven
Lancers, from "Robin Hood", Reginald De Koven
Waltzes, from "Robin Hood", Reginald De Koven
In Dreamland—Waltzes, Reginald De Koven
Magnolia Blossom Waltzes. Reginald De Koven
National Guard—March. Reginald De Koven
Valse Espagnole.....Reginald De Koven
Chicana—Spanish Boston Waltz, Alice Gilbert Demorest
Mia Cara—Waltz.....Oscar Hammerstein
Les Charmeuses—(The Charmers)—Waltz.....Alex Maitinsky
Valse de-Azur.....Alfred Margis
Passionee—Valse.....G. Montagna
A Woman's Word—(Serments de Feeme)—Melodie-Valse.....A. Nilson-Fysher
Coeur Brise—(The Broken Heart)—Valse Lente.....A. Pietromarchi
Jeunesse—(Young Life)—Waltz, G. Schindler
La Debutante—(M'Amour)—Valse Langoureuse.....Armand Tedesco
America—March.....H. Tellam
El Albaicin—Spanish Gypsy Dance—(After Lao Silesu).....J. Valverde
Clavelitos—(Carnations)—Zambra Gitana, J. Valverde
La Fornarinette—March Espagnole, J. Valverde
Y Como le Va?—Tango Argentino, J. Valverde
Hearstrings—Waltz.....Armand Vecsey
Waltzes, from the comedy-opera "The Firefly".....Rudolf Friml
Two Step, from the comedy-opera "The Firefly".....Rudolf Friml
Manolos y Manolas—Spanish Dance, J. Taboada Eteger
The Creole Tango—Date Corte, Aleardo Battisti
You and I—Valse Lente.....Otto Langey
El Choclo—Tango Argentino, A. G. Villodo
Joaquina—Tango Argentino, J. Bergamino
El Irresistible—Tango Argentino, L. Logatti
Lukoumi—Tango Argentino, Ruis De Velasco
Dengozo—Brazilian Maxixe-Tango, Ernest Nazareth
La Coquette—Intermezzo—One-Step, David Onivas
Waltz from "High Jinks"....Rudolf Friml
Waltz—One Step—From "High Jinks", Rudolf Friml
One Step from "High Jinks"..Rudolf Friml
Tingle-Ingleing One Step from "High Jinks".....Rudolf Friml
Dixiana Rise—On Step from "High Jinks", Rudolf Friml
Innamorata—(Beloved)—Hesitation Waltz.....F. D. Marchetti
Carmencita Shea—Fox Trot, John H. Densmore
Douce Caresse—Waltz....E. S. De Fuentes
My Lady's Lips Am Like de Honey—Fox Trot.....Will Marion Cook
Lucky Strike—One Step—March, J. Frank Walton
Miss Vixen—Fox Trot.....R. H. Bowers
Hezikiah—One Step.....Don Richardson
Keep Going—One Step...August Kleinicke
Tommy Atkins—March.Roderick Freeman
Granada—Andalusian Two Step..Jose Lon
First Love—Medley Waltz, from "The Passing Show of 1915"....Leo Edwards
Panama-Pacific Drag—Medley Fox Trot, from "The Passing Show of 1915", Leo Edwards
The Primrose Way—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
My Hula Maid—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
The Trombone Man—One or Two Step, from "The Passing Show of 1915", J. Leubrie Hill
The Tune They Croon in the U. S. A.—One Step from "The Blue Paradise", Cecil Lean
Love Thoughts—Valse Hesitation. Leo Edwards
Idol of Eyes—Medley Waltz from "Town Topics" (Kiefert).....Harold Orlob
Melody of the Century—Medley Fox Trot from "Town Topics" (Minot), Harold Orlob
All Full of Ginger—Medley One Step from "Town Topics" (Schulz), Harold Orlob
The Julian Waltz—(Kiefert), August Kleinicke
The Charmers—Waltz....Armand Vecsey
Auf Wiedersehn Waltzes—Medley dance number from "The Blue Paradise", Sigmund Romberg
One Step from "The Blue Paradise"—Medley dance number, Edmund Eysler & Sigmund Romberg
Fascination—Medley Waltz from "A World of Pleasure....Sigmund Romberg
I'll Make You Like the Town—Medley One or Two Step from "A World of Pleasure".....Sigmund Romberg
Take Me Home With You—One or Two Step from "A World of Pleasure", Sigmund Romberg
Polo Rag—Mosconi Dance from "A World of Pleasure"..Sigmund Romberg
Ragtime Pipe of Pan—Fox Trot from "A World of Pleasure", Sigmund Romberg
Katinka Waltzes—Medley Waltz from "Katinka".....Rudolf Friml
In a Hurry—One Step from "Katinka", Rudolf Friml
Katinka Fox Trot—From "Katinka", Rudolf Friml
Robinson Crusoe One Step—From "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
Minstrel Days Medley Fox Trot—From "Robinson Crusoe, Jr.", Philip Schwartz and Sigmund Romberg
Happy Hottentot—Medley One or Two Step from "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
Deep in My Heart—Medley Waltz from "Come to Bohemia", Kenneth M. Murvhison
Come to Bohemia—Fox Trot from "Come to Bohemia", Kenneth M. Murchison
Walking the Dog—Fox Trot from "The Passing Show of 1916".....Otto Motzan
The Making of a Girl (Introducing Romeo and Juliet)—One or Two Step from "The Passing Show of 1916"..Sigmund Romberg & Otto Motzan
Prepared—Military March..M. E. Schmidt
Waltzes from "The Girl from Brazil" (Kiefert).....Sigmund Romberg
Bachelor Girl and Boy—Medley One or Two Step from "The Girl from Brazil".....Sigmund Romberg.

Medley Fox Trot—From "The Girl from Brazil" ..... Sigmund Romberg
Palmetto Hop—One Step. Don Richardson

Song Orchestrations.

I Promise Thee ..... Reginald De Koven
O, Promise Me ..... Reginald De Koven
For This ..... Reginald De Koven
Dreaming ..... H. R. Shelley
Love's Sorrow ..... H. R. Shelley
Twilight ..... H. R. Shelley
When You Love ..... Leo Edwards
Coquette—Waltz Song ..... Leo Stern
Sympathy—Waltz Song from "The Firefly" ..... Rudolf Friml
Because I Love You, Dear—C. B. Hawley
Two Venetian Dialect Songs: Nina and A Night in Venice ..... F. Tanara
Dearie ..... Franklin Riker
Something—From "The Firefly", Rudolf Friml
When a Maid Comes Knocking at Your Heart—From "The Firefly", Rudolf Friml
Giannina Mia—From "The Firefly", Rudolf Friml
Something Seems Tingle-Ingeling—From "The Firefly" ..... Rudolf Friml
Auf Wiedersehn—Waltz Song from "The Blue Paradise" .. Sigmund Romberg
When the Boys Come Home .... Oley Speaks
Blue-Bonnet—The State Song of Texas, Irenne Berge
Irish Love ..... Leo Edwards
The Cry of Rachel .... Mary Turner Salter
A Spirit Flower ..... A. Campbell-Tipton
A Banjo Song ..... Sidney Homer
My Laddie ..... W. Armour Thayer
A Birthday ..... Huntington R. Woodman
The Rose on the Garden, W. H. Neidlinger
Sing to Me, Sing ..... Sidney Homer
Elysium ..... Oley Speaks
Carry On—A Marching Song from the Suffrage operatta "Melinda and Her Sisters" ..... Elsa Maxwell
Your Photo—From the musical play "Katinka" ..... Rudolf Friml
Rackety Coo—From the musical play "Katinka" ..... Rudolf Friml
I Want to Marry—A Male Quartette—From the musical play "Katinka", Rudolf Friml
Katinka—Song from the musical play "Katinka" ..... Rudolf Friml
Robinson Crusoe—From "Robinson Crusoe, Jr.", James F. Hanley & Sigmund Romberg
My Pirate Lady—From "Robinson Crusoe, Jr.", James F. Hanley & Sigmund Romberg
Starring in the Movies and I'm After You—From "A World of Pleasure", James F. Hanley & Sigmund Romberg
Down in Catty Corner—From "A World of Pleasure". James F. Hanley & Sigmund Romberg
In the War Against Men—From "A World of Pleasure". James F. Hanley & Sigmund Romberg
I've a Shooting Box in Scotland—From "See America First". Porter Cole & T. L. Riggs
Mother—From "Her Soldier Boy", Sigmund Romberg
All Alone in a City Full of Girls—From "Her Soldier Boy" .... Sigmund Romberg
The Keystone Glide—From "Town Topics" ..... Harold Orlob
It's Cake-Walk Day—From "Town Topics" ..... Harold Orlob
Take It From Me—From "Town Topics" ..... Harold Orlob
Melody of the Century—From "Town Topics" ..... Harold Orlob
Everybody Hum With Me—From the incidental music to "Ruggles of Redgap" ..... Sigmund Romberg
When the Colored Regiment Goes Off to War—From "Ruggles of Redgap", Sigmund Romberg
Sing Me a Song of Love—From "Ruggles of Redgap" .... Sigmund Romberg
One Step Into Love—From "The Blue Paradise" ..... Sigmund Romberg
My Model Girl—From "The Blue Paradise" ..... Sigmund Romberg
The Tune They Croon in the U. S. A.—From "The Blue Paradise" .... Cecil Lean
Romeo and Juliet—From "The Passing Show of 1916", Otto Motzan & Sigmund Romberg
Sweet and Pretty—From "The Passing Show of 1916" ..... Otto Motzan
Ragging the Apache—From "The Passing Show of 1916" ..... Otto Motzan
So This Is Paris?—From "The Passing Show of 1916" ..... Harry Tierney
Come Back, Sweet Dream—From "The Girl from Brazil" .... Sigmund Romberg
O, You Lovely Ladies!—From "The Girl from Brazil" ..... Sigmund Romberg
My Senorita—From "The Girl from Brazil" ..... Sigmund Romberg

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Liebsgefluster ..... L. Andre
Magic Tango ..... L. Andre
Serenade ..... d'Antalffy
Destiny Waltz ..... Baynes
Ecstasy Waltz ..... Baynes
Loyalty Waltz ..... Baynes
Modesty Waltz ..... Baynes
Mystery Waltz ..... Baynes
Serenade Galante ..... Behr
Cora ..... Bemrose
Pizzicato Polka ..... Bimboni
Solitude of the Mountains ..... Bull
King of Love My Shepherd Is ..... Bullard
Sword of Ferrara ..... Bullard
Melody ..... Cadman
Daffodils ..... Carvel
Day in Paris ..... Clarke
Somewhere, Sometime .... Clough-Leighter
Cameos, No. 3 ..... Coleridge-Taylor
Love's Awakening ..... Danglas
On the Wings of Dream ..... Danglas
Love's Triumph ..... Daniele
Reverie ..... Debussy
Cigarette ..... Densmore
Enchantresse ..... Densmore
Gardenia ..... Densmore
La Gloria ..... Densmore
Parle, Mon Coeur ..... Densmore
Pas a Pas ..... Densmore
Reina Mia ..... Densmore
Idyl Waltz ..... Diamente
Viennoise Waltz ..... Duval
Minuet ..... Elgar
The Stars Are Calling Me ..... Enna
Al Fresco ..... Etienne
Look Down, Dear Eyes, Waltz ..... Fisher
French Concert Waltz ..... Frontin
Cradle Song ..... Gade
The Secret ..... Gautier
Darling Mary, Intermezzo ..... Gilbert
Andante Religioso ..... Gillet
Mignonette ..... Godard
Hold Thou My Hand ..... Gounod
O, Divine Redeemer ..... Gounod
Rock of Ages ..... Gounod
Come and Forgive Me ..... Greene
The Fleeting Years ..... Greene
I Know a Lane in Springtime ..... Greene
Rock Me to Sleep ..... Greene
Sing Me to Sleep ..... Greene
Some Day Again ..... Greene
There Let Me Rest ..... Greene
Voices of the Past ..... Greene
Ave Maria Stella ..... Grieg
Evening Landscape ..... Halvorsen
Norwegian Song ..... Halvorsen
Triumphal Entry of the Bojars .. Halvorsen
Wiegenlied ..... Hartmann
La Caresse ..... Hemberger
Andante Religioso ..... Henriques
Elfin Dance ..... Henriques
Romance ..... Henriques
Intermezzo ..... Huerter
Melody ..... Huerter
Told at Twilight ..... Huerter
Serenade ..... Jeffrey
Dinah, in D ..... Johns
Where Blooms the Rose ..... Johns
Geisha Selections ..... Jones
Father Eternal, D ..... Jones
Great Eternal Home ..... Jones
King of Eternity ..... Jones
Perfect Life ..... Jones
Berceuse ..... Juon
The Bugle Calls ..... Kane
Serenade d'Arlequin ..... Lambelet
Serenade ..... Lange-Muller
Serenade—Renaissance ..... Lange-Muller
Fantasie on Danish National Airs, .. Lazsky
Crescendo ..... Lasson
Donkey Trot ..... Leducq
Mecca, Waltz ..... Lemieux
Dream Pictures, Fantasie ..... Lumbye
Traumerei ..... MacDowell
Starfire ..... Mathe
Sleep On ..... Mawson-Marks
Violets of Spain, Waltz ..... Megy
Dialogue ..... Meyer-Helmund
The Gobbler, Trot ..... Monroe
Enchanted Hour ..... Mouton
Minuet ..... Mozart
March Slovaque ..... Neruda
Resignation ..... Neupert
Barchetta ..... Nevin
Country Dance ..... Nevin
Guitarre ..... Nevin
In Arcady (Suite) ..... Nevin
Narcissus ..... Nevin
Oh That We Two Were Maying ..... Nevin
Romance ..... Nevin
Rosary ..... Nevin
Dances and Folie d'Espagne ..... Nielsen
Romance ..... Nielsen
Sing, Sing, Birds on the Wing .... Nutting
Love Song ..... Powell
Souvenir de Venice ..... Quinn
Wiegenlied ..... Reger
Gavotte ..... Reger
Mes Amours, Waltz ..... Riker
Doucement ..... Robert
Amour Cherie, Waltz ..... Rose
Love Will Tell the Rest ..... Rose
My Beloved Queen ..... Rose
Rose of My Life ..... Rose
Sweet Eyes of Blue, Waltz ..... Rose
Richard's Tango ..... Scates
Roses and Rue, Waltz ..... Scates
Abendlied ..... Schumann-Svendsen
Berceuse ..... Schytte
Le Dauphin ..... Seeboeck
Minuet ..... Severac
Sylvia Waltz ..... Silveira
Gavot ..... Sinding-Burmester
Waltz ..... Sinding
Frisson ..... Sinibaldi
Bayo-Baya ..... Stone
Berceuse ..... Strube
Legato ..... Strube
Serenade ..... Strube

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Csardas—"Lasen e Frisen" .. V. H. Vavertal
Menuetto ..... F. Marshall Ward
Overture—"Shamus O'Brien"— C. V. Stanford
Spanish Dance—"La Belladora" ... W. Nehl
Valse—"Rosen auf den Weg" . Oscar Fetras
Spanish Dance—"La Graziosa" .... W. Nehl
Andante Religioso—"St. Cecilia"— Claudius H. Couldery
March—"Osmanen" ..... Oscar Fetras
Overture—"Ein Deutsches Dichterleben" ..... Title
Song—"The Light of the World"— Stephen Adams
Gavotte—"Liebesgluck" ..... Thormann
Valse—"Rosen" ..... R. Eilenberg
Polka—"Buds" ..... R. Eilenberg
Gavotte—"Zephyr" ..... R. Eilenberg
Polka Mazurka—"Centifolie" . R. Eilenberg
Selection—"Mamie Rosette"— Paul Lacome and Ivan Caryll
Entr'Acte—"Summer Dreams"— W. H. Squire
Romance ..... Rubenstein
Barcarolle ..... Rubenstein
March—"Habt Acht" ..... Oscar Fetras
Selection—"La Perichole" ..... Offenbach
March—"Klondyke Post"— Louis H. d'Egville
Selection—"The Grand Duchess" . Offenbach
Incidental Music from Gatty's Musical Play, "The Goose Girl:
Part 1—Three Dances— Louis H. d'Egville
Part 2—Intermezzo and Two Dances ..... Louis H. d'Egville
Fantasia—"Liederkranz" (Wreath of German Songs) ..... J. A. Kappey
Valse—"Spanische Weisen" (Spanish Melodies) ..... O. Fetras
March—"Soldatenblut" .... Franz von Blon
Song—"Husheen" ..... Alicia A. Needham
Valse—"Love Me" ..... J. Munro Coward
Selection—"The Messiah" ..... Handel
Selection—"The Royal Star" . Justin Clerice
La Tarantelle De Belphegor .. Roch-Albert
Fantasia for Trumpet and Organ . Couldery
Reverie No. 2 ..... C. W. Clay
"The Cretan Patrol" ..... N. Lambelet
Overture—"The King's Lieutenant" .. Title
Selection—"Pot Pourri" ..... N. Lambelet
Selection—"L'Amour Mouille" ... L. Varney
Valse—"Pot Pourri" ..... C. Kiefert
Song—"Abide with Me" ..... S. Liddle
March—"Milanollo" ..... J. Val Hamm
Song—"Pilgrims of the Night" .. S. Liddle
Song—"The Lord Is My Light"— Frances Allitsen

M. L. Carlson & Co.,
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Waltzes.

Golden Moments ..... C. H. Niles
Fond Memories ..... R. G. Bender
Wedding of the Roses ..... M. L. Carlson
Love's Conquest ..... Carl Corre
Echoes of Spring ..... C. H. Niles
Valse Romantic ..... C. S. Partello
Valse Adoration ..... C. H. Niles

Marches.

Hail to Uncle Sam ..... E. Weber
United America ..... E. Weber
The Aeroplane ..... J. F. Shanks
Banner of Peace ..... B. F. Cobbett
The Jewel ..... Jos. Barth
Dixie Flyer ..... Al. Morton
Iron Grip ..... Leon Ames
Hail to Lewiston ..... LeRoy Abbott
The Paragon ..... H. A. Hummel

Rags.

Sorority ..... E. Allen
Xylophone ..... H. L. Booth
Raggadilly ..... D. Neiligan
Wildfire ..... Holmes Travis
Thunderbolt ..... F. T. Whitehouse
Checkers ..... Leon Ames
Blarney Kisses ..... Jerry Travis

Intermezzos.

Woo-Dell—Chinese Intermezzo— R. A. Williams
Western Life—Cowboy Frolic— R. A. Williams

Oriental Spirit—Egyptian...A. W. Jensen
El Caro—Intermezzo.....A. W. Jensen
Indian Trail—Indian Number—
E. De Lamater
Caresses—Novelette.....C. H. Niles

Lee S. Roberts,

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Ching Chong.....Lee S. Roberts
Smiles.....Lee S. Roberts
Alexander's Back from Dixie With His
Ragtime Band.....Pete Wendling
Ragtime Sailor Man.....Max Kortlander
Southern Nights.....Lee S. Roberts
There's a Little Home in My Land,
Lee S. Roberts
An Old Sweetheart of Mine,
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War Eagle—March.....E. W. Barry
Olympia—March.....Chas. J. Rockwell
The Ninety-First Psalm.Jas. G. MacDonald
Dream of the Alps—Idyl....Aug. Labitzky
Zuleika—Turkish Love Song,
H. O. Wheeler
Plaintive Tones—Schottische,
Chas. R. Stickney
My Friend—Waltz.....H. O. Wheeler
My Lady Fair—Gavotte.....Theo. Bendix
Well Known Hymns.....H. O. Wheeler
Angelic—Sacred Medley Overture,
H. O. Wheeler
Phi Delta—Waltz.....M. M. Heryer
Arbor of Dreams Waltzes..C. E. Wheeler
American National Melodies,
H. O. Wheeler
Berceuse—(Cradle Song)....G. Delbruck
Bitter Sweet—March.....H. O. Wheeler
Carnation—Intermezzo...Chas. L. Johnson
Dawn of Beauty—Waltz....H. O. Wheeler
Delightful—Schottische.....H. O. Wheeler
My Dreamy Rose—Waltz.Chas. L. Johnson
Evening Hymn—Romance,
N. Martin Davids
All the Candy.....E. Harry Kelly
Flight of Fancy Waltzes....Walter Rolfe
Fellowmen—March.....Chas. R. Stickney
Heroes of War—March..Chas. L. Johnson
God Be With You Till We Meet Again—
Sweet Bye-and-Bye Medley March,
E. W. Berry
Funston's Fighting 20th—March,
H. O. Wheeler
In Olden Days—Gavotte..Chas. R. Stickney
Just for Today.....Jane Bingham Abbott
Joys of Life—Waltz.....H. O. Wheeler
Marche aux Flambeaux—Torchlight
March.....Scotson Clark
Breezes from the South—(Southern
Airs).....E. W. Berry
Shadows.....Carrie Jacobs Bond
Glad Smiles—Intermezzo.....Ed. Kuhn
Menuett in G., No. 2.....L. Van Beethoven
La Fontaine.....Chas. B. Lysberg
Woodland Waltz.....H. O. Wheeler
Scenes That Are Brightest—from "Mari-
tana".....W. V. Wallace
Hen Cackle Rag.....Chas. L. Johnson
Azure Skies—Waltz.....Chas. L. Johnson
Madrigale.....A. Simonetti
Thoughtful Moments—Reverie,
N. Martin Davids
Sing, Smile, Slumber—Serenade,
Chas. Gounod
Kansas City Blues—Fox Trot,
E. L. Bowman
Foxy Kid—Schottische.....L. E. Colburn
Battle of Guiquinto—March,
R. C. Fleming
"12th Street Rag"

Note: Musicians and exhibitors will be glad to know that the "12th Street Rag" is non-taxable.

THE SEEBURG-SMITH.

The other day I went to see the new Seeburg instrument; the "Seeburg-Smith Unified Organ & Orchestra." That's a long name, but it has to cover a big instrument. Last summer I promised to tell something about this new venture, but thought I would wait until they had a little more time to show me around the factory. But the longer a fellow waits, the less time they have out there. They have orders ahead for the next six months, and will not guarantee delivery inside of that period. In fact, orders are piling up so fast that very soon a six months' delivery will be difficult. They have increased their working force in this department at the Seeburg factory, as fast as workers could be found or trained. It has doubled, and trebled and then some; and the Seeburg-Smith is only half a year old. They haven't got the **big** instrument on exhibition at the sales rooms yet—(on account of being behind with other work) and so I cannot speak of this one from a personal hearing, but it is described to me as a mammoth church organ in combination with sets of orchestra voiced pipes—a real musical instrument—big, serious and dignified. They cannot install this in your house in a couple of days, nor do they pretend to. But they do undertake to fit your theatre accoustically. They will send an expert to your house to examine its acoustics, and install the organ accordingly. (I should have said "Unified Organ & Orchestra." They're particular about this title.) But anyhow, they do not simply voice a lot of pipes in the shop and send them to you in that condition. The stops are all voiced to a special pressure suitable to the house in which the instrument is installed. Some stops are naturally louder than others and must be brought to a proper balance. Some notes will stand out above others on account of accoustic peculiarities, and these must be corrected. Distributors are placed at advantageous points for the purpose of evenly distributing the tone. Now I don't pretend to understand much about this tone-distributing nor voicing on special pressure, but these points were mentioned as evidencing the thoroughness of the Seeburg methods and his determination that the public shall be made to share in his faith in the Seeburg-Smith Unified Organ& Orchestra.

Mr. Smith (the other part of the hyphen) was an associate of the late Robert Hope-Jones. I am informed that for 22 years Mr. Smith and Mr. Hope-Jones were coworkers and together worked out some of the most progressive innovations in organ building. Mr. Smith is now at the Seeburg factory superintending the construction of these new instruments. Mr. Seeburg has not begun any real campaign of advertising as yet. He says he didn't dare until he had brought up his factory facilities to meet the demand.

THE MUSIC TAX.

Valentine Nebraska asks in regard to above: "Does this mean that none of the popular music which is being played everywhere in moving picture houses can henceforth be played without the manager obtains a license?"

It means just that. Up to the present the society has given warning in each case, so the manager has time to come into the fold. Now I have no authority for saying that the society will continue to give warnings in each case, nor that the manager can safely use copyright music until he receives such warning. That has been the procedure so far and I have been told that it was to be continued.

Another thing which seems to be misunderstood. This tax is levied against the theatre. The manager of the theatre is supposed to be selling this music to the public. It would not do any good nor make any difference should the musician or performer take out a license. They seem to be regarded in the light of salesmen or something like that. At any rate, the musician cannot relieve his manager by taking out a license. The manager must pay his own. The tax is against the house.

WAR SONGS.

In an article called "In the Hindenburg Line" by F. Britten Austin in the Saturday Evening Post, occurs this line: "The song the Germans sung when they marched to war in the brave days of 1914. 'Puppchen! du bist mein' Augen Schatz.'"

This is undoubtedly the same as "Puppchen, du bist mein Augenstern" from the musical comedy "Puppchen," popular in Germany some years ago. I mention this as a reminder to musicians to make notes of these little points of information when they come along. They are going to be mighty useful in time to come. We are given to understand that the popular song with "Tommy Atkins" at the beginning of the great war was "Tipperary." Salt down a few copies of these old songs. Maybe some one can tell us the names of other songs used by the soldiers in the contending armies. They are liable to be in demand for the war pictures of the future.

For some time Carl Fischer has been advertising a "Moving Picture Service Department," and undertakes to have the same compile and select fitting music for pictures before the release dates. "On all pictures" the line reads. This is a large promise, but if his staff of experts can even partially fulfill it, they have accomplished something to their credit. You are invited to write to Carl Fischer for full information.

ORPHEUS OVERTURE.

In a previous article I said that many American music publishers claimed copyright ownership for the same compositions, or else to the arrangements to the same. The other day in a music store I looked up a few of the claimants for the above overture, just out of curiosity. It is needless to say that neither the composer nor his heirs have any interest in these claims.

OVERTURE. "Orpheus." (Orpheus in der Underwelt.)
Copyright for orchestra by Walter Jacobs, 1915.
Copyright for band by W. H. Cundy, 1886.
Copyright for orchestra by Carl Fischer, 1892
Copyright for orchestra by Carl Fischer, 1914.
John Church Co. (orchestra). No copyright.
Oliver Ditson (band). No copyright.

And any number of piano arrangements. Now the only thing the publishers could possibly claim copyright ownership is in the arrangements; and these are often so nearly alike that it would keep an expert guessing to distinguish one from the other. Indeed, I have in mind a selection of National Airs issued and copyrighted by one publisher, and a selection of similar airs (containing many of the same melodies but in a different routine), published and copyrighted by another publisher, and the orchestration of the melodies was identical in both publications. The fact that any publisher felt free to publish anything he cared to in the past (any foreign composition, I mean), shows that such

unprotected matter was regarded as common property. Some made a bluff at monopoly by registering it as "original arrangements." Others did not take the trouble to copyright at all. There is lots of this old music in the world, and the best some of the publishers can claim ownership in is the "orchestration." And many don't even claim that.

SAM FOX PUB. CO.

In a previous article I mentioned the orchestra folios issued by the Sam Fox Pub. Co., of Cleveland, Ohio. Since then I have received very complete catalogs of music from the above house, and only regret that lack of space forbids a more than general mention. The list embraces both concert and dance music; of the former the publishers say: "Unexcelled for concert, theater, and moving pictures." I know of my own knowledge that the folios are useful in moving picture work. I understand that the Sam Fox Co. is not a member of the society nor are any of his composers.

THE SKY PILOT.

The Buffalo Evening Times, in a review of the Sky Pilot, speaks of the musical accompaniment:

"The background of a little habitation in the foothills of the Rockies affords some especially beautiful scenic effects, while the special music written for the play by Joseph C. Briel, a composer of note, adds to the impressiveness."

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., September 25, 1917.

THE head Australian offices of Australian Feature Films, Ltd., in Sydney, distributors here of the Paramount program, were completely burned out early this month. The premises were entirely gutted, absolutely nothing being saved. The stock consisted of many films, including one of the current releases, "The Valentine Girl." In addition to this much advertising and publicity matter valued at £7,000 was burned.

Alec Lorimore, managing director, states that the actual damage will run into about £30,000.

* * *

It was announced this week that Union Theaters, Ltd., is taking over the Waddington circuit of picture theaters after the present strike. This is the largest deal of its kind ever transacted in Australia, as the theaters affected comprise five houses, known as the Strand, Grand, Globe, Majestic, and King's Cross. The Union Theaters are the Lyceum, Crystal Palace, Empress, Lyric and Olympia.

Under the new regime, these theaters will screen the features imported by Australasian Films, Ltd. (the film renting branch of Union Theaters, Ltd.), who hold rights for Triangle, World, Thannhouser and Vitagraph productions, as well as English films.

Paramount features, previously screened for first release at the Waddington houses, will now be shown at the Haymarket theater, one of the few independent concerns left.

* * *

The industrial strike mentioned in my last letter still continues, and owing to lighting restrictions many suburban houses have had to close.

The strike has extended to the coal miners and gas employes, and as a result all light has been restricted between certain hours. Suburban theaters without private plants have had to finish their entertainment not later than 10.15 p. m., this measure being enforced in order to economize with stocks of coal.

The tramway and rail services have greatly increased during the last two weeks, many strikers having returned to work. This has been beneficial to the Sydney theaters, who once more have full houses at the evening sessions.

Special mention may be made of "The Whip" and "God's Man," which have drawn huge crowds to the city theaters in spite of the strike and few means of traveling. The former has proved one of the biggest film successes of recent months.

* * *

In the Equity Court at Sydney this week Australasian Films, Ltd., and Union Theaters, Ltd., applied for an injunction against Cosens Spencer, who they alleged was breaking an agreement by attempting to secure the lease of the Lyceum Theater, Sydney. The plaintiff company declared that by an agreement signed in 1911 Spencer could not enter the picture exhibiting business for a certain number of years, which would not expire for some time, and it was important that a renewal of the lease should be obtained by Union Theaters, Ltd.

After hearing argument, Mr. Justice Harvey dismissed the application. He wished to point out that in adopting the view he had, that would not prevent the plaintiffs from testing the matter on appeal.

* * *

Another court case in which a film company was concerned was in the application by the Fox Film Corporation of Australasia, Ltd., to prevent a Sydney signwriter using portraits of picture players appearing under the Fox banner, when advertising productions made by other concerns. The injunction was granted.

* * *

A deputation waited on Mr. Hughes, Prime Minister, a few weeks ago. The leaders told him that Australasian Films, Ltd., was trying to prevent the importation of films into Australia, and asked his assistance to prevent so nefarious a design. Mr. Hughes told them that he had not heard anything of this, and said he did not see how it could be done. One of the deputation then said that it could be done by recommending the measure to the Luxuries Board, which is considering prohibiting certain imports. It was stated by one of the leaders of the deputation that the film trust refused to permit the filming of Australian-made pictures. Now they had heard that the combine—which was a very large concern—was trying to bring about the total restriction of the importation of film for two years. It had millions of feet of film in stock to supply its own needs. Mr. Hughes replied: "No representation as far as that is concerned has yet been made to the Luxuries Board, or mooted to me. Here you complain to me that a combine is boycotting Australian films, and now you say it wants to clear the market of all the American product. I can't for the life of me understand how you can justify your position as men who desire to encourage the manufacture of films in Australia when you want unrestricted importations." With this shattering response ringing in their ears, the deputation retired. The whole performance was a farce from beginning to end, and is considered the joke of the season in the film trade here.

Indian Notes

By S. B. Banerjea.

J. F. MADAN has completed the exhibition of "The Broken Coin" and started "Pearl of the Army" at the Elphinstone. His "Pearl" promises to be a success from a box office point of view. He has of late been giving us an all-comic program every Friday. He has exhibited the following films lately: "Sorrows of Satan," "The Submarine Pirate," "The Ward," etc.

* * *

At the Royal Opera House "The Sign of the Poppy" and "Fighting for Love" have been exhibited with success.

* * *

The Theater Royal does not go in for long serials. It gives two changes weekly. We always have one or more two or three reel films, mostly of American manufacture.

* * *

The Picture House, I must confess, has not of late been giving us satisfaction. I do not know who selects films for this theater, but I would ask its proprietors to give us something of the kind which we expect and get from J. F. Madan, and not what their advisers would like us to see. They can choose from the productions of the Universal and other well-known manufacturers.

* * *

A well-known bioscope proprietor specializes in the productions of a celebrated manufacturer. I do not name any of them now for obvious reasons. All the productions of this manufacturer are not good. Some of them are dismal failures. Well, from the box office point of view, it is not at all advisable to stick to the productions of one house. I have heard regular bioscopers loudly complaining against the foisting of films manufactured by the house referred to as they were no good at all, and demanding a better class of films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

You Can Do It.

OCCASIONALLY some correspondent really gets our goat, and the latest gift went to a man who wrote: "It's all right to tell how Ruffner and Fullerton do things, but us little fellows have smaller houses and are busy running them." "Us little fellows" is right. Any man who talks that way is elected to the Us Little Fellows Club with full rights and membership. What else is Ruffner, for instance, than a little fellow who *refused* to stay small? We don't know about Fullerton, but we've been watching Ruffner for years. He started in a small town—Vancouver, Washington, if we remember correctly, that is so small they have to put rosin on it to keep it from slipping off the map. His first letter was not to remark that having a small house he could do no advertising. The first letter Ruff sent in told how he gave a special performance for some charitable institution and it was such a hit with the deaf mute inmates that he gave them all season tickets. Incidentally he had the town talking. If Ruff had started using thousand-pound concrete vases for lobby display in those days, he would have gone downtown with the sheriff inside of a month. He could not afford the advertising display he can now indulge in, *but he did all he could* and made up in brains what he lacked in money for advertising display. Ruffner is, of course, an exception. He is a born advertising man, but there is no reason why each exhibitor, to his capacity, should not do advertising instead of merely tacking up the posters the exchange sends him. It does not cost much money to do good press work. It does not even cost much time. All it takes is industry and a little brains. Advertising space costs money in the advertising columns, but it is not worth as much as the free stuff you can get in the reading pages, but you must work for the reading notices. You must give something for it. Don't go to the advertising manager, if there is such an official. Don't demand that the advertising department push your stuff along to the editor. Go to the editor without reference to your advertising in his paper. Go to him because you have something that will interest him and his readers. If you find it does not interest him, find out what will. Go at him nicely. Don't tell him he is ignorant if he says his readers do not care for photoplay material. He may think that they do not. Convince him. Offer to give free admission to some matinee to all who bring a two-line notice cut from his newspaper. Ask him to send a reporter down to look the crowd over and write it up. The result will probably surprise him, and make him realize that people are interested in photoplays even if he is not. Get him to come down himself and look the plays over, but do it tactfully. There are many kinds of editorial pests, but the biggest pest of all is the man who thinks that because he gives you a poor cigar and offers to buy you a drink he has acquired the right to sit on your desk and tell you funny stories. Don't get into that class. Don't make the editor swear under his breath every time he sees you coming. Take your cue from his manner; feeling your way along, and in time you can come close to running his photoplay page. You can do this if you have a house in a 5,000 town just as easily as Ruffner does it in Spokane. He did it in the small towns, which is why he is where he is now, for he always earned a chance to work up, and we don't believe he has stopped climbing yet.

You may have a three-hundred-seat house in a three thousand town, but that is no reason why you should be or remain a 300 manager. You can make so much stir with your house that you either can build a better house in the same town or move to a larger field, but first you must gain your experience and prove yourself in the smaller town.

Don't complain that your field is too small. Kick down the fences. Bennie Ziefman was stock room boy at the Lubin plant eight or nine years ago. He had nothing but his nerve, but he had plenty of that. Today Bennie is getting full column stories in the New York Sun, which is about the meanest proposition in the country to swing. They kid him, but Bennie does not mind that if they kid him in a readable story. The Sun does not care a whoop about Fairbanks above other motion picture stars, but Bennie is good humorous copy, and so he gets what some Broadway press agents never achieve. When Bennie came east with Fairbanks some people told us that Bennie was spending his money like a fool, mingling in the gay life, but that peculiar brand of foolishness brought him into contact with the film people and the newspaper people, and now he is collecting columns of space on the strength of the acquaintances he made then. Editors will take a certain amount of stuff about Fairbanks because the star is popular. They will take more than that certain amount because they like Bennie. You can work along the same lines if you have an eccentric personality, and if you are just plain folks you can at least gain friendships. You can do it in a small town or a big one. Don't be one of the Little Fellows. Be a big man in a small puddle and you'll find that the puddle will grow in size. And it is not a matter of money or time. It is purely a matter of brains and genuine friendliness. You must be sincere in your friendliness or the editors will detect the false note, but if you are sincere then the rest is merely a matter of thinking things up or of reading what others have done and adapting the stunt to your own field. You are never too small to grow and never too big to be unable to progress further. Keep on going. If you are a small man fight all the harder to grow, for it is in the small house that you get the habit of hustling, and there is no better training than the small town house.

Easy to Work.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a lobby stunt for In Again—Out Again that is effective and at the same time cheap.

As the cut will show, any exhibitor can afford to rig one of these displays up, and he can work it all the way from a shoe box and some laths to a painted set with a flashing light. You can spend a dollar or you can spend twenty in getting up the scheme, and you can use it for any other jail picture. You don't even have to wait for a jail picture, for that matter. Get any large dry goods box, one high enough to require a man to come up to the box—say about three feet or so. Lay it in the lobby with the open end up after you have pasted a poster or painted an advertisement on the bottom. If you can, build a ledge around the inside just above the bottom with a four-inch strip of wood, and place lights below the ledge, the latter keeping the glare from the eyes while the lamps illuminate the sign. Place a soap box for the kiddies to stand on and let curiosity do the rest. Not everyone will look in, yet a surprising number will. Don't paint it up, try and give the impression that it is a box just opened and unpacked and awaiting removal. If there is a suggestion of display, people will suspect a sting, but they will wonder why a packing box has been left in the lobby and will look in to see what it contains Lobby displays do not have to be costly. The requirement is ingenuity If you are ingenious you can do with a dollar what others cannot accomplish with twenty. Mr. Pierce has worked out a simple scheme It is crude, but it is effective, and it probably did his house as much good as painted scenery would have done.

Too Contrasty.

The Queens theatre, Nelson, England, sends in another of its booklet and programs. The program shows no change, but the booklet is a little too contrasty. It has a handsome buff cover, printed in a blue that is almost black. Inside there are eight pages, a geranium pink on white paper. The contrast is almost a shock. Pink, at best, is not a good ink to use. It is too weak, in spite of its gaudiness. Some shades of red suggest strength and power, but pink, either for stock or ink, weakens the effect striven for. This is particularly the case where it is worked in combination with a better effect. That buff cover should have opened upon a white printed in either photo brown, deep blue or black, though had the buff been printed in a red, then the inner pages could have been done in a deep red, but not in the pink.

School Inducements.

A. L. Mdidleton, of the Queen, De Queen, Ark., recently had "Oliver Twist," and to emphasize the educational side he made a special appeal for the patronage of the school children. Above the third grade they were given a special rate for the seven o'clock show only, and the first three grades were admitted free if they came in a body with their teachers. This gives Mr. Middleton an extra show, and at the same time gives him a terrific boost with the schools. That sort of work is good for the film business in general, as well as the Queen in particular.

The Circle's Anniversary.

The Circle theater, Indianapolis, in celebration of the completion of its first year got out a souvenir booklet that was distributed to its many patrons. It is unique in its conception, with a front cover bearing only a circle with a bar across carrying the word "Circle." The space within the circle above and below the bar has been cut out, giving an odd effect. Inside are finely done engravings of the many features of this handsome house, with text that is in keeping with the dignity and beauty of the book. S. Barret McCormick does most things well, but he has done exceptionally well with this booklet; so well that others are sending in their copies as a matter of local pride.

One interesting page shows six of the special stage sets used to introduce special features; several of which have already been reproduced in this department. We have just received a photograph of the latest—for "Polly of the Circus." This starts with an allegorical drop opening to a full stage set of the entracne to a tent with a ballyhoo in progress, the performers entering the tent as the picture projection starts, giving the touch of local color that harmonizes with the theme of the play.

British Stock Posters.

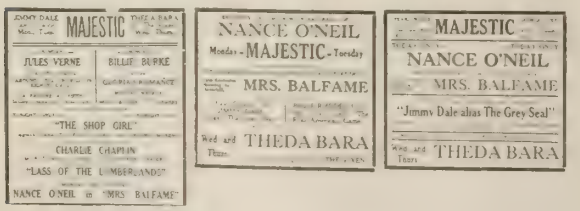
Stafford & Co., of Netherfield, England, send in a couple of their catalogues. The larger issue consists of 164 pages of examples of stock posters in various sizes, most of the pages showing four examples. The smaller catalogue gives the newer announcement posters. Stock stuff is useful only where it is not possible to get regular printing, or to add variety to the display, but it is handy when it is needed. The announcement posters are more often needed, these give a pictorial display to the house announcement. Time was when Hennegan and others got out these stock bills that would give a house announcement with a single local printing, but with the increase in true-to-the-film posters the matter dropped. We think that even now it would pay to offer at least a small list of stock printings that could be filled in with the program for a week or used where more than one title is employed. Stafford & Co. offer a very attractive line of work, and at prices that are low for war times.

Why Managers Are Scarce.

Here's a mighty interesting letter from one who signs himself merely "An Ad Man." The real jounce in the letter is the last paragraph. It means something. An underpaid manager is a mighty poor investment. If he is worth no more than he gets, he'll hurt the house. If he is worth more, he will be snapped up by some more alert management, and the house will be still more vitally hurt through contrast between his alert methods and the lethargy of his successor. His letter runs:

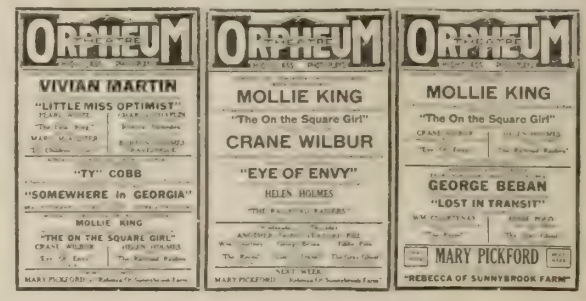
> The question has come up as to which of the various Haverhill (Mass.) theaters carry the most effective newspaper ads, and I am wondering if you will "arbitrate." The writer is responsible for the "ads" of one theater, but to prevent any consideration whatsoever for this theater, I will not mention which, but will await your opinion in the Moving Picture World.
>
> Now will you first decide which theater has the most effective "ad" and then open up your guns of criticism and show just how and where they could all be improved. A knock is more valuable than a boost where it is deserved, so don't spare anybody. If you think an "ad" is "great" say so, but if you think it is bad don't let us down easy with "it might be better," just say "Awful!" and slam us with the facts.
>
> I follow up your "ADVERTISING FOR EXHIBITORS" every week, and to me it is naturally the most interesting department in the entire book. Your article on the advertising of Maine exhibitors cracked a smile with me, because the one "ad" you said was good (36 inches, devoted to Mabel Taliaferro in "The Magdalene of the Hills") happened to be placed by the Boston exchange and not by the exhibitor.
>
> An interesting article for the World might be the answer to the question: "If an operator, working 3 hours a day, is worth $20 to $25 a week, why is a competent manager who plugs from 9 a. m. until 11 p. m., with responsibility for the success of the theater, worth but from $25 to $35?" A frank discussion of this might open the eyes of a great many owners as to the reason why it is "so damn hard to get a capable manager." Open up the question sometime in the World.

Three sheets of the Haverhill Evening Gazette accompany the letter. Five theaters advertise, the Colonial, Strand, Orpheum, Academy, and Majestic. The Academy is a combination house and so out of the running. It uses a good sized space, but does little with it. The Majestic uses two fives, but tries to tell too much. Except on Saturday



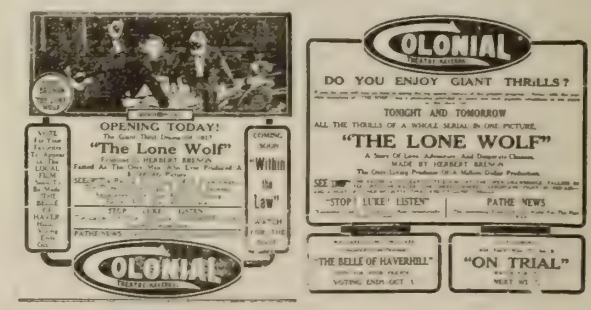
evenings, the space is two fours. From left to right the reproductions show the advertisements for Saturday, Monday and Tuesday. This advertising is all right if the house can count upon the fans for support, but this sort of advertising will not get other than the fans, and the primary use of newspapers is to get new patrons to add to your present clientele. In the three examples offered there is not one single line of appeal. Here are the plays. If you think you'll like them, come and see them. It is like a French menu card; it's all right if you know what it all means, but if you don't know, it has you guessing. The Monday advertisement is very poor. No star should ever be permitted to overshadow the theater and here as well the two names are so close together that they kill one another. Compare this layout with that on the right and note how a separation brings greater distinction to both lines. "Exclusive first showing" is a bit awkward, but not as bad as "First exclusive showing." "First showing," or "exclusive showing" would mean much more.

The Orpheum takes two sevens every day. Having the space, it can tell more about the bill, but you cannot tell much about twelve reels in that space, and the Orpheum does not even tell as much as it



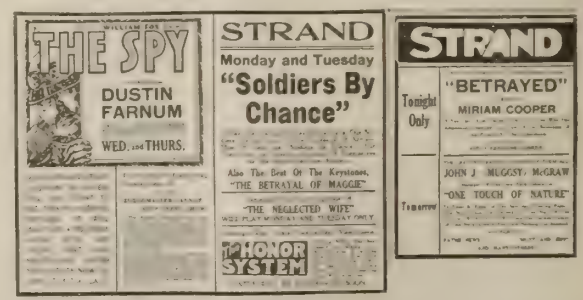
might. The apex of punch seems to be reached in "A five part drama of the life in the smart set in New York and other large cities." Beban gets much less than that for a story that offers many strong talking points. Here, as with the Majestic, the appeal is largely lacking.

The Colonial's Saturday advertising is largely for the Sunday vaudeville show. The examples shown are for Monday and Tuesday. That for Monday is the better in that it gets the eye quickly, but the argu-

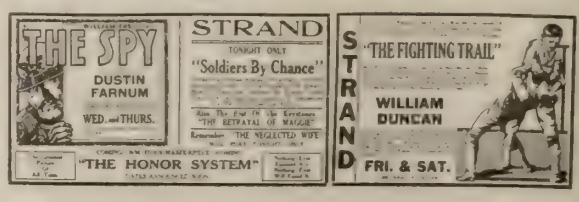


ment is better in the type display and the top line will get the eye almost as quickly as will the picture. Both displays are three sevens, well-balanced advertisements that do not try to tell too much. Here the use of a single feature makes it a feature and not a stable mate to another title. From a purely advertising point of view the use of two features is fatal. Each will kill the other as surely as two lines of black type glued together will spoil display. The reason is simple. Nothing can be greatest that has a companion. Compare the Orpheum advertising with the Colonial's and you will see that the latter can make twice as much noise about the bill because it can stick to a single feature.

In the first pair of advertisements for the Strand we get one four sevens and one two sixes from the Saturday issue. The smaller is for the bill Saturday and Sunday and runs at the bottom of the page with the larger at the top. This helps some, but it is not good practise to permit the coming feature to so largely overshadow the current offering. Here the Fox picture not alone dominates the Monday and Tuesday advertisement, but it is apt to injure the Saturday and



Sunday bill. It is not only a more striking advertisement, but it offers a stronger appeal, both in design and text. In its own box only the strong "Monday and Tuesday" saves the immediate bill from



extinction. That house advertisement should have made a stronger fight against the Exchange advertisement. They do make a better fight in the last example to be given; the advertising for Tuesday. One is a three fives and the other a four fives. The current bill might seem to get the little end here, again, but now it is the last day of showing and in an evening paper it is good policy to give the next day's bill a shade the best of it. This is because it may be too late to get the patron out for that night. He has his shoes off and his pipe lighted. Then is the time to prepare him not to take his shoes off the following evening.

Summing up, we think tha tthe Strand has the most aggressive and therefore probably the most profitable advertising. The Colonial stands a fair second with the other houses considerably behind. The general typographical display is good.

Handling Black and Whites.

Gordon F. (100%) Fullerton, of the Liberty and Coliseum, Seattle, sends in his layout of stuff for Hart in The Cold Deck, including their first experiment with a pictorial one sheet. We believe that this is the first house to print its own pictorial one-sheets. The full suit consists of the one sheet in red, white and black, a window card in white, black and grey, and two newspaper ads four colums wide, down the page. One advertisement uses the same drawing as the window card and the other the figure from the one-sheet. Mr. Fullerton explains that this was done to hook the newspaper work to the window display. The one-sheets are as good as those turned out by the producing companies and having the house name actually on the sheet instead of overprinted gives a certain suggestion of standing that cannot be had from the regular supply bills. Not many houses can afford to have their own printing done, because few houses use sufficient paper, but window cards and one-sheets are used lavishly by the Liberty and Coliseum, and probably the cost works out as the same or but little more than the regular printing. We reproduce a portion of the two bills to suggest the drawings used. That on the left is the same as is used for the window bill. Here the black of

the vest throws the guns into relief, but a mass of line and cross hatching robs the drawing of its strength. Printed on plate paper, it would show up better, but for advertising work the skillful use of mass is better than the employment of fine line. On the other hand the cut on the right is more or less a blotch. In striving to be striking, the artist has overdone. It is not merely that black and white masses are effective. They are effective only when skillfully handled. In the one-sheet the same figure is used, but with a mass of black shadow to the right, and the result is almost dirty looking. In both cases the presented guns which form the essence of the sketch do not show clearly. It is by no means as easy as it looks to get good black and whites in the mass. Their handling must be studied with care and they may not be used to advantage on any hit or miss system. We think the lettering for the house name is also weak. It is not easy to read. Of course most patrons will know without reading that this is the Coliseum advertisement, but even at that it pays to have the house name strongly and clearly lettered, and half-coloring will always be unique rather than useful.

Green and Gold.

Trade shows are worked in style on the other side. The card for the trade showing in London of Love or Justice, for example, is printed in green and gold on a mailing card, and tastefully printed, at that. On the address side is an appeal to "Cinema attendants" to please see that the house manager gets the card. The card is good for two admissions. There has been considerable improvement over here in the attitude of the Exchange toward the exhibitors in regard to trade showings, but we have not caught up with England yet.

From North China.

Evidently the Arcade, Tien-tsin, China, has opposition. It has been a long time since we heard from the Arcade, but the America Cinema sends in some well printed bills. They were running "Peg o' the Ring" in August and whooping it up big. The sheets are about 10 by 21 inches, and there is a special sheet for each day's performance. One bill offered the 13th and 14th episodes with a Gaumont, a Beauty and a Keystone and a war reel. The other gave the last installment, a Nestor, Piccadilly, Sterling, Gaumont, Vitagraph and Pathe. It advertises that Fairbanks and Pickford pictures will start in September. The bills are printed on the thin white paper that seems to be peculiar to China; not the Chinese rice straw paper, but evidently a wood pulp paper, thin, but tough. The press work is unusually clean, and the house uses a benday letter for a trade mark. The prices are announced in "big" and "small" money, evidently Mexican and United States currency. The scale reads

> We always show the very best in filmdom, but charge the lowest possible admission prices. First class 60 cents small money, second class 30 cents small money. One dollar big money buys two first class tickets or four second class tickets. If you give the ticket shroff one dollar big money he will give you one first class ticket and 60 cents change.

Bills are also printed on colored paper in Chinese characters for the native trade. Announcement is made that for the benefit of those who wish to retire early the program will commence at 8:30, two of the short subjects being repeated at the end of the program for those who want to come late and stay late; possibly this has reference to the daylight saving hours. The American is doing clean cut advertising.

A Poor Plan Book.

Evidently the editor of the Vitagraph plan book fails to read his own copy. One recent issue carries a story that is headed "Better, Cleaner Pictures Best Defense Against Censor Says Vita Missionary." And to help along, the same book and its accompanying bulletin offers such headings as "Torn letter saves wife in poison plot," "Cuts cards to see who will have his wife," "Husband shot, wife wins big race for land," "Girl traps slayer of millionaire; saves sweetheart from death chair," "Mayor defies crooked politician in shielding brother from murder charge," "Prosecutor refuses to sell honor as price of daughter's happiness," and similar vivid texts for stories intended to be sent out by the exhibitor to his local papers. We got into this censorship muss in the first place, not so much because of what the pictures were as because of the posters used to advertise them—stock paper filled with lust and murder—and this Vitagraph help (!) is leading back to the same paths. It is not what the stories are that gives the impression. It is their manner of exploitation. The reformer seldom goes to the theater; he does see the advertising. It should be possible to suggest the interest in the films without resorting to the methods of the police journals.

Cico Turns Critic.

The Cahill-Igoe Co., artistic parents of Cico Toodles, have just brought out the first issue of a unique idea. This is Screen Opinions, in which the unnamed critic (possibly Toodles himself) gives the cast and story of current features, offers "Our opinion," and where possible the opinions of the trade press. There follows a corking good program story of ten or twelve lines. Criticism is merely the opinion of one man, and of value only when that man's opinions are worth while. This critic seems to have good judgment and to view the plays from the general exhibitor's point of view. He avoids either excess, and does not try to make a reputation for humor at the expense of the play. As a book of criticism it is of value, but even were the criticisms not good the program extracts would make this a publication worth while. It is edited by Paul G. Smith, and is issued weekly and monthly, the latter being included as part of the weekly edition; a recapitulation of the weekly issues. The subscription price of $15 a year is rather steep, but if it keeps up to the standard of the first issue, we think it will be worth the price to those who seek compact information. There are two titles to the page, using a small type.

For the Opening.

The Grand Opera House, Estherville, Ia., recently opened, came out with 28 pages and a Hennegan cover for the opening, and F. H. Graff hustled so many advertisements that there was little room left for the program, but the division was well marked, though the program boxes were too full of large type to look as well as the advertisements. Evidently 32 pages took too much display type, and the printer had to use a face rather too large for the space. At that he did pretty well, though he announces "Valesok Buratt in Shee." A special program booklet for an opening is something more than a scheme to get money. It identifies the house with the town enterprises. For this reason alone it would pay to get out one, and Mr. Graff seems to have mobilized the town trade.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

The Limited Market.

ONE editor recently wrote it was no longer any use looking over the submissions as the percentage of good stories has fallen lower than one per cent. of the whole and is now represented by a fraction. In a way he seems to be surprised that this should be so. His wonderment is astonishing, for he has largely helped to drive away those who are capable of writing good material and he should know that only the novices continue to submit. One woman who was rapidly gaining fame in photoplay gives him the answer when she recounts her experiences and winds up with:

> Do you blame me, after having sized up the situation, for turning my attention to magazine writing and submitting my stuff where I know that the editor has something besides manicured finger nails, a college education and an aversion to keeping late hours?

We cannot. No intelligent writer is going to waste time on a business where half a million dollars may be spent upon a studio for the production of stories; where the salary sheet may run into the tens of thousands of dollars weekly for actors to work in stories; where directors are paid several hundred dollars a week to produce stories and a few thousand dollars are spent weekly for properties and scenery for stories, and less than a thousand dollars is spent for material, revision writers and editors to get out these stories on which these thousands are spent. In dramatic work the author gets a royalty of from one to five per cent. of the gross receipts for the use of the play, the production cost possibly representing twenty to thirty per cent. of the takings, since the management gets a 50-50 or 60-40 split in photoplay it is seldom that the entire cost of the stories represents one per cent. of the expenses. In the last special issue of The Moving Picture World most of the contributors argued the value of the story and the necessity for getting the best, and yet some of those very writers would rend the heavens with their shrieks if they were asked to pay real money for a really good script, and many argue that it is not possible to buy them. It must be admitted that there are few stories going the rounds that are worth real money, but if the demand for good work existed in the business office and was not merely the lying yelp of the press agents, it would be no time at all before the stories would be had. Even our good friend Phil Lang seems bitten by the bug and warns the old timers that all they are good for now is to fix up the ideas of others. Some of the old timers were as good as Bechdoldt and Hornung, but they were run out of the game. They will be back some day and their work will show up some of those who at present declare that there are no good writers, but first we must have more good editors.

Not Libelous, But——.

Immediately following the last society murder a correspondent sent us the clipping of the crime and asked if a story based on this, but not too closely collowing the actual story, would render the inquirer liable for libel. This is a new angle. We replied that it would not be libelous, but that it would be supremely stupid, since so many others would use the same theme, including such staff men as might care for the idea. That is the main point. In these days of staff writers the free lance has not a chance with any news story that breaks. But it might be interesting to trace the chances of libel. Of course, if the true names were used there would be grounds for a suit, though not a libel suit. If the names of the chief actors and the scene of the crime should be paraphrased with the evident intention of evading legal action and yet with the clear intent to suggest the real names, an action might hold, but to use the main theme, but treated in a fashion so different as not directly to suggest the original, would be to avoid objection on legal grounds, whatever might be said for the good taste of such a proceeding.

Material.

"It seems to me," begins a letter, "that most of the stories have already been written, over and over again." So they have. Stories were stale in theme long years ago, but somehow they keep coming along. Albert Payson Terhune, in the Popular, turned up a new idea in his Syrian stories. The basis of these stories was not new, but he made the stories new through atmosphere: an atmosphere, by the way, singularly correct. A story in a recent Saturday Evening Post was the old story of political bribery, but Stewart Edward White gave it freshness by laying the scene in Zululand. This does not mean that a mere change in locale will freshen a theme—far from it. It is not the setting, but the newness of the point of view that makes a story. Hundreds of authors have written of the shrewd, scheming New England farmer. Few have gone below the comic paper type to exploit the real New England hospitality; a survival, perhaps, of their English ancestry. The bad man of the West is familiar in other than Billhart plays, but few have put, either on paper or on the screen, the true Westerner; not so picturesque, perhaps, but equally interesting and appealing. It is not so easy to write this style of material, but it opens up a new field, and one that will repay the real author or the writer who seeks to become a real author. Analysis of character and study of types as such will never become popular upon the screen, but it is possible to use character and type to give freshness to an ancient theme viewed from a new angle. The trouble is to get the angle. There is a great deal in getting the proper angle. We have two pictures of a summer camp. One was snapped from the road. It was made in a hurry, and it shows a partly dug well in the front, a horrid, gleaming scar upon the earth, and it accentuates a lack of shade. It is all rather bare and uninviting. The other plate shows the same building, but the lens cuts above the uncompleted well, and it shoots to get a background of trees, too far away to do any real good, and yet filling the sky line with picture instead of grey sky. It took about thirty seconds to snap the first picture. It required weeks of study to get the second picture. Moreover, there are other plates, no two of which suggest the same building, and yet they are all the same cottage viewed from different angles and in the most favorable light. Plotting is just like photography. It depends upon your point of view and the slant of your angle. Too many authors are like the modern kodaker as compared with the old-timer who used plates and studied his pictures on the ground glass before he shot the scene. They merely press the button and leave the rest to the developer of the studios. They see a plot as a kodak operator sees a picture. There it is. Click! On to the next. The ground glass man will walk all around a scene, and perhaps come back some other day when the light is more favorable, just as the intelligent plotter will look an idea over from every angle, and perhaps let it lie until he can see it in a more favorable light. The dearth of material is not due to the pre-consumption of ideas, but to the failure of the great body of writers to see old facts in new lights. Trade your mental kodak for an old style box, though, for that matter, you can get as good results from a kodak if you'll only use brains.

Lick Your Finish.

Be master of your climax and do not let it master you. In other words, hold your pace so that your story does not get going so strongly that you are unable to find a climax that is bigger than your middle action. This is an all too common fault of fiction and photoplay alike. The author gets engrossed in his story. He piles crises upon crisis until he reaches a point where it is impossible to go higher. He has reached the end of the rising action, and he must bring his story to a close, but he cannot conceive a climax superior to what has gone before, with the result that the falling action comes before the climax, and once the story starts to fall it drops with startling suddenness. Then comes the period of revision. The author knows his climax is weak, but the middle action is so strong and virile that he has not the heart to temper it. He sends the story out and perhaps sells on the strength of the middle work, but inevitably he must pay the price, for discouragement will follow the weak ending, and he will presently be marked as a writer whose work gives promise that it does not keep. It is better to cut down the middle action than to let the climax fail, even though the resultant story is not so strong as the original was up to a certain point. That "certain point" should be the climax and not something gone before.

Technique.

Because you sell synopses only, do not neglect a study of technique. A baker sells bread, but only because he knows how to make it. You must know how to write plays before you can write synopses that can be made into plays.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Make 'Em Prove It.

Howard E. Hyson, Bridgeton, New Jersey, asks:

> The manufacturers of the Monarch moving picture machine claim that by the use of two outside revolving shutters instead of one the flicker is reduced one-half. Have you any knowledge as to the correctness of this claim? Do you know of any other machine having two revolving shutters? I am desirous of becoming an operator. What primary steps would you advise me to take in order to develop into an expert? What, in your opinion, would be a wise selection in a moving picture projector for a manager who strives for perfect screen results?

Flicker depends upon certain laws, which are well known and understood, and are due to the alternations of light and darkness on the screen, caused by the shutter blades cutting the light from the screen one, two or three times each time a picture is projected. I am not acquainted with the Monarch projector, but if it employs two outside shutter blades it is highly probable the blades set close together and revolve in opposite directions. This was the scheme used by the old Kinedrom projector. It has no advantage as against a single outside shutter if the latter be placed at the aereal image of the condenser and be trimmed to fit the local conditions, and but slight advantage in any event. Such advantage as it has under some circumstances has mainly to do with allowing of the utilization of a maximum amount of the available light. Under some conditions it would give a somewhat better balanced shutter and thus to some extent reduce flicker. But the broad statement that it "will reduce flicker by one-half" is absurd on the face of it. In a very large percentage of cases it would give little or no better results than the single blader, provided the operator understands the optical system of his projector and matches it up to meet local conditions. To fully explain this matter would require pages of space. It has to do with many things, including intermittent speed. If the Monarch is using the plan named (and I know of no other possible scheme of using two outside shutters advantageously) their claim is very much more extravagant than the facts will warrant. The Motiograph did, and the Victor Anamatograph does, use a two-blade inside shutter, the blades moving in opposite directions. There is considerable advantage in this plan as applied to inside shutters.

As to the plan to persue to become an "expert operator," there is no excellence without great labor. First you must acquire a good working knowledge of electrical action and appliances. I would advise you to purchase: (A) a copy of the Handbook, price four dollars, from the Moving Picture World; (B) Hawkin's Electrical Guide, first nine volumes, from the Theodore Audel Company, 72 Fifth Avenue, New York City. This will provide you with plenty of "book lore." You must then get a position and serve an apprenticeship in an operating room under a competent operator, studying the books meanwhile. There is no other way. Your apprenticeship *should* be one to two years, though few now serve that long. This department cannot advise as to relative merit of various apparatus for obvious reasons.

Far from Right.

Michigan wants information as follows:

> Am an interested reader of your magazine and would like a little information. For some time we have been wondering if the conditions were right for the production of pictures in our theater. Our screen is 6.5 by 8.8 feet, and the throw 45 feet. Distance from rear row of seats to screen is 40 feet, and from front seats to screen, eight feet. Is size of screen correct? Any information you may give will be thankfully received, as we desire to give our patrons the best picture possible.

Well, Neighbor Van Antwerp, you certainly have a diminutive proposition. I believe yours is the only house I know of claiming to be a regular theater and projecting an eight foot and a half picture. If you can get ten or fifteen feet added projection distance and an equal added depth of seating space I would by all means advise the enlarging of the picture to at least ten feet, and twelve would be better. This would, of course, call for more current, but the gain in general effect would more than justify the added expense thus incurred. Usually I have to fight excess in picture size. In fact, I cannot remember another case where I have been called upon to criticise a picture because it was too small.

If, however, you cannot get greater distance of projection and deeper seating space, then I would advise no change at all, except the removal of one row of seats. Eight feet is too close for the front row of seats to be to even an eight and a half footer. It is very hard on the eyes. But if you increase the throw and size of picture then you must move the front row back to at least fifteen feet from a ten-foot picture, and to eighteen from a twelve footer. You may go closer, but only at the expense of severe eye-strain to those occupying the front rows. To increase picture size much it will be necessary to increase distance of projection, because a larger picture at present distance would require a very short focal length projection lens, and such lenses are notoriously imperfect.

I would advise you to send four dollars to the Moving Picture World for a copy of the handbook (see advertisement at end of Projection Department) and study the various problems involved in matters such as these. If there are any other matters concerning which you desire advice we will be glad to serve you. We suggest the handbook because it is all there in concrete form.

Good Operating Room Floor.

This quill shover has for quite some time been seeking a really good substance for operating room floor. Cement all too often "dusts off" objectionably; also its necessary concrete foundation is often too heavy for the available supporting foundation. A recent letter asking for some flooring which could be applied over an old floor which was disintegrating into dust to a highly objectionable extent brought a reply that such a material might be found in certain cities in New York —probably. Investigation and correspondence has located the desired article in the shape of "Imperial Flooring." This substance is: (A) fireproof; (B) guaranteed not to "dust off" at all; (C) easy to the feet; (D) warm to the feet—that is to say, not objectionably cold in winter like cement is in a theater which is allowed to get cold over night; (E) it is to a slight degree flexible—sufficiently so that vibration of floor or even its moderate bending will not affect it; (F) it is sanitary; (G) it is light in weight—about the weight of wood; (H) it may be readily laid over, or, rather, on an old floor of any type, including wood; (I) the cost is moderate, considering its very long life, viz., twenty cents per square foot.

It may be had in seven colors, viz., red, buff, grey, brown, white, green and slate-blue. It comes in the form of a liquid and powder. The two are mixed according to directions and form a sort of plaster, which is spread on the floor and troweled down. This may be done by any one of ordinary intelligence, I think, though it would of course require a plasterer or cement man to make a first-class job. Taking everything into consideration the Imperial seems to fill the bill as an ideal operating room floor. The address of the manufacturer will be supplied those asking for same and enclosing a self-addressed post card or stamped envelope.

Tailor Operator.

C. B. Demer (won't swear to the name. That is as near as I can make out the signature), Lethbridge, Alberta, Canada, has discovered a tailor operator. He does not approve of the man's technique with tailor's tools and comments concerning same thusly:

> Found enclosed splice in a film received from the Famous Players' exchange, Calgary branch. (Huh! question: Do you inspect your films before sending them out, Mr. Calgary, Famous Players' Exchange Manager? Answer, by Mr. Manager: My gawd, yes!. We look 'em, every one, over with high-power microscopes. Dear me, yes! My, my, yes!). Evidently some operator is learning the high art of tailoring, though he has not yet, judging by results, advanced much beyond the lower courses of the foundation of learning. Although he took time to sew the ends together he did not follow his tracings closely, as you will note that the job is out of frame. I certainly would

not employ him to make me a suit. Best personal regards to yourself and best wishes to the department.

Yes, friend Demer, the job is not exactly a classic any way you take it. I imagine some improvident operator (or maybe friend manager was asked to get it and did not) ran out of cement and did the best he could in an emergency. But we will be filled with glee to hear the exchange manager's explanation as to how and why the film left the exchange in that condition! You may send in as many excuses as you wish, friend manager, because winter is coming on, coal is dear and every little bit helps in feeding the furnace.

Conditions in Brazil, South America.

Camilo Wixak, Sao Paulo, Brazil, writes interestingly and sets forth things which will doubtless prove interesting to North American operators in general. He says:

> This letter is to express some of my personal views with regard to matters pertaining to projection in this part of America, I myself being an operator in one of the theaters of Sao Paulo. My remarks apply particularly to that city, though they also apply to Brazil in general. Having noticed in the Cine Mundial (Spanish edition of Moving Picture World) an article titled "Bad Light," I would say that, according to my view, the quality of light does not depend so much on the size of the screen as on the skill of the operator. In Sao Paulo the poor light is due, first, to lack of skill on the part of the operator, and next to the excessive number of film shown per show. As a rule every program contains 20, 23, 25 and up to as many as 30 films for a single performance. (I can imagine the excitement among operators as they read this. But it is not quite as bad as it appears, as you will see later on, editor), and the operator is compelled to run this program in three hours and a half. The speed of projection often reaches over 130 feet of film per minute. The excessive speed not only injures the projection itself, but also the action of the actors in the play, as the high speed at which they are projected on the screen causes confusion, and the audience cannot appreciate the art and ingenuity of the artists. In fact, it may be safely said that the projection of films in Sao Paulo is an offence to the art.
>
> Sao Paulo is a progressive city, with forty-six moving picture theaters now operating, but most of them are managed with the greatest negligence. Films are not exhibited as they come from the manufacturer, as the impressario or manager of the theater cuts each film into small parts, each lasting not more than five minutes. This utterly ruins the play, as no regard is paid to the continuity or development of the plot. Usually an original film of about five parts becomes ten small parts when friend manager gets through with it.
>
> What I have said is not all that could be told of the art (?) of projection in Brazil. Managers and others interested pay no attention at all to projection or to the care of film. After a new film has been exhibited in a few houses its condition becomes very, very bad. The perforations are strained out of shape, the film smeared with oil and dirt, besides being crumbled in almost its entire length. Films are trusted to any chap who may chance to call himself an operator, no matter if he never before had his hand on a projection machine. This is very largely due to the fact that managers, as a rule, do not themselves know anything about the business and do not realize the damage done through such procedure. But after all the operator is not to be much blamed for the state of affairs, because managers do not understand the responsibility attached to operating and the possibilities of perfect projection. It is enough to say that the average operator receives one dollar per night. This explains why we find little but incompetency in the operating rooms of Brazil.

It really seems incredible that there can be such a general mismanagement of theaters in Brazil as this letter sets forth. However, I do not care to comment. That will be reserved for the Projection Department of Cine Mundial, of which I am also editor. I have merely printed the letter here in order that you may see what conditions are in that far-away country. Our good friends of Brazil will do well to wake up and come to a realization of the splendid possibilities of the modern photoplay. 130 feet per minute certainly is some speed.

Not the Inventor.

I. B. Parker, Galveston, Texas, enters the following kicklet:

> In the account of your trip through Texas, May 26 issue, you say that H. Snow, operator Chrystal No. 1, Galveston, Texas, is the inventor of a first run film lubricator you saw there. This is an error. I invented and patented this device February 29, 1916. I sold one of them to Mr. Snow. Please correct this error. Am very desirous of obtaining copy of World in which you described the device in question.

Very likely the fault is mine, friend Parker. Quite possibly friend Snow showed me the device and I assumed he was its inventor. I cannot say at this late date. The lubricator was never described in the department, and I do not now even remember what it was like. You should have sent the description in when you received your patent papers. Not too late now, though, provided you intend to do anything toward its marketing. I may have said I would describe it, with the best intentions in the world, but things happened pretty fast for the months following and the whole matter slipped a cog in memory's machinery; also Snow may have promised, agreed and swore to send know.

Told the Facts.

A. D. Hotaling, formerly of De Land, Florida, who has resigned to take charge of projection in a new house soon to be opened in another city, writes:

> With regard to L. D. Lumpkin's letter in answer to my own, published August 18th issue, the same being with reference to condition of Vitagraph films. It seems Lumpkin insinuates that I deal in falsehoods. Permit me to say right at this point that I don't care a badly worn, bent and otherwise decrepit brass gallus button what Lumpkin may think or not think or say or not say in this matter. I merely stated the facts when I said the films were received by me in the condition set forth. Furthermore, I cannot comply with his desire to examine the film faults for the very simple but adequate reason that they have been destroyed. They were neither inspiring (unless to profanity) or decorative, thus I did not retain them. I did not send in the letter in question to start a controversy between brother operators, but to give the thing publicity and thus try to help in protecting other operators from similar outrage. I do not dispute Lumpkin in the least when he says Vitagraph films he has received from the exchange in question have been in good condition, though personally I have found it very decidedly otherwise. I think the operator has plenty to do in doing justice to the productions of today without having films arrive with splices hanging by a quarter of an inch, sprockets out on both sides, immediately following an unevenly made splice; misframes and with splices often clear in two. Your suggestion for keeping tabs on film, while it involves a little more trouble for the time being, should, provided it meets with active co-operation from all (not some) operators, soon locate the trouble, which could then be readily eliminated. I certainly appreciate the interest you have taken in the matter; also that of the gentleman from New Hampshire.

I believe there is no good reason to suspect brother Hotaling told anything but the exact truth in his former communication. That Lumpkin did not find the same condition is no proof to the contrary. It is very necessary that such matters receive publicity. If every exchange had a manager there would be no complaints of film being in bad mechanical condition. Unfortunately, however, many exchanges have mismanagers. Sorry to have to say this, but the truth is the truth. No exchange manager will send out film in any other than good mechanical condition, at least without warning the operator and offering to pay him for inspection and repair if the trouble happens often. Only exchange mismanagers do such things.

From the Architect's Point of View.

A certain architect of Boston, Mass., the general excellence of whose work I at one time praised and at the same time criticised his location of the operating room, promptly took the matter up with me and we have had some correspondence. His last letter reads as follows:

> I believe that, if you and I got together, we might be able to develop some solution of the difficulties in projection which you mention. I am quite aware of the optical difficulties. Both the owners of the theater in question and myself knew there was going to be distortion in the picture with the booth way at the top of the balcony. The angle of the throw is, however, considerably less there than it is in either of their houses in Boston, which is, perhaps, not a degree of merit but rather of imperfection. In connection with the study of this theater three different methods of overcoming this difficulty were taken into consideration, besides one or two others that could not be considered on account of the number of seats affected. You know, of course, that if the balcony were raised enough to put the booth underneath and allow the light ray to pass out from under the front edge, the booth could be placed practically opposite the screen, but would mean that twelve or fifteen steps would be added to the distance necessary to go up to the balcony, and that this same height would be added to the walls of the building. Owners feel that they can get by with somewhat distorted pictures, and will not consider any such inconveniences or expense. I suggested to one of the manufacturers of motion picture machines two schemes for projection apparatus that would, in themselves, take care of the situation. One of these schemes was to locate the apparatus under the balcony and to project the light through a tube, periscope fashion, without diverging rays until the front of the balcony was reached, at which place the dispersion should take place. According to Professor Sabine, of Harvard College, my suggestion revealed a considerable ignorance of optical laws. The other was actually experimented with, but I have heard nothing about it lately. It was to so devise the apparatus itself that, just as in a swing-back camera, the film could be kept parallel to the screen upon which the picture is projected. Both Sabine and the gentlemen who were to experiment with the idea failed to show any reason why it could not be done. But, in any event, it seems to me the solution of this problem is hardly up to the architect.
>
> I have tried a scheme for cutting back a slot in the front of the balcony deep enough and wide enough to permit the rays from an ordinary projection apparatus to reach the screen without raising the balcony. This would not only be extremely ugly, but would cut out some of the best seats in the house. For every reason, except for the picture, the booth in New Bedford seems to me to be ideally located. It is out of the way of the public, easy to ventilate and in case of fire therein the people in the theater would hardly know anything about it. As far as I can see this must remain the natural and normal place of the booth location. It must be true that the angle of projection, in this case, is equaled or exceeded in nine-tenths

of the large motion picture theaters. Under these circumstances it would seem to be the natural course of events for the manufacturers of this apparatus to adapt their machines to prevailing conditions. In your letter you speak with great definiteness of the location which you would choose. I wonder if you can tell me of any places where I can see such installations? I am only too glad to take advantage of every opportunity to learn about the best that can be done in such theaters, as the New Bedford house has persuaded a considerable number of people that I am the man who they can best have to do their next theaters.

Well, friend architect, right in the beginning I want to ask you this: What is the motion picture theater for? Is it not built and designed wholly and entirely for the purpose of displaying motion pictures on the screen to the best possible advantage? Moreover, is it not a fact that it is unfair to the producer who has put many thousands of dollars into a photoplay to project it under conditions which make distortion inevitable? Is it not unfair to the artists and to the director whose reputations depend upon the excellence of the result on the screen to do this thing when it can be avoided, even though at the expense of a number of seats or a slight marring of the symmetry of the design?

Yes, my dear sir, it is up to the architect, because whereas by the swing-back it is entirely possible to correct the focus, it is not possible to correct the distortion. Distortion is due to the fact that the light ray spreads as it travels, and with the lens above the center of the screen it is farther from the lens to the bottom of the screen than it is from the lens to the top of the screen. Yes, your scheme of projecting through a tube, periscope fashion, does not inspire one with a large degree of admiration for your proficiency in the matter of optics. However, since optics is a study within itself, you cannot, as an architect, be so very much blamed for that. You ask for examples of properly placed operating rooms. All right. Go to the Crescent theater, Flatbush avenue near Fulton street, Brooklyn. This is one of the prettiest theaters in Brooklyn, and the operating room is located on the main auditorium floor. Yes, it displaces, I presume, as many as twenty seats, though the number may be less, but it is by no means unsightly, and they get a perfect picture on the screen. I could but smile at your remark that "for every reason, except for the picture, the operating room in the Olympia seems to be ideally located." I don't think I need comment on that, except to say that whereas ventilation, etc., are extremely important, after all, old man, the picture is the thing. That is what the operating room is there for—to project a picture—and a perfect picture at that. Even in vaudeville houses, I take the position that it is distinctly unfair to the producer of a $50,000 photoplay to so place the operating room that justice cannot be done to the picture. You are quite right in saying that in the houses named it is a degree of imperfection, not a degree of merit, though barring this one feature, I repeat the house in question is absolutely the best planned and best equipped I have ever looked at.

In closing let me say that this department is open to architects who desire to discuss this matter. It is not up to the machine manufacturer because it is not a question of machen design, but of machine location.

Use Kalsomine.

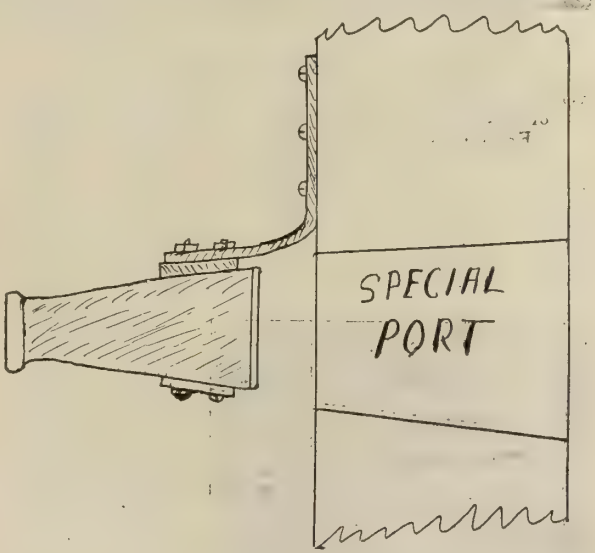
L. N. Savage, Rockport, Indiana, desires information concerning a screen coating. He sets his troubles forth as follows:

> In making alterations in our theater we find it necessary to paint our screen on the wall. We have therefore finished our wall with a smooth surface and now desire information as to what coating to use to get best results. We believe there is a paint made by screen manufacturers which would meet our requirements, but do not know where to secure the name of its vendor, other than through you. Will you kindly offer such suggestions as you think will be of benefit?

In the first place, it is hardly possible that it is "necessary" to use the wall, since a metallic surface screen could be stretched thereon without occupying a depth of more than two or three inches. However, if you propose using a wall, I would advise one of two things, viz.: (A) Coat the wall with one of the patent white kalsomines, which may be procured at any paint store. They come in powder form in paper packages. Better have a painter apply it, but if you employ a painter make him bring the kalsomine on the premises in the original package and mix it in your presence; this because painters can mix a cheap imitation, and usually do have it in the shop already mixed. It is not nearly as good for the purpose. It is well to add just a little ultramarine blue to the kalsomine as it comes, though not much. Just make it a very pale blue in the bucket and it will dry out dead white. (B) Get a good grade of white lead and zinc white, and mix them half and half, using one-third boiled linseed oil and two-thirds turpentine. Add sufficient ultramarine blue to give the paint a very faint bluish tint when in the pot. If you use paint, first give the wall a coat of good, strong glue size or, better still, a coat of thin shellac. If kalsomine is used the size is not necessary, though a shellac coat is a wonderful help in getting an even, unclouded screen. Its drawback is that sometimes the kalsomine evinces a disposition to "crawl" on the shellac, i. e., gather in globules and leave little openings. But, anyhow, you had better have a painter do the job. Either the kalsomine or paint will give you a dead white screen. Now some object to this as giving a too-chalky effect to the picture. I have never agreed with this, but, after all, it is largely a matter for individual taste, and if you desire a softening of the light you can get it by installing amberlux ray filters. In fact, I recommend that you use them. They give a slight softening of light tone, without appreciable loss of brilliancy. You can secure one of the screen paints you mention from the United Theater Corporation, see their advertisement for address of office nearest to you. Be sure to border your screen with black and make the border at least two feet, if you can, allowing the picture to extend over on the black an inch or two. I would strongly recommend to your notice pages 166 to 192 of the handbook for managers and operators (see advertisement at end of department). Better make yourself an advance Christmas present of one.

Why Not?

In looking over some old department drawings, from which cuts have been made, I ran across something which gave me an idea. As you know, I have always advocated the use of opera glasses by the operator, for sharply focusing his picture, especially where the throw is a long one. The principal drawback to the plan is, however, that



it is a lot of bother for the operator to be continually picking up a glass, directing it at the screen and focusing the same. For this reason even operators who have good opera glasses do not use them nearly as often as they should. Well, why not cut a small opening in the operating room wall, in convenient position, and install the glasses permanently in place, held by a suitable bracket, so that they are constantly focused on the screen. Or the bracket could easily be made to hold the glasses before the regular observation port, either at top or bottom. Such a plan, using a glass for each projector, would be ideal. It would only involve a little labor in the mounting and an extra glass, if two were used.

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MOVING PICTURE WORLD

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Chicago News Letter

By JAS. S. McQUADE

Conquest Pictures Ably Represented

Mrs. E. Richey Dessez, Who Has Made a Thorough Study of Them and Moving Pictures Generally, is Much Encouraged Over the Growing Demand for the Conquest Type.

IN GEORGE KLEINE'S executive offices the other day I had the pleasure of meeting Mrs. Elizabeth Richey Dessez, who has charge of the community service department of the Edison Conquest pictures, which are now being released through the George Kleine System. Mrs. Dessez does all the press work for the Edison releases, in addition to propaganda work and publicity for the Conquest product. And so when the latter was added to pictures bearing the Perfection brand it was found that work could be done to greater advantage from the executive offices in Chicago than by working from the branch office of the George Kleine System in New York.

Mrs. E. Richey Dessez.

In the conversation that followed I learned that Mrs. Dessez became first interested in moving pictures because of her children. She knew that they, like all other children, would be smitten with the craze for screen plays, and so she determined to learn all she possibly could about them.

Her first knowledge of pictures was gained by studying not only the pictures, but the people who went to see them, and thus she learned to confirm her own judgment by observing other spectators and the effect of certain pictures on them. In brief, Mrs. Dessez made such a thorough study of moving pictures and their influences that she determined to become connected with the business in a capacity that would enable her to put her knowledge to good service. The Edison Conquest pictures came out, and with them Mrs. Dessez found her opportunity.

It is almost unnecessary to state that Conquest pictures furnish entertainment for the entire family, from the youngest grandson to his octogenarian grandfather, or that diversity, cleanliness, fine photography, direction and acting mark every program. With Conquest pictures Mrs. Dessez has been able to combat successfully the suggestion made by some reformers who hold that the only way to save children from certain films is to keep them away from moving-picture theaters.

"Let them go and see pictures that have been constructed and planned for them, and there you will find the real solution," said Mrs. Dessez. And she has proved it again and again.

Mrs. Dessez has visited most of the eastern cities in connection with her community service department, interviewing editors, clubwomen, educators and others. She is greatly encouraged over the growth in the demand for pictures portraying the happy, healthy side of life, to the gradual displacement of those which deal with the sordid and unhealthy phases. Indeed, she is impressed that the constantly increasing demand for Conquest pictures is convincing proof of the ultimate success of pictures of this type.

"The Conquest pictures have this advantage," said Mrs. Dessez. "They can go any place any time they are called for.

"To illustrate, we feel that the solution of the moving picture problem rests on the theater. But when the exhibitor fails to make the Conquest pictures a success, or doesn't have room for them because his bookings are filled up, they are rented to schools, churches and other institutions—the underlying purpose being not to work **against** the exhibitor, but **for** him."

Mrs. Dessez feels that in creating a demand for this kind of pictures in churches and schools the exhibitor will be benefited in the long run, as he gets new patrons.

I was next told by Mrs. Dessez that the Milwaukee board of education had just booked the entire series of twelve programs, of seven reels each, for their Saturday matinees, each series having been regrouped in programs of five reels each, instead of seven, by the members of the board.

I next learned that in Cleveland there is a very active woman's moving picture organization called the Cinema Club, and that there the Conquest pictures are making fine headway The same can be said of Kansas City, Mo., and of Buffalo.

Mrs. Dessez has not yet had the time to take up the work in Chicago, where she expects to find hearty co-operation, as her entire time since her arrival (about two months ago) has been taken up by the work in her department of the George Kleine System.

Mrs. Dessez left for Pittsburgh on Friday, November 9, to do special publicity work for the revised and elaborated edition of George Kleine's "Quo Vadis," which will be shown there shortly. She will remain there about a week or ten days, but will not confine her work wholly to "Quo Vadis," as she intends visiting and endeavoring to interest several social workers and educators in Conquest pictures. She will also see exhibitors in this connection.

Essanay's "Four-Minute" Men

Taylor Holmes and Jack Gardiner Are Popular Advocates of Food Conservation in Chicago Picture Theaters.

Taylor Holmes, Essanay's popular comedy star in Perfection Pictures, is making a great hit as a "four-minute" speaker in Chicago, both in dramatic and picture houses. He is a valuable assistant to George K. Spoor, chairman for Illinois of the Motion Picture Bureau of Food Administration, who is at present co-operating with State Food Administrator Harry A. Wheeler in a strong campaign in Chicago and throughout the state on food conservation.

Mr. Holmes has already covered most of the leading picture theaters on the North Side, and his short talks on the conservation of food are listened to attentively. He sometimes tells his audience that while it is impossible for him to go out and fight for the flag, as he has a wife and three children to support, he is trying to hold up his end by serving as a "four-minute" man and by subscribing for $25,000 worth of Liberty Bonds.

Mr. Holmes visits theaters only to which he is assigned by the "four-minute" men committee, and to prevent the charge of commercializing his visits, as an advertisement either for himself or the Essanay Company, the managers of the theaters remain ignorant of his coming until he arrives. This plan, of course, prevents any attempt to advertise his presence at any theater beforehand.

Jack Gardiner, another of Essanay's stars in Perfection Pictures, is also a "four-minute" man in the Chicago campaign, and he has successfully visited many Chicago picture theaters, chiefly on the South Side. Mr. Gardiner has subscribed for Liberty Bonds to the amount of $20,000. The

Essanay studio's holdings of Liberty Bonds foots up a total of $150,000.

A banquet was held at the Edgewater Country Club under the auspices of the United States Food Administration and the "four-minute" men Friday evening, November 9, when Mr. Holmes and Mr. Gardiner appeared in special vaudeville sketches.

Chicago Motion Picture Club Meets in Hotel La Salle.

The Motion Picture Club of this city held a meeting at a luncheon in the Hotel La Salle Wednesday, November 7. About thirty-five members were present, prominent among them being John R. Freuler, president of Mutual, and S. M. Fields, vice-president.

Daniel J. Chapin, revenue agent in charge of the Chicago district, and Robert W. Blair, revenue agent on accounts, from Washington, D. C., delivered addresses with reference to the reel tax on film and the war admission tax on theaters, giving the interpretation of the law in different phases as it applies to the manufacturer of raw film, the producer of pictures and the exhibitor. They explained that it was the intention of the law in the matter of the tax on positive films that the producer of the picture, or the importer, should pay the tax.

The meetings of the Motion Picture Club are interesting and entertaining, as well as of an instructive character. There will always be an interesting speaker present to deliver an address on some pertinent subject. At the previous meeting Sergeant Harold Brown, of the Canadian Expeditionary forces, spoke on war conditions and his experiences in and out of the trenches.

Chicago Film Brevities.

Arthur E. Curtis, who has been managing-editor of Motography since March, 1916, resigned that position recently to engage in the distribution of educational films to schools, clubs, churches, etc. Educational films have been a hobby with Mr. Curtis ever since he became connected with the film business, and with his heart in the work he has faith that he will be able to establish connections that will repay him for his time and labor. We wish him all success, but he has a hard row to hoe. Blaine McGrath, formerly on the editorial staff of the Chicago Examiner, has succeeded Mr. Curtis on Motography.

* * *

J. S. Woody, manager of Triangle's Chicago office, reports extensive bookings throughout the city and adjacent territory of "Who Leads the National Army?" This picture, which is of one-reel length, has been widely booked by exhibitors in Chicago, including Nate and Max Ascher, who control a circuit of fourteen theaters; Lubliner & Trinz, who own a circuit of eight theaters, and Jones, Linick & Schaefer, who own the Orpheum. The subject is distributed gratis by the Triangle Corporation.

* * *

George Lewis Roberts, formerly connected with the office staff of the American Film Company in Chicago, and now of the United States Aviation Corps, paid a visit to his numerous friends in North Edgewater last week. Mr. Roberts is now ready to go to France any time he may be called.

* * *

M. S. Johnson, former owner of the Ideal Theater, Crawford avenue and Jackson Boulevard, this city, and also a member of the executive board of Chicago Local, M. P. E. L. of A., has been appointed city salesman and representative of the Laemmle Film Service in Chicago.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, was recently appointed a member of the advisory board of the American Cinema Commission, which organization arranges for the circulation of moving pictures in Russia, France and Italy, showing the vast efforts now being made by the United States in war preparations.

* * *

"The Little Princess" (Artcraft), with Mary Pickford in the titular role, began a week's run at the Ziegfeld Sunday, November 11. This picture was produced under the direction of Marshall Neilan.

* * *

Appeal board, District No. 2, this city, on Monday, November 5, affirmed the finding made by Local Board No. 55 some time ago in exempting Bryant Washburn from military service. The appeal was taken by the Government on representations made to the Department of Justice. The Government was represented by Morton Cressy, who represents the provost marshal in Chicago. It was admitted that Mr. Washburn has a wife and child depending upon him, and that under the rules nothing could be done except to affirm the finding of the trial board and exempt him. About twenty other cases of appeal came before the board, and in every case the same ruling was followed where the claimant had dependents.

* * *

At an address delivered before the Irish Fellowship Club in the Hotel Sherman Saturday, November 3, Major Funkhouser placed moving pictures and cabarets in the same class. He stated that next to the cabarets moving pictures are one of the greatest agencies for immorality in Chicago. In the course of his remarks he also pointed out that his enemies have accused him of being anti-Catholic and anti-Jewish, but when it was found out that he had a Catholic son-in-law and that he had stopped three pictures caricaturing Jews the charges were called off. "Lately I have been accused of being pro-German," he said, "and an appeal to that effect was filed in the federal courts." This charge was answered, he said, by producing documentary evidence of his American ancestors, which dates back to the year 1700, and which shows that his ancestors in America have been stoutly patriotic, having fought in every war in the United States since the year mentioned. He also informed his audience that he himself had been in the military service of this country since he was seventeen years old, and that he is still major of the quartermaster's corps, Illinois National Guard, and is subject to call for federal service. Major Funkhouser served with honor in the Spanish war, 1898, for which the Government presented him service medals.

* * *

Chicago exhibitors have been highly complimented by the city press for their patriotism in immediately agreeing to meet the request of the woman's committee of the Council of National Defense to run slides in their theaters, calling the attention of women to the fact that the time has come for them to register. These slides are attractive and have been made from posters designed by the students of the Art Institute.

* * *

Mrs. Carl Mueller, wife of the owner of the Elite theater, Waukegan, has devised a novel method of showing how children may see a moving picture show and at the same time help feed the poor. Two potatoes, two carrots, or two of any kind of fruit or vegetable were accepted as admission to the Elite one day last week, the produce to be given to the poor on Thanksgiving.

* * *

Hiram Abrams, president of Paramount, who has conversed with thousands of exhibitors throughout the country during a special tour made for that purpose, spent a few hours in the city, Wednesday, Nov. 7. He was accompanied by B. P. Schulberg, general manager of Paramount. In an interview by Kitty Kelly, of the Examiner, Mr. Abrams took exception to the attitude of the daily press toward moving picture theaters which have recently raised the admission from 10 to 15 cents, and including in the raise the war admission tax.

He declared that for a long time the photoplay has steadily been increasing in cost of production, and consequently in rental rates; that the exhibitor has borne this without increasing his admissions; that an increase would soon have been necessary without the tax, and that in such instance the exhibitor would have received all of the raise, whereas now he receives only three cents of it, and that on the Pacific Coast no pictures are shown for less than 15 cents. He reiterated his theme that the photoplay is the most expensive means for the least expense in enjoyment in the world.

* * *

C. A. Ziebarth, for seven years the popular superintendent of the American Film Company's plant in North Edgewater, this city, will sever his connections with that company on Nov. 24. As shown in another article elsewhere in this issue, Mr. Ziebarth has been appointed production manager of the reorganized Bell & Howell Company. His new position, Mr. Ziebarth believes, will give him wider scope in his chosen field. During his stay at the American plant Mr. Ziebarth installed a time and temperature developing system, the American being the only plant in this country, so far as known, which uses this system exclusively. He also devised several valuable machines and devices for use in his developing system, among them being a timing device and a film test machine.

* * *

P. A. Powers, treasurer of the Universal Film Manufacturing Co., arrived in the city Thursday, Nov. 8.

* * *

The meeting of Chicago Local, M. P. E. L. of A., held Friday, Nov. 2, was recessed until the following Friday, Nov. 9. Particulars of the meetings will be given in my next letter.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Los Angeles Threatened With Censorship

Exhibitors and Exchangemen Protest Against Proposed Ordinance—Exchangemen-Exhibitors Call on Mayor.

AS mentioned in this department last week Los Angeles exhibitors are again threatened with an obnoxious censorship ordinance similar to that adopted and abandoned a year ago. The provisions of this new ordinance would enforce censorship of all picture productions, prohibiting theaters from showing pictures here without a written permit from an official inspector. A fee of $2 is suggested for each permit.

The censors would eliminate all reference to crime in its commission, forbidding depiction of murders, robberies or assaults. Portrayal of forms of suffering is included in the proposed ordinance, which takes in also all features of "immorality," the city censor being authorized to pass judgment upon the moral worth of each production. The ordinance would allow appeal from the judgment of the censor, but giving the commission full power to pass upon final action. A film censor would be appointed at a salary of $2,100 a year.

Exhibitors, exchangemen and producers are of course up in arms against such an ordinance and are using every effort to prevent it being passed. That determined opposition will be made was revealed in a poll of the council. Six of the councilmen declared they favored the present system of police regulation of films shown here. Two members said they were in favor of regulation of films and some sort of censorship. One member, Criswell, was absent. The six who said they were either outright opposed to appointment of a censor or wer in favor of the present system were Councilmen Conrad, Farmer, Mallard, Olsen, Reeves, and President Conwell. The two in favor of censorship were Cleaveland and Conway.

The appointment of a film censor will be opposed by many of the local commercial organizations. The Chamber of Commerce, Merchants and Manufacturers' Association, Realty Board and other organizations closely identified with the business and civic life in this city have expressed themselves as strongly opposed to a reversion to censorship or any system of harassing the big industry.

A meeting was held at the Paramount offices. Ten prominent exchangemen were present and a committee composed of Myron Lewis, manager of the Paramount Exchange, and Harry Hicks of the Select, was appointed to take up the matter with the Mayor and the City Prosecutor's Department. Several delegations of exhibitors have called this week on Mayor Woodman. A mass meeting of exhibitors and exchangemen will probably be held shortly.

The daily papers have given considerable space to the censorship question, and the Los Angeles Examiner, which valiantly supported the industry last year, has taken strong ground against the proposed ordinance.

Chaplin Breaks Ground for New Studio

Without Frills the Comedian and His Company Start Work on His Big New Hollywood Plant.

CHARLIE CHAPLIN formally started the construction of his motion picture plant last week, when without ceremony and in the presence of a few members of his company he plunged a shovel into the earth of his $30,000 plot of ground in the heart of the beautiful Hollywood district, and later watched a gang of workmen go at things.

Sidney Chaplin, the comedian's brother, also distinguished himself by swinging a pickaxe for several minutes after his brother carted away the initial slice of earth, and then the members of the company took a hand in shoveling the excavation to a greater depth.

There were no speeches, fireworks or brass bands. Everything was done in a very quiet manner, without a barbecue and usual handshaking. A few of the nearby neighbors knew something was happening, but the community as a whole was ignorant of the proceedings.

Within four weeks the one-time estate of towering pepper trees, stately palms, abundance of flowers and unending groves will have taken on a different appearance. It will be even more beautiful than it was to the gazing throng of tourists.

From every outward appearance there will stand a quaint

Charlie Chaplin and His Brother Syd Breaking Ground for the Comedian's Half-Million-Dollar Hollywood Studio.

English village. The architecture of the new Chaplin plant is an innovation in motion picture studio construction, modeled after the suggestions of Chaplin himself.

The site purchased by Chaplin occupies five acres of choice land. It is bounded on three sides by De Longpre and La Brea avenues and Sunset Boulevard. It is more than a mile outside of the studio section and a quarter of a mile distant from any car lines. The section has always been purely residential.

On the site and fronting on the boulevard is the McClelan mansion. Hidden behind a mass of giant palms this gem of Colonial architecture is just visible to passers-by. A tremendous lawn comes down to the sidewalk line, and on either side of the approach flowers of every variety are in evidence. This part of the acreage will not be touched for studio purposes, but will be beautified to even greater degree, and used as the Chaplin house.

There will be no factory appearance in any way. The buildings facing the street will be of old English architecture, adding a quaint and welcome touch to this exclusive section.

Chaplin plans to spend more than a half million dollars improving the property. Everything used in the construction work and all of the equipment will be the very best obtainable, and no expense will be spared in putting in innovations unique in studio construction.

The entire plant will not be completed for at least two months, but there will be enough completed within the next three weeks so as to enable the star to start on his initial production for the First National Exhibitors' Circuit.

Death of Mrs. Desmond.

Mrs. William Desmond, wife of the Triangle star, and sister of Nance O'Neil, died recently at the Desmond home in Hollywood, Cal., after a period of invalidity lasting several years. Mr. Desmond has just returned to Culver City from Santa Barbara, where the funeral was held.

Mrs. Desmond was an actress before her marriage about twelve years ago, and was well-known both as a brilliant woman and a talented stage favorite. She made her stage debut at the old California theater, in San Francisco, her native city, and subsequently played leading roles in "Blue Jeans," "The Ruby" and "Sporting Life."

She met her husband while they were playing in Ella Wheeler Wilcox's play, "Mizpah," at the Burbank theater in Los Angeles several years ago. When Desmond went to Australia, she accompanied him, and it was at the time of his stage debut there that she was injured by falling down a flight of marble steps. At first it was thought that one of her limbs would have to be amputated to prevent blood poisoning.

About three weeks ago she suffered a nervous breakdown brought on by the discouragement which met her efforts to regain health, and friends say that a growing despondency probably hastened her death.

Big Benefit for Defense League.

Sixteen stellar attractions have been indefinitely promised for the all-star vaudeville program to be given at Clune's Auditorium Sunday afternoon, December 11, for the benefit of the National Defense League, and four more features are assured, it was announced this week by Charlie Murray, master of ceremonies. Among the entertainers will be some of the world's best known screen and stage artists. The National Defense league is campaigning for a membership of 50,000 in Southern California. The purpose of the organization is to work for and legislate military training in the public schools of the nation. Society is taking special interest in the program, and large blocks of seats are already being reserved by prominent patronesses.

A feature dance by Dorothy Love Clark and George Hupp will be given. Among some of the celebritieis who have promised to participate are George Beban, Roscoe Arbuckle, Ford Sterling, Hughie Mack, Henry Walthall, Bryant Washburn, Philip Smith, Grace Vance, Baby Lansing and many others.

Hollywood's Community Theater Opens.

The Community Theater of Hollywood opened on Monday, November 5. The theater, which is the only one of its kind in the west, is located at 1742 Ivar street. Four one-act plays marked the advent of the new enterprise. They were directed by Miss Neyle, who originated the Community Theater project.

The first play presented by the Community theater was written by William De Mille of the Lasky Company. It is a satire on the high cost of living and the cast was by permission of Jesse Lasky. Louise Huff, Raymond Hatton and Wally Reid played the leading parts.

Two other playlets were presented during the week. All services are voluntary, profits going to future productions, and the organization is backed by many prominent business firms in Hollywood, $500 being lent by the Carnival Association there.

Griffith Arrives in Los Angeles.

D. W. Griffith has returned to Los Angeles. Mr. Griffith arrived in the city Friday, November 2, and was met at the station by a host of friends and admirers. Griffith brings with him 80,000 feet of marvelous film taken on the battlefields of Europe. The war scenes taken in the trenches are to be woven into a story and the picture completed by scenes filmed in Los Angeles. This picture will be Mr. Griffith's contribution to the big cause and the proceeds will be donated to the charity work of the allied governments. Mr. Griffith has not as yet decided upon studio location, but it is rumored that he is considering the lease of his old Fine Arts studios again, which soon will be vacated by Triangle-Keystone. William Bitzer, Griffith's camera man; Lillian and Dorothy Gish and Robert Harron, who accompanied Griffith in Europe, did not arrive on Friday, but are expected to follow in a few days.

Frederick A. Palmer has been added to the Triangle-Keystone studios this week, bringing the total number of writers for that studio up to eleven. Mr. Palmer is known to be one of the most versatile and capable comedy writers in the business.

Helen Holmes Has Narrow Escape.

"The Lost Express," the Signal-Mutual serial, featuring Helen Holmes, will soon be completed. Director J. P. McGowan has finished the twelfth chapter, which has been named "Daring Death." That it is very well named is freely admitted, for it was while making scenes for this episode that Miss Holmes was nearly burned to death when trapped in a burning Pullman car.

Miss Holmes was the guest of honor at a banquet and ball given by the exhibitors and operators of San Bernardino, Saturday, November 3. Miss Holmes autographed a hundred of her photos, which were sold by the ball committee and the proceeds donated to the local chapter of the Red Cross.

Adolph Zukor Takes a Vacation.

With the avowed determination of enjoying himself for a time in the sunshine of California, Adolph Zukor, president of the Famous Players-Lasky Corporation, arrived recently at Los Angeles.

Mr. Zukor's stay in the west is indeterminate as to duration, and, while he has made a trip to San Francisco, it is understood Los Angeles will be his headquarters while in California.

The trip to San Francisco was for the purpose of attending the opening of the beautiful California theater, in that city, where the Artcraft picture, "The Woman God Forgot," with Geraldine Farrar as star, was the opening attraction.

Los Angeles Film Brevities.

Arthur Shirley has returned from New York and has again joined the Balboa forces. He will be seen as leading man in feature productions.

* * *

H. Sheridan Bickers, well known English playwright and dramatic critic, will write exclusively hereafter for Mae Murray, the Bluebird player. Bickers was formerly known in London and New York under the sobriquet of "Yorick," his dramatic criticisms for years being a feature in the London press. Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is a novelty in the photo-drama, and will in part mark the screen's incursion into the hitherto unexploited field of classic pantomime.

* * *

The complete cast of the latest William Russell feature, "In Bad," has been selected this week, and includes William Russell and Francelia Billington, supported by Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith. Edward Sloman, who has directed ten previous five-reel productions for Mr. Russell, will also direct this production.

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Lois Weber and fifty members of her company have returned after a trip to Arizona, during which the mining scenes for Miss Weber's current production, "The Man Who Dared God," were filmed. Most of the time was spent in Oatman, where the principle scenes were made, many of them being taken in mines at depths of eight hundred and one thousand feet. William Stowell is "The Man" in this Lois Weber feature. Mildred Harris plays the leading feminine part opposite Mr. Stowell, and others in the cast are Clara Whipple, Alfred Paget and Alva Blake.

* * *

Director John Collins started rehearsals this week on the first Metro picture starring Viola Dana to be made at this company's West Coast studios. The story is a western drama of the early mining days, and will present certain historical characters that lived during the period. The scenario has been prepared by H. P. Keeler. Clifford Bruce will again appear in support of Viola Dana. Others in the cast are Haywood Mack and Mabel Van Buren. Western Representative B. A. Rolfe, accompanied by Director Collins and Cameraman Arnold, motored to the Mojave Desert to get a location for one of the large sets to be used in this production. The round trip of two hundred and fifty miles was covered in one day.

* * *

At the Culver City studios of the Triangle Film Corporation Director Raymond Wells has started "shooting" on "Man Above the Law," a story of life with the Navajo Indians. Jack Richardson has been cast for the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud, the latter a full-blooded Indian

with several years' screen experience. One of the most beautiful of the Triangle kiddies will be seen in this picture as the half-breed child of the Navajo king.

* * *

A drama that goes deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Love," upon which Director Ida May Park started production this week. It is a picturized version of a magazine story by W. Carey Wonderly, whose tales of the gay White Way are well known to readers of modern magazine fiction. Miss Park herself arranged the story for the screen.

Dorothy Phillips plays the leading role, surrounded by an excellent cast. William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lule Warrenton, Eve Southern, Harry Von Meter and William Burress.

* * *

The Mary Miles Minter Company, under the direction of Henry King, has completed the fourth production under Miss Minter's new two-year contract with the American, entitled "The Mate of the Sally Ann." The story was written by Henry Albert Phillips. Elizabeth Mahoney adapted the story. Ideal locations were secured for this production, and the company spent considerable time filming the stranded ship scenes in San Francisco harbor. One of the most elaborate and costly ballroom sets ever erected by the American is the outstanding feature of the production.

* * *

One of the most unusual Western stories of the screen has been chosen as the next vehicle for Roy Stewart, the Triangle cowboy star. The screen adaptation was made from "The Law's Outlaw," by Alvin H. Nietz. It is a tense mystery drama with an ambitious young deputy sheriff as the lead. The subject deals with the war between the cattle men and the small farmers, who threatened their range. The cast includes Fritzie Ridgeway and George Hernandez. Cliff Smith is the director.

* * *

Eva May Roth has been engaged by Western Representative B. A. Rolfe to take charge of the wardrobe department at the Metro West Coast studios.

* * *

The duck-shooting season has opened in Southern California, exactly fitting in with Charles Ray's vacation plans. He is now rising before daybreak and sitting patiently behind a blind to bag the limit of birds allowed by the law. Ray's vacation is taking place between pictures, as he recently finished his third Ince feature for Paramount.

* * *

Louise Lovely, the star of "The Wolves of the North," a Bluebird production now being filmed by E. J. Le Saint, was painfully injured last week by being thrown from a horse. Director Le Saint's company was filming woodland scenes at Bear Lake when the accident occurred. Miss Lovely was out of commission for two days.

* * *

Triangle-Keystone Director Reggie Morris has completed his western comedy featuring Ray Griffith, Franklyn Bond and Rose Carter. Harry Gribbon, who has resigned with Triangle-Keystone, will be the featured comedian in the new Morris picture, appearing in the role of a dancing master. The cast included Claire Anderson, Franklyn Bond, Dora Rogers, Mario Bianchi, Lallah Hart and Aileen Allen. All of the players on the Triangle-Keystone "lot" as well as the management are very much elated over the signing of Harry Gribbon, who has been identified with Keystone comedies in the past.

* * *

At the Balboa studios a new five-reel society drama featuring Kathleen Clifford has been started this week. Fred Church has been assigned the role of leading man opposite Miss Clifford, whose support will include Mollie McConnell, Gordon Sackville, Ruth Lackaya, Neil C. Hardin, Jr., Marie Van Tassell, Nell Holman and Ethel Pepperell. The story was written by Harl McInroy and is entitled "The Glad Glory." Edgar Jones will direct this new production.

* * *

Director Jack Ford at Universal City has commenced production on a five-reel western photoplay entitled "Back to the Right Trail." Harry Carey is the featured player in the role of "Cheyenne" Harry and is supported by Molly Malone, who plays opposite; Vesta Pegg, Helen Wright, Martha Mattox and many of the Universal cowboys. The story was written by Frederick R. Bechdolt. George Hively prepared the screen version.

Moving Picture World in New Home

Now Occupies Entire Floor in Building at Corner of Fifth Avenue and Forty-third Street—In Center of Picture District.

COMFORTABLY settled in commodious offices on the sixth floor of the building at 516 Fifth avenue—corner of Forty-third street—the Moving Picture World is prepared to welcome the trade in its new home. We have been a long time getting up town, but now that we are here we're glad of it and are pleased with the location. It is conveniently located as regards most of the big motion picture companies and within two blocks of the Grand Central Terminal, the subway and the elevated transit systems. Many of the leading hotels, also, are within easy reach, so that it may be said that we are fairly in the middle of things.

Moving Picture World Offices, No. 516 Fifth Avenue.

The move was prompted by a desire, first, to get more room, and, second, to get closer to the trade in the matter of communication. Our offices at 17 Madison avenue had become too crowded for comfort. The increased activities of the motion picture business demanded a corresponding increase in the efforts of the leading trade paper to keep at the head of the procession, which meant an enlarged staff and more room. The new offices occupy an entire floor suitably divided for the transaction of business. Members of the trade are cordially invited to pay us a visit of inspection; we are too busy to indulge in formal receptions, but will be pleased to see motion picture men at any time. If you can't come we have four trunk line telephone connections—Murray Hill 1610, 1611, 1612 and 1613—give us a jingle. Then there's Sherry's, Delmonico's and the Biltmore right handy for purposes of entertainment—the latch string is always hanging outside.

Screeners All Set for Annual Ball

Two Bands Will Furnish Music at the Sixth Event, Held Saturday, November 17, at the Astor.

THE Screen Club will hold its sixth annual ball in the Hotel Astor gold room on the evening of Saturday, November 17. This will be the fourth year the Screeners have gathered in the big Broadway hostelry. The three predecessors have been notable in the way of entertainments, probably without exaggeration the most pretentious social gatherings in the history of the industry—surely in the line of trade balls. President Joseph W. Farnham and his associates are bending every energy in an effort to make the coming affair even better than those that have gone before.

Special attention will be paid to the music. As heretofore the hotel orchestra has been engaged, which will play in conjunction with the great organ. Supplementing these will be a marimba band, so that in a musical way there will be something doing every minute.

The sale of boxes under the direction of Max Meyer is proceeding satisfactorily. Augustus Phillips will be chairman of the reception committee at the ball. John Harvey will have charge of the clubhouse at the post-reception. This is the one night of the year when the home of the Screeners is thrown open to the members' women friends, and this feature of the annual affair of the club is always looked forward to by them.

Tickets and boxes may be obtained at the clubhouse, 117 West Forty-fifth street.

Reorganization of Bell & Howell Co.

Increase of Its Capital Stock Will Enable the World-Famous Concern to Engage Still More Extensively in the Manufacture of Standard Cinemachinery.

THE announcement that the Bell & Howell Company, of Chicago, one of the world's largest and foremost manufacturers of high grade standard cinemachinery, effected a complete re-organization in its management last week, following a recent increase in its capital stock, will create great interest throughout the trade everywhere.

Donald J. Bell, formerly president of the company, who, with Albert S. Howell, founded the corporation about eleven years ago, has disposed of a large portion of his holdings to several Chicago business men. He will retire from active participation in the factory management, but will retain the position of vice-president of the company, and will devote his energy and ability to the management of the company's New York offices, where he will assist in developing its export trade, besides attending to the rapidly growing demands of the eastern studios and laboratories.

Donald J. Bell.

The officers of the re-organized company are: R. J. Kittredge, president; Albert S. Howell and Donald J. Bell, vice-presidents; Charles A. Ziebarth, secretary, and J. H. McNabb, treasurer.

Mr. Kittredge, the newly-elected president, is the founder and president of R. J. Kittredge & Company, label manufacturers, Chicago, and is prominently known as one of the city's most successful business men. For over 30 years he has been identified with the printing trade in Chicago. He has a high financial standing in trade circles and will associate himself actively with the executive management of the Bell & Howell Company, giving it the benefit of his mature business judgment and experience.

Mr. Howell, who now becomes one of the vice-presidents of the re-organized company, was secretary and treasurer of the old company. He has been closely identified with the moving picture industry almost from the start. He invented and personally designed, practically, all of Bell & Howell Company's products, the superior construction and dependability of which is closely identified with the rapid progress made in the mechanics of the moving picture business. Mr. Howell will continue in the active management of the company, and will engineer all designs and developments. He expects to complete shortly the design of additional machines and accessories of great importance to both studios and laboratories. Meantime the Bell & Howell Company is bringing through its first lot of film-splicing machines which are conceded, from practical working tests of several months' duration, to be marvels of ingenuity and accuracy. This machine, it is said, will be only one of the Bell & Howell Company's new contributions to greater efficiency in the processing of moving picture films.

Mr. McNabb, the new treasurer, was associated with Bell & Howell Company in the capacity of general manager for a short time previous to the re-organization. He has had wide experience as an organizer and efficiency engineer with some of the largest concerns in this country. He will add to his duties as treasurer the task of co-ordinating the work of the various departments of the business in such fashion as to insure efficient operation.

Mr. Ziebarth, besides being secretary of the re-organized company, becomes production manager and will also act in an advisory capacity in dealing with problems of studio design and construction. Mr. Ziebarth is exceptionally well qualified for this branch of work. He is, without doubt, among the country's best authorities on laboratory construction and operation. He was formerly in the employ of the Bell & Howell Company, but for the past seven years has been associated with the American Film Company, of Chicago, as superintendent. Under his management the Chicago laboratory of the American Film Company has become a model in design and equipment, the operation of which is known throughout the trade for its low production costs and high efficiency.

For several years past the Bell & Howell Company has been able to supply only 50 per cent. of the demand for its products, and has been compelled, practically, to decline all foreign orders. Through the increased facilities, made possible by the recent influx of additional capital, it is expected to double the output and to add an extended line of machines and accessories. These new developments will be announced to the trade from time to time as rapidly as increased factory facilities will permit.

Mr. Bell has been identified with the moving picture business for over twenty years. He has contributed largely to its advancement, both in the work he has carried on in conjunction with Mr. Howell and in his advocacy of new and higher standards of efficiency. He believes that his removal to New York, which was actuated by his desire to make that city his residence, will enable him to identify himself even more closely with the progress of the industry.

MILLHAUSER AIDS SUCCESS OF SERIAL.

Much of the credit for the success of "The Fatal Ring" the Pathe serial starring Pearl White, is due to the very excellent scenarios written by Bertram Millhauser. The original idea, from which "The Fatal Ring" was evolved, is credited to George B. Seitz, author of "The Iron Claw" and director of "The Fatal Ring," and Fred Jackson, well-known playwright and magazine writer.

Beginning to direct the serial with the intention of also writing the scenarios, Mr. Seitz soon found that the labor involved was too much for him. Mr. Millhauser, whose very excellent work on the "Mystery of the Double Cross," another successful Pathe serial, had trained him in serial requirements, was asked to take up "The Fatal Ring." In doing so, while basing his scenarios on the original idea conceived by Messrs. Seitz and Jackson, Mr. Millhauser has really created a great part of the fascinating story. He is looked upon as being among the foremost of the serial scenario writers, and is at present working on another serial for Pathe, which will be released early in 1918.

Mr. Millhauser is a young man who has been connected with Pathe for many years. While working in Pathe's Advertising Department he saw his opportunity in scenario writing and grasped it. He was given a chance and made good. In addition to the serial, Mr. Millhauser has one or two worth-while features to his credit.

PRECISION MACHINE CO. IMPROVES FACTORY.

The additional space secured sometime ago by the Precision Machine Company for its various departments has been found to be inadequate for the amount of work required by the steady increase in sales of the Simplex Projector. Plans and work are now under way to meet the needs of a demand for an increased production.

Work has also been started on plans which call for the installation of the finest offices and salesrooms in the world devoted exclusively to the sale of motion picture projectors. This item alone calls for an expenditure of an amount running into thousands.

The work is all being done under the supervision of the Precision Machine Co.'s own departmental heads and all seem to be trying to out-rival one another with their workmanship and decorative effects from the amount of work already executed.

HICKS BACK WITH GENERAL.

A recent change in General Film's sales organization is the return to this company of J. W. Hicks, Jr., who is now announced as branch manager at the Omaha office. Mr. Hicks was formerly with General Film as branch manager at Kansas City, and made a good sales record. He left to take charge of a Paramount exchange, but now comes back with General.

KANSAS CITY JEWEL OFFICE MOVES.

Milton Feld, active and wide-awake Jewel manager at Kansas City, has been forced to move Jewel headquarters to the Boley building, 12th and Walnut streets, Kansas City, because of the increased Jewel business.

A Flagrant Case of Plagiarism

By F. G. Ortega.

"Babbling Tongues," the Ivan Production, Will Cause Unfavorable Comment Abroad Unless Some Objectionable Claims Are Eliminated.

EDWARD WEITZEL, in his recent review for the Moving Picture World of the seven-reel photodrama entitled "Babbling Tongues," wonders why George E. Hall, "the author of the story," laid the scene in France. Perhaps Mr. Hall was trying his hand at camouflage. He had the choice of quite a few countries: France, Italy, Roumania, Portugal, all the Latin-American republics, etc. If Lombroso and the other students of criminal psychology who followed his lead were right in their conclusions, the selection of France may be accounted for on the theory that the criminal always returns to the scene of his crime—or as near to it as possible.

"Babbling Tongues" should be exhibited in Spanish and Portuguese-speaking countries under its right name: "El Gran Galeoto." Scene by scene, act by act, word by word, it is an adaptation of the famous Spanish drama, which was translated into every modern language. If we remember rightly, the English version was produced here and in Great Britain under the title "The World and His Wife." The fact that George E. Hall has dared to claim its authorship shows the most remarkable case of literary "nerve" that has recently come to our notice. Echegaray was the best known playwright of Spain, and his works have been and still are produced in practically all European and American countries. In 1904 he and Mistral, the Provençal poet, divided the Nobel prize for literature. As this is not a mere case of plagiarism—the original story was kidnapped bodily and even the last verse translated into English and flashed on the screen—how could Mr. Hall expect to "get away" with such a flagrant literary outrage? It seems that he thought it possible and this reveals either ignorance or a great deal of contempt for the intelligence of the cosmopolitan American public.

Coming to the picture itself, it must be admitted that it holds the interest of the spectator from beginning to end. It has something that is very hard to find in other productions: a real plot. For this we should be thankful to Mr. Hall; he has refrained from trying any improvements of his own on Echegaray's work.

The minute we saw Paul getting into trouble on the screen we recognized our old friend Ernesto despite his lack of "bigotes" and offensive "clean-cut" looks. The Therese of "Babbling Tongues" is the selfsame Teodora of "El Grand Galeoto," and Don Julián, the altruistic conception of Echegaray, lives again, although a little changed in his physical make-up, under the the alias of Jose Moreau. And so on down the list of characters; they are all there, God bless them!

By the way, in the synopsis published by the Moving Picture World the husband is alluded to as **Mons. Jose,** the Spanish equivalent for Joseph, which, as everybody knows, is written the same way in English and French. This queer fashion of calling by the first name a gentleman supposed to be highly dignified seems to imply that Mr. Hall's French has been sadly neglected. If this is not the case, then we shall have to believe that he wished to show familiarity with the story by taking all sorts of liberties with the principal character or fall back again on Lombroso's theory, and in this connection it will not be amiss to remind the reader that the Spanish playwright's full name was José Echegaray.

There is no change in the plot. The basic theme is the same: an innocent friendship that gossiping tongues, through innuendo, suggestion and calumny, turn into a double tragedy, leaving two souls with no alternative but love. The first duel of "El Gran Galeoto" is staged again in "Babbling Tongues," and for the same reasons—so is the second duel. There are two deaths in "El Gran Galeoto"; ditto in "Babbling Tongues." The wounded husband finds his wife in the young poet's studio and this thrilling scene as well as the others leading to it are exactly the same in both cases. The situations that rapidly develop inside the once happy home at the end of the play have not been altered in the least. The camera has faithfully reproduced that tense moment in which the husband, mortally wounded, leaves the bed and drags himself along until he reaches the hall—there to confront the poet, his wife and their relatives. He sinks into a chair, and, holding the culprits (now they are really in love) by the hand, makes them kneel in front of him and look into each other's eyes. Then comes the revelation of guilt, the slap in the face and the death of the husband followed closely by the logical climax. The poet, enveloping the wife of his dead protector with one arm and holding the other aloft, proclaims his defiance of "El Gran Galeoto" (the world, society, the "babbling tongues,"—any name will do) in an English translation of that grandiloquent Spanish verse:

"¡Nadie se acerque a esta mujer! ¡Es mía!
¿Lo quiere el mundo así? Su fallo acepto.
¡Ven, Teodora! La sombra de mi madre
Posa en tu frente inmaculada un beso...."

It is needless to mention that the film plays the same trick made famous by the drama on the stage. Just before the curtain drops we are told that the whole thing was a fable and never happened at all. It is simply a tragedy, the first reading of which the young poet has just finished before the family circle.

Audiences familiar with the original play may object that there are too many clean-shaven faces in the film, and it certainly was unfortunate to have Paul Capellani in the cast. He is too good an actor to intrust with a secondary role. He should have played the husband, the poet-dramatist or nothing at all. In this picture, through sheer personality and art, he overshadows the other characters and in many of the scenes appears as the central figure, which is contrary to the general scheme of the story.

"Babbling Tongues," if we know anything of film values, is just the kind of picture that will please everywhere. Its success in the Latin markets of the world is assured—providing, of course, that no antagonism develops against it through the objectionable claims to authorship of Mr. Hall.

Cameramen Hold Delightful Party

Annual Ball Given by the Cinema Camera Club at the Hotel Plaza a Social Success.

THE annual ball of the Cinema Camera Club at the Plaza Hotel on Saturday evening, November 10, was a most delightful occasion. While there was an appreciable falling off in attendance as compared with last year's event, the spirit of fun ran high and everyone present had a good time. Among the notables of screendom who were present were James Kirkwood, Owen Moore, Augustus Phillips, Herbert Brenon, Francis Ford, Alice Brady, Violet Reed, Mignon Anderson, Carl L. Gregory, Eddie Roskam, J. B. French and Carlyle Blackwell.

George Blair and Richard Brady were present as representatives of the Eastman Company and dispensed entertainment with a liberal hand.

The grand march was led by Philip E. Rosen, president of the club, and Jane Murfin, a writer of considerable note in the theatrical world.

Jules Cronjager was floor manager; E. Burton Steene, chairman of the entertainment committee, and Otto Brautigam, chairman of the reception committee.

NEW TRIANGLE ACQUISITION.

Hayden Talbot, well-known journalist, foreign correspondent and playwright, is the most recent addition to the scenario writing forces at the Triangle's Culver City studios. In addition to his newspaper experience, Talbot is well-known in the theatrical world, and has met with considerable success in the motion picture industry. Among Talbot's plays are "The Little Joker" and "The Truth Wagon," both produced by Oliver Morosco. He also wrote "O Joe," produced by Oliver Morosco at the Burbank theater, Los Angeles, with Walter Edwards, now a Triangle director, in the title role.

Miss Hazel MacDonald, formerly on the Photoplay Magazine staff, and a well-known newspaper woman, has been added to the force of readers in the Triangle scenario department. Miss MacDonald is now working on the large number of manuscripts which have come to Triangle as a result of its announcement that all aspirants would get a fair hearing, regardless of previous literary achievements.

DEITRICH LEAVES INTERNATIONAL.

Theodore C. Deitrich, for many years connected with the editorial departments of the Hearst papers, and who during the past two years has been advertising and publicity director of Mr. Hearst's International Film Service, has tendered his resignation. He expects to sever his connection with the International about November 22. Mr. Deitrich, it is understood, will enter the motion picture producing field, as president and general manager of a large film concern, recently incorporated.

San Francisco's Newest Theater Opened

Is Called the California and Claimed to Be the Finest Yet —Distinguished Audience Present.

THE California theater, of San Francisco, Cal., upon whose construction the attention of producers and exhibitors of moving pictures throughout the coast has been focused for the past year, was formally dedicated on the evening of November 1. Complete to the last detail, it was opened on the date set by Manager Eugene Roth more than six months ago. That this theater is regarded as being a national, rather than a local institution, is attested by the flood of telegrams received by the management from all parts of the country from men who rank high in the amusement world. Indeed, the opening took on an international aspect, for there were cablegrams from Java and Japan and representatives of foreign governments were present in person to add dignity to the occasion.

A large part of the house was occupied by guests of the management and but few of the thousands who thronged the street in front of the theater were able to secure admission. The entire lower floor was occupied by exhibitors, film exchange managers, producers, writers and their friends and families, while the loge boxes in the balcony were occupied by city, State and Federal officials.

Following the opening of the doors the guests of the management, whose solicitude for its friends extended even to the federal war tax, spent a short time in inspecting the wonderful house, its beautiful decorative features, its lounge rooms, smoking rooms and other features that serve to make it the leading theater of its kind.

The ceremonies of dedication were very simple. The house darkened, the curtain arose and Miss Ester Mundell, advancing from the folds of an immense American flag which completely covered the rear of the huge stage, sang "The Star Spangled Banner." Eugene Roth, popular among California film men, then appeared, and when order was restored extended the welcome of the Popular Amusement Company to the new house. His talk was brief but inspiring, and in conclusion he presented Mayor James Rolph, Jr.

In part the Mayor said: "I am almost dazzled at the brilliancy of this scene. This is the real San Francisco spirit, the spirit of doing things. There is something about the name that pleases us and there are probably some present who remember when the first theater was opened in this city at the Plaza in 1849." He then mentioned many of the old-time local playhouses and amusement centers and told how the circus had been the first form of public entertainment, followed by the concert, musical comedy, minstrel, drama, and finally moving pictures. The latter were described as being the most entertaining and educational feature of present day life. He eulogized the late Henry Dernham, to whose vision he declared the building of this, "the most beautiful and wonderful theater in the world," was largely due.

The wonderful colored lighting effects of the theater were then displayed, changes of stage settings made and finally the first picture was flashed on the screen, a hand-tinted Pathe, "Japan, the Religious," followed by the California Theater Topical Digest, made up from Pathe and Mutual Weeklies. The console of the great organ then rose from the orchestra pit to the level of the stage and three numbers were offered in masterly style by Dr. Bruce Gordon Kingsley.

One of the interesting features of the screen program that followed was the presentation of the Educational Film Company's "A Flying Trip Through the Hawaiian Islands," showing among others scenes of the volcano at Kilauea, with a cartoon comedy of "Hula Hula and other Native Dances."

The leading offering of the evening, the Artcraft production, "The Woman God Forgot," featuring Geraldine Farrar, was enthusiastically received. This production, photographed in part in the Yosemite National Park, whose nearness to San Francisco tends to make it almost a playground of that city, was unanimously voted an ideal one for the occasion.

The floral offerings were wonderful in their variety and beauty and taxed the facilities of the foyer and the lounges to accommodate them all. Long after the performance was at a close crowds thronged the house to admire these, to compliment the management and to explore further delights planned for comfort and beauty.

The distinguished guests were too numerous to mention, including men high in many walks of life, State and city officials, army officers and visitors from foreign lands. The moving picture producing industry was represented among others by Adolph Zukor and Jesse L. Lasky, who came here especially for this event.

The publicity employed in connection with the opening of the California theater was fully in keeping with the house. The invitations were designed and printed by John Henry Nash, of this city, whose work in the graphic arts is widely known. Full page advertisements were used in all the local papers, these also being the work of this artist, and a twenty-four page art program, ten by fourteen inches in size, was distributed at the opening. Illustrations of this house, with a description of its many unique features, will be presented shortly in the Moving Picture World.

Mary Garden an Unusual Woman

WHEN Mary Garden first sang "Thais" in Paris at the Opera Comique it was an unpopular composition and none of the directors of the Comique liked it. By giving it to Miss Garden they were merely retaining their contract rights to the opera by having it sung once a year. At least that is what they thought. Instantly, through the vitality and power transmitted to it by the singer, it became by all odds the most popular opera of the year and of succeeding years. When Oscar Hammerstein launched his ambitious opera company in New York and soon branched out to include Philadelphia and Chicago in his plans audiences in all three cities clamored for "Thais." It became Mary Garden's staple opera despite her "Louise," her "Manon," her "Salome" and other operas of the French school.

Mary Garden.

Mary Garden is not only the great feminist in her powers of concentration and achievement, but a great masculinist in her intelectuality and the wide range of her activities. She is galvanic, electric, thrilling. She challenges with her voice, with her eyes, with her gestures and thoughts. Miss Garden possesses the newspaper instinct. She knows news and news values. She knows how to do or say the challenging, interpreting, compelling thing. In her interviews she talks about other people and other things than herself, and her interviewers retort by talking about her. She is the high priestess of the unusual, the maker of features, the friend of the front page and the top of the column.

Inevitably a maker of news because of the fact that she has never known how to be dull or conventional, Miss Garden's mind has not been cast in the commonplace mold. She is quizzical and shrewd and discerning. She is Scotch-American by ancestry, which fact is also explanatory of much of her success and her popularity.

JEAN LENOX IN "TWO WOMEN."

A new recruit to the screen is Jean Lenox, who is making her film debut in the adaptation of Rupert Hughes' drama, "Two Women," which Norma Talmadge is making. Miss Lenox was responsible for "I Don't Care," the song which made Eva Tanguay famous and "Isn't It Funny What a Difference Just a Few Hours Make?" which George M. Cohan included in his repertoire. In addition to her activities before the camera Miss Lenox is writing some of the numbers for the new Raymond Hitchcock review.

HENDERSON WRITES WAR SONG.

To Daniel M. Henderson, advertising director of McClure Pictures, and the Petrova Picture Company, has been given the unique honor of hearing a great patriotic crowd wildly applaud his prize war poem, "The Road to France," at the Army and Navy Bazaar on Friday evening last. Mr. Henderson was awarded the $250 prize offered by the National Art Club for the best war poem written.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Antics of Ann"

Real Humor in Abundance Runs Through the Paramount Subject Featuring Ann Pennington.

Reviewed by George Blaisdell.

A RIGHT jolly picture is "The Antics of Ann," if we may be permitted to borrow a word from the English. The title fits the picture, Ann Pennington, the leading player, fits her part. There is running through the whole a fine vein of humor, not of the boisterous but of the "chuckling" sort, what easily may be described as delightful comedy. Ann is a mischievous person, yet in her unconventionalities there is naught of malice or of evil. Indiscretion there is, in chunks;

Scene from "The Antics of Ann" (Paramount).

the turbulent outcroppings of a healthy and a youthful—and a female—nature; but, bless you, there is no real harm in Ann, not a mite.

Edward Dillon makes his debut as a Paramount director—and a most successful introduction it is, too. He brings an individual touch, as those of us who have known him a long time knew he would do. Mr. Dillon has had a long training in picture work—he has had many opportunities to gather first-hand knowledge of what constitutes the psychology of screened mirth. In "The Antics of Ann" he never permits the story to get away from the lighter side. There is just enough of drama in it to provide a leavening.

Miss Pennington is at her best, whether reference be had to the major portion of the picture in which we see her as a dramatic performer or in the minor part in which we see her in her specialty—if such a versatile young woman may be said to have a specialty—as a dancer. Then, too, she appears a la Annette; and as a diver a charming figure she makes.

Opposite Miss Pennington is Harry Ham, as Tom Randall. Mr. Randall, as the student at an institution near the one through which romps Ann, gives a wholesome example of the husky collegian—clean limbed and clean minded. He's an all-round likable chap, and may we see more of him. Ormi Hawley, as the serious-minded sister of Ann, gives a most acceptable portrayal of the young woman who tries to conserve the family honor by properly guiding her lively sister, only in turn to have Ann protect her from making the false step of eloping with a bigamist. Crauford Kent as the heavy, W. T. Carleton as Ann's father and Charlotte Granville as the prim Mrs. Bredwell, the head of the seminary, complete a strong cast.

"The Antics of Ann" is a picture that well might go strongly in any time—surely it should do so in these days of cumulating stress.

Billy Ruge's Latest.

Billy Ruge, the inimitable comedian, who has been featured in the fourth series of Sparkle Comedies, appears this week in "Monkey-Maid-Man," the sixth and last subject in the series being released by General Film Company. Kate Price plays opposite him.

"The Price of a Good Time"

Five-Part Jewel Production of Screen Version of "The Whim" Directed by Lois Weber and Phillips Smalley Has Good Heart Interest and Excellent Moral.

Reviewed by Edward Weitzel.

A LESSON to parents is told with much force in "The Price of a Good Time," a five-part Jewel production of Marion Orth's story, "The Whim," directed by Lois Weber and Phillips Smalley, with Mildred Harris as the unfortunate heroine. The scheme of the story is to show the effect of home influences upon the lives of two young girls employed in the same department store. One girl knows the protection that love and confidence throws around her. She marries a worthy young chap in her own walk of life, and her future happiness is assured. Linnie, the other girl, knows nothing but cross looks and harsh treatment from her mother, a woman whose nature has been soured by misfortune, her husband a hopeless cripple and her son as discontented and unhappy as herself.

In this atmosphere Linnie is forced to live, while she constantly craves the pleasure that is denied her. The son of her employer is engaged to an icy young society girl, the match having been arranged by his mother. When his family goes away on a visit, young Winfield, whose fancy is caught by Linnie's wistful face, introduces himself to the girl and proposes that they have a good time together for a week, he agreeing to furnish the money for a proper wardrobe and to take the girl to any place of entertainment she may choose. Reluctant at first, she consents. Linnie tells her mother that she is going to work nights for a week. The clothes are bought, and it is arranged that she shall put them on in one of the rooms of the Winfield mansion. This plan is carried out for five nights, and the two attend theaters, restaurants and cabarets of the better class, young Winfield always treating Linnie with respect.

The last night of the good time she elects to stay at the Winfield home and pretend that she lives there. She goes upstairs by herself, puts on a lounging robe she finds in a closet, goes into one of the tiled bathrooms and takes a scented bath—this scene not being shown in detail. She then joins young Winfield in the room below. When he warns her that it is time to return home she throws her arms about his neck and

Scene from "The Price of a Good Time" (Jewel).

tells him that she can never go back to the old life; that she loves him and cannot live without him. He takes her in his arms. As he does so her brother climbs in through the window and attacks him. The two men battle fiercely until the police arrive. Preston refuses to press any charge against Linnie's brother and he is released. He takes his sister home with him and informs his mother of what has happened. The family all believe the worst of the girl, and as the only way to end her misery, she throws herself in front of Winfield's auto and is fatally injured, and the young fellow realizes as he stands by her lifeless form what his thoughtless whim has cost the unfortunate girl.

There is a weak "happy ending," in which the icy society lady thaws out, expresses a desire to do something useful in the world and asks the elder Winfield to give her a position as a

clerk. This is arranged and Preston Winfield and the girl are shown, sitting opposite each other, in a dining car bound for Chicago, where both intend to go to work in one of the Winfield stores. The result is easily foreseen.

The Lois Weber custom of teaching a moral in connection with each of the pictures produced under her direction is adhered to in "The Price of a Good Time," and it is this feature of her latest work that makes it worth while. Some of the situations are difficult to accept, but the truth of the story's lesson continually makes itself felt. The direction and acting of the cast have great influence on this result. Lois Weber and Phillips Smalley have done their share of the production wisely and well, and the appealing personality of Mildred Harris makes her an excellent Linnie. She overacted at times, especially when discovered by her brother with young Winfield, but manages to always hold the sympathy of the spectator. Kenneth Harlan forces belief in the character of Preston Winfield, and Ann Schaefer is equally as successful as Molly. The rest of the cast is satisfactory.

"Sylvia of the Secret Service"

Irene Castle Featured in Another Subject in Which She Appears as Beautiful Feminine Sleuth.

Reviewed by Robert C. McElravy.

THIS new five-reel offering, produced by Astra under direction of George Fitzmaurice, and released by Pathe, features Mrs. Castle as a lady secret service agent. The story, while not so strong in construction and suspense as "The Mark of Cain," has numerous moments of intense interest.

The plot concerns the theft of a large diamond, known as "The Kimberley," intrusted to the care of Curtis Prescott. Prescott was given the stone to carry to England, where it was to be placed in the royal crown. Before his departure his employer, Van Brunn, had been murdered, and the band of crooks are on Prescott's trail.

Many of these scenes occur on a vessel in the English channel, where the crooks rifle a safe and steal the famous stone. Prescott meets Sylvia Carrol, a member of the U. S. Secret Service, on the vessel. After the theft of the diamond Prescott is accused of the murder by Hemming, a Scotland Yard detective of the "bonehead" type. Sylvia, who is interested in Prescott and believes him innocent, bends her efforts to clearing up the mystery.

The scenes return to New York, where Sylvia poses first as a wealthy Western millionairess, on the lookout for an enormous diamond, and later as a slum girl. In neither of these instances does Mrs. Castle make any great change in her facial appearance, and there was no particular reason why the gang members should not recognize her. But the observer of the picture will probably excuse this lapse, for in compensation for this levy upon his credulity, Mrs. Castle rewards him with

Scene from "Sylvia of the Secret Service" (Pathe).

glimpses of herself in bewildering gowns and stunning poses, at least when appearing as the millionairess. In the end she succeeds in bringing the gang to justice and clearing Prescott's name.

The various episodes, while not particularly well knit together, are pleasing in action and have a certain gripping quality at times. The personnel of the cast is satisfying. Others who appear are J. H. Gilmour, Elliot Dexter, Suzanne Willa and J. W. Percival.

New "Three C" Comedy.

Three new and well known stars are featured in the current Three C Comedy, "The Hod Carrier's Millions," released by General Film Company, which is one of the funniest and liveliest of the series produced to date. Claude Cooper, Virginia Tracy Clark, and Kenneth Clarendon are the featured "leads" in this subject, which has been staged in a lavish manner.

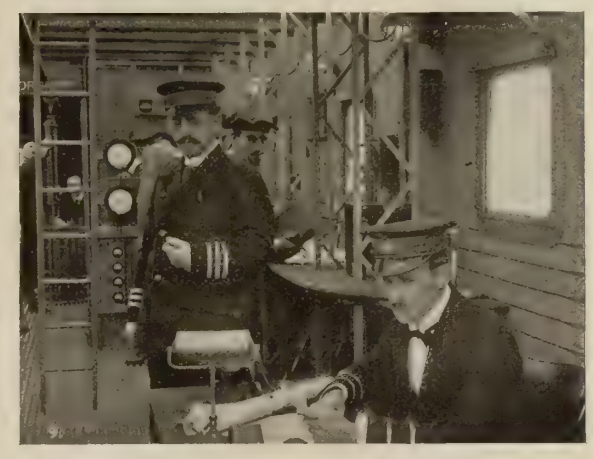
"The Zeppelin's Last Raid"

Novelty and Realistic War Effects in Thomas H. Ince's Five-Part Spectacle, Written by C. Gardner Sullivan and Released by U. S. Exhibitor's Booking Corporation.

Reviewed by Edward Weitzel.

THOMAS H. INCE in his latest screen production, "The Zeppelin's Last Raid," has turned out a five-part moving picture spectacle that has great advertising possibilities. A more sensational and up-to-date title could hardly be conceived, and the story is filled with novel and realistic war effects. For the first time the workings of a German dirigible are shown on the screen, and the details of a raid upon a defenseless village reproduced. This fact alone will serve to reconcile the spectator to the sketchy nature of the story supplied by C. Gardner Sullivan, and also that the war effects take up such a large part of the action.

Although the names of the nations at war are not mentioned, it is, of course, impossible not to understand that England and Germany are the ones pointed at. The hero of the story is



Scene from "The Zeppelin's Last Raid" (U. S. Exhibitors).

the youthful commander of a Zeppelin, whose sweetheart is a member of a society that is pledged to overthrow Kaiserism. The execution of a boy as a spy when he enters the enemies' country in search of his sister, a victim of an inhuman soldier, turns the officer against his ruler, and he takes the oath of allegiance to the revolutionary party. Just at the moment when the airship he commands is about to start launching bombs upon a British coast town a wireless message informs him that the revolution has broken out. He calls upon his crew to join the new order, but they refuse, and try to kill him. He reaches the switch connected with a device for blowing up the Zeppelin and sends them all into eternity. The effect of the airship bursting into flames and falling to the earth is cleverly counterfeited.

"The Zeppelin's Last Raid" is not among the most pretentious of screen spectacles, but it has special merits of its own, and is sufficiently well made and well equipped with novelty to insure its success. The cast is headed by Howard Hickman and Enid Markey. Both are proficient, and the entire cast is in good hands.

"Sunshine Alley"

Goldwyn Presents Mae Marsh in a Character Comedy Well Suited to Her Personality.

AN attractive characterization of a slip of a girl who is the light of her household, a grandfather of tenser humanity and an erring brother under evil influences, is offered by "Sunshine Alley," a Goldwyn production featuring Mae Marsh. The early scenes are laid in a humble store where song birds and pet animals are kept for sale. What is shown of monkeys, dogs, cats and birds is therefore entirely legitimate, and they provide no little amusement. Among them is a remarkable bird, "Adelaide," the young girl's pet and the means of bringing a Prince Charming in the person of Robert Harron to her rescue from oblivion. The motor car of Robert's family injures the aged grandfather and the bird is sought to enliven a fancy dress ball given by Robert's mother. The bird refuses to sing, the young girl is sent for to make it sing, and she goes in the wedding dress of her grandmother, a quaint and picturesque addition to the assemblage.

Thereafter the escape of the bird from his cage and an attempted robbery of the house by the errant brother and his pal bring Cinderella and Prince Charming into an intimacy which develops with astounding rapidity into love. Such are the materials from which the story is constructed, and not always with satisfying consistency, but there is much to redeem this fault in the delightful personality of Miss Marsh and in the opportunity offered her to exhibit her dainty talents. The release is clean, wholesome and, for the most part, well suited to hold the audience's attention throughout.

"The Fringe of Society"

Ruth Roland, with Competent Support, Featured in Seven-Part Hoffman-Foursquare Production.

Reviewed by Margaret I. MacDonald.

THE author of the story, "The Fringe of Society," while he displays ability to conceive a plot of considerable breadth and intricacy, fails in the construction of the scenario. It may be that the confusion of two ideas each of which might have been used alone as the basic idea of the play is the real

Scene from "The Fringe of Society" (Hoffman).

reason why the production fails to impress one as a great one. Throughout the picture one is constantly on the lookout for developments which are naturally expected by right of reason, but which fail to put in an appearance. For instance, when Martin Drake, who is introduced to us as a man whose interest in prohibition is prompted by his own secret battle with an appetite for intoxicants, we are mentally prepared for the development of a tense situation in which "a big man, fighting a man's fight" compels attention and admiration. Instead we find the man dropping from his pedestal because he believes his wife to have yielded too easily to a successful attempt made by a false friend and enemy to the cause of prohibition to kiss her. We also face a mystery when earlier in the story Drake's young wife, who has not taken a drink in ten months, finally accepts an invitation to partake, and wonders if all women feel as she does when they drink.

In spite of the title the big point at issue in the story, as it appears to us, is a fight for mastery between the prohibition party in a certain city headed by Martin Drake, and the opposition headed by the man who envies Drake and his wife. At the point of the story where Drake takes his plunge into the depths with John Barleycorn there is some confusion as to the space of time consumed between that day, the hour when he is kidnapped by the enemy, and the time of his escape with the aid of a newspaper reporter. The building of the climax of the play has been fairly well accomplished, and has succeeded in securing considerable suspense.

The cast, including Milton Sills, J. Herbert Frank, Leah Baird, George Larkin, Tammany Young, Ollie Kirkby, and Jules Cowles, with Ruth Roland as the featured member, is satisfactory.

"I Will Repay"

Vitagraph Blue Ribbon Feature Founded on Story by O. Henry Is Interesting, but Will Never Be Popular Below the Mason and Dixon Line.

Reviewed by Edward Weitzel.

O. HENRY'S stories are always interesting, but "I Will Repay" is not an example of his best work. The five-part Blue Ribbon Feature made from it by the Vitagraph under the direction of William P. S. Earle will probably achieve considerable success so long as it stays north of the Mason and Dixon line. The manner in which a Southern Major and a young chap of good position mingle with a number of worthless colored men and a mulatto woman of loose morals will prevent the picture from being a favorite with the people of the South.

Roger Kendall, connected with a prominent magazine, is sent to Nashville to make a contract with a new writer who signs herself Azalea Adair. She is the wife of Major Caswell, a dissipated old brute, who will not work, and who robs the frail old woman of all her hard earned money. She has a number of stanch friends, however, old Caesar, once her father's slave and now the driver of a broken down hack, and Virginia Rodney, the daughter of a wealthy judge, being among them. Kendall meets Virginia at the home of Mrs. Caswell, and they both fall in love with each other. Steve Bascomb, a wild young Southerner, who keeps the mulatto woman as his mistress, is also in love with Virginia. Beulah, the mulatto woman, is the owner of a "speak easy," and the scenes where the Major and Steve consort with her and drink with the mob of colored loafers in the place may be true to life, but are hardly edifying.

The love affair between Kendall and Virginia comes to a successful end after a sensational situation. Beulah, learning that Steve is going to ask Virginia to marry him, goes to the Rodney grounds and tries to stab the young girl, but is prevented by Kendall. The big motive of the story has to do with the Caswells and Caesar. Kendall signs a contract with the writer at a generous rate of compensation, and gives her fifty dollars to bind the bargain. The Major finds this out, and takes the money away from her after a struggle. Caesar, who has defended his old mistress more than once from her brutal husband, puts a stop to the Major's actions by choking him to death. A coat button in the dead man's grasp would have convicted the negro, but Kendall discovers it in time and keeps the evidence secret.

The best drawn and best played character in the story is the Caesar of Arthur Donaldson. It is a strong piece of work. Corinne Griffith is girlish and attractive as Virginia, and George J. Forth makes Roger Kendall a suitable match for her. Mary Maurice gives Mrs. Caswell a fine touch of sympathetic understanding, and Eulalie Jensen is a realistic Beulah. The direction and Southern atmosphere are of good quality.

"Easy Money"

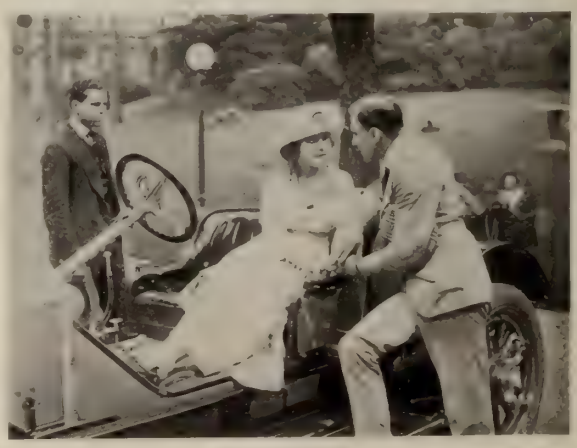
Ethel Clayton in Five-Part World Picture Gives Sympathetic Portrayal of Heroine—Story of Fair Quality.

Reviewed by Edward Weitzel.

THERE are people in this world that have found the secret of getting more than their share of easy money, but the heroine of the five-part World picture of that name is not one of them. Lois Page, the young girl in Gladys E. Johnson's story, "Easy Money," is ambitious to become a sculptor, but her uncle can no longer afford to send her the necessary funds to continue her studies. A wealthy young chap, whose fortune is to be paid over to him by his grandfather when he marries, proposes marriage to a comic opera queen. The old gentleman will not accept the lady as his grandson's wife, and threatens to withhold the money. A chance meeting throws Lois and young Chanslor together. He learns the girl's story and, recognizing that her appearance and character will make her acceptable to the old gentleman, proposes that they go through the marriage ceremony. By this plan, both will secure the money they need and will be able to live their own lives.

Lois consents, but finds that carrying out the scheme is not as easy as it sounds. The actress and an art instructor complicate matters, and her husband's habit of letting liquor get the better of him renders it difficult to keep him at the proper distance. The couple come to an understanding of the true state of their feelings when the art instructor lures Lois to a secluded roadhouse and her husband rescues her from being assaulted. The two men have a desperate fight, and young Chanslor is rewarded by finding that his wife has learned to love him and is overjoyed to find that her love is returned.

While not particularly novel, the story holds the interest, and Ethel Clayton gives a sympathetic portrayal of the heroine.



Scene from "Easy Money" (World).

John Bowers fits neatly into the part of Richard Chanslor, and Frank Mayo is effective as the art instructor. Louise Vale plays the actress after the conventional pattern, and Jack Drumier is excellent as Peter K. Chanslor. Eugenie Woodward and Charles Morgan are useful members of the cast. The production is ably directed by Travers Vale.

"More Truth Than Poetry"

Madame Petrova Appears as a Novelist, Also as the Heroine of the Story She Is Writing.

Reviewed by C. S. Sewell.

IN addition to being the star in "More Truth Than Poetry," a five-reel picture released by Metro Pictures Corporation on October 22, Madame Olga Petrova is also the author of the story. The subject is a society drama based on domestic infidelity presented as a variant of the "dream" idea recently

Scene from "More Truth Than Poetry" (Metro).

prevalent. The opening scenes show a novelist dictating to her stenographer; then the action shifts and the story is visualized. Also, as in many of the dream pictures, just as the climax is reached an interruption occurs, and the story remains unfinished. A satisfactory ending is secured by showing the culmination of the novelist's own romance.

Vera, daughter of Daniel Maitland, the "Steel King," marries Blair, an easy-going young lawyer, and is cut off by her father with only a small allowance. A few months later Blair becomes famous by securing the acquittal of one of his friends who had killed his wife's lover, basing his plea on the unwritten law. He then succumbs to the fascination of another woman. Vera discovers them in a compromising situation, and shoots Blair. At her trial her lawyer is pleading for mercy for her when she exclaims that she does not want mercy, but justice, and asks if there is one law for a woman and another for a man, saying she shot her husband because he betrayed her trust. At this point the "inner" story is broken by the appearance of the novelist's sweetheart who calls to take her to the opera, and the picture ends with the understanding of future happiness for them.

Madame Petrova gives a fine interpretation both of the novelist and of Vera, and is ably assisted by Mahlon Hamilton as Blair and as the novelist's sweetheart. Charles Martin, Violet Reed, Harry Burkhart, Mary Sands, William B. Davidson, and Anthony Merlo are also in the cast, and give satisfactory portrayals of their respective roles. Burton L. King directed the production creditably, although a classical dancing number in the first reel appeared to be a trifle too long.

"Betty and the Buccaneers"

Juliette Day Pleases in Five-Part American Production of Romantic Type, Appearing on the Mutual Program.

Reviewed by Margaret I. MacDonald.

THE difficulty of putting over a narrative in moving picture form is exemplified in "Betty and the Buccaneers," a five-part American production featuring Juliette Day. In spite of the fact that various pleasing tricks of the trade, embodying principally delicately applied double exposure work, have been used to advantage, we are out of sorts with the picture because it falls short in dramatic fitness.

The story is wholesome and not uninteresting as a narrative, and shows in a pleasing way the romantic turn of mind of its heroine, a girl of tender years, whose chief pastime is found in the reading of pirate stories. Her father, who is a collector of old coins and is engaged in writing a book on the subject, one day listens to the persuasions of an old sailor who tells him of an island on which has been buried a box of treasure. Setting sail with three other ruffians besides the old sailor the island, where the old man is knocked over the head and robbed of his money, is reached. Believing that he is the victim of a serious illness upon regaining consciousness, he signs without complaint a paper which entitles the sailor to take over the management of his estate and the care of his daughter.

Returning to the old man's home the crew of the ship proceed to make themselves comfortable, and finally, after committing murder on two of their party in a drunken brawl, the remaining two prepare to assault the girl, and are restrained from so doing by the unexpected return of her father, who has been picked up by a passing ship. A love story of slight interest is cut short with the close of the picture.

Triangle Pictures

"A Case at Law," Five-Part Temperance Tale of Much Force, and "The Fuel of Life," Also in Five Parts, Featuring Belle Bennett.

Reviewed by Edward Weitzel.

"A Case at Law."

NOT since the publication of "Ten Nights in a Barroom" has a more forceful temperance lesson been found in fiction than is contained in "A Case at Law," a five-part Triangle production written by Wm. Dudley Pelly. The leading actors are Dick Rosson, Pauline Curley, and Riley Hatch, and the picture was directed by Arthur Rosson, photographed by Roy Overbaugh, and supervised by Allen Dawn. With such a theme as the regeneration of two of the principal characters who have been the slaves of strong drink the story is not always a pleasant one. The plot is skillfully constructed, however, and is reasonably true to life. The final turn in the story smacks a bit of what is sometimes referred to as a "stage trick," but it serves the author quite effectively in this case, and most spectators will be inclined to forgive its use.

A battle between the "wets" and "dries" for the control of Sago City furnishes the foundation of "A Case at Law," a prosperous saloon-keeper heading one party, and Doctor Saunders, a man who has fought and conquered the liquor habit, the other. The physician, fifteen years before, left his motherless child with her aunt in the East and came to Sago City to get the better of his old enemy. Shortly after the opening of the story the doctor's daughter makes a runaway match with Jimmy Baggs, a young chap who has acquired the drinking habit, but who promises to reform. The couple come to Sago City, and the saloon-keeper tricks Jimmy into breaking his promise. The doctor discovers his relationship to the young man and his wife, and, without revealing his own identity, starts in to save his son-in-law and teach the "wets" a lesson. The manner in which he carries out his plan is highly dramatic, and leaves him in command of the situation.

The production is well handled, and the cast is an able one. Dick Rosson plays Jimmy Baggs with convincing earnestness, and Pauline Curley is natural and winning as the doctor's daughter. The most strongly drawn and best acted character falls to Riley Hatch as Doctor Saunders. Jack Dillon makes the saloon-keeper true to life, and Ed. Sturgis does a neat character bit as the Lob.

"The Fuel of Life."

Loose construction runs all through "The Fuel of Life," a five-part Triangle picture written by Maude Reeves White and directed by Walter Edwards. The story is of Wall street and a western mine, and illustrates what a power woman wielded in the business world even before New York and a number of the other states gave her the ballot. Angela DeHaven, a young married woman who has known nothing of the real struggle for existance, finds that her husband has become interested in another woman—an experienced person who picks up and sells business tips to her male friends. DeHaven tries

Scene from "The Fuel of Life" (Triangle).

to do some crooked work with a mine belonging to an old schoolmate, and is forced to flee the country. He is drowned at sea, and his widow starts in to do a little business "vampiring" on her own account. It is a battle of wits between her and the rival that tempted her husband from the straight path, Bob Spalding, the owner of the mine, being marked as their victim. The to-be-expected happens, and Angela and Bob come to a mutually agreeable understanding at the finish of the story.

The material, while not startlingly new, is of good screen

quality, but is not overly well put together. Belle Bennett leads the cast, and acts with her usual sincerity and skill. F. H. Newton, J. Barney Sherry, and Texas Guinan justify their selection for the three most important supporting roles, and the remaining characters are properly played by Lee Hill, Margaret Shillingford, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thos. H. Guise, and Estelle LaCheur.

"Courage of the Commonplace"

Wholesome Story of a College Failure Who Made Good Later—Produced by Edison, Released by George Kleine System.

Reviewed by C. S. Sewell.

A WHOLESOME story of college life, "The Courage of the Commonplace," is the November 12 release of the George Kleine System Perfection Pictures. This subject, made by Edison Company, and presented in five reels, is based on the saying that the courage of the commonplace is greater than the courage of the crisis.

For generations the sons of the McLean family had attended

Scene from "Courage of the Commonplace" (Edison).

Yale, and been chosen members of the Senior societies. John McLean fails to uphold the family tradition. Disappointed, he determines to make good, goes to Boston Tech, and by graduating with honors secures appointment as superintendent of the Oriel mine. Finding conditions deplorable he starts to improve them, when labor troubles develop, and a strike is threatened. A fire starts in the mine, the agitators are trapped, McLean goes down and works with them, while others, following his directions, dig a tunnel from another shaft, and after several days effect their rescue. McLean is injured in a fight with the labor leader, but finally wins him over. He recovers, goes to Yale for the Commencement celebration, is acclaimed a hero, and cited as an example of how the courage of the commonplace fits a man for the courage of the crisis.

There is a pretty love story running through the picture, McLean finally winning the girl who, because she cared too much, did not show her sympathy at his failure, but waited for his return. Interesting views of the Yale campus and reunion of the alumni, together with close-ups of President Hadley, are worked into the story.

Leslie Austin as McLean, and Mildred Haven as the Girl are well cast. The remainder of cast, consisting of William Calhoun, Jessie Stevens, William Wadsworth, Ben LaMar, Charlotte Lambert, Stanley Wheatcroft, and Lima Kaye, are satisfactory. Edward O'Connor as the janitor is good, and furnishes the comedy touches. The story, written by Mary Andrews Shipman, was directed by Ben Curbett. In the development more footage than necessary has been used in showing how McLean won the gratitude and respect of the miners and their wives, with a consequent loss of action.

Film D'Art Shows Two Comedies

"Cousins" and "Auntie's Triumph," on the Farce Order, Fail to Arouse Mirth.

Reviewed by George Blaisdell.

TWO initial Perry Pictures of two reels each, produced by the Film D'Art Corporation, were shown to the trade last week. "Cousins" and "Auntie's Triumph," which were directed by John D. Perry, president of the company are on the farce order, but mirth is not in them—certainly not for the sophisticated; and the majority of photoplay patrons come within that category. There is an absence of the spontaneous, of the natural. There is an artificiality about the characters that robs them of appeal. As there is no question as to the competency of the players—we have Albert Roccardi, Philip Robson, Charles Ascott, Jeanne Hall, and Aurora Wells—it seems to simmer down to a matter of vehicles and of direction.

"Cousins" is a burlesque with a military angle. A genuine note is struck at the ending. A bugler sounds the call to arms. We see the grocer come to the front of his store and stand at salute. The farmer stops his work in the field and his hand goes up. So with the smith at his forge. It is impressive.

"Auntie's Triumph" has for its theme the woman leader of the temperance cause who is possessed of a husband very much one of the "old boys." Besides being a partner in an illicit still, he is strong for poker. There is an approach to fun near the conclusion when the husband, compelled by his wife to deliver a temperance lecture, finds his auditors demoralized following the placing by an unregenerate confrere of a pint of whiskey in the water barrel. Strong stuff, indeed.

"Roaring Lions and Wedding Bells"

Two-Part Henry Lehrman Comedy Production Presented by William Fox—Clean and Screamingly Funny.

Reviewed by Margaret I. MacDonald.

ROARING Lions and Wedding Bells" is just plain farce comedy of the slapstick order, but it is funny enough to bear looking at a second time. William Campbell directed the comedy, and Lloyd Hamilton and Mildred Lee are noticeable in the cast.

The opening of the picture is more or less of a rehash of former comedy tricks, which are made unusually interesting from the fact that they have been enacted in the vicinity of an ostrich farm. The second reel of the production contains the real comedy situation, where, in revenge, a lover of the bride who is to be joined in the holy bonds of matrimony to a person of her father's choosing sends as a wedding gift a huge box containing a lion. A second lover of the girl, ignorant of this fact, proceeds to impersonate the king of beasts, and the result of the meeting of the twain is all that one could imagine. Then there is the moving platform below the chute to the bath, the breaking up of the wedding party, and the wild rush for safety on the part of all concerned.

This comedy is clean and quite worth while in its capacity of farce comedy.

"Miss U. S. A."

Fox Players Make Picture Showing Boys Leaving Home to Fight in France—Latter Scenes Excite Deep Emotions.

Reviewed by Hanford C. Judson.

IF THE whole object of a picture is to excite emotions, the recent Fox release, "Miss U. S. A.," a five-reel offering with June Caprice in the leading role, would rank high; for it certainly wrings the hearts of the spectators. The people are responding to its appeal with both applause and tears. How can we help it! The picture shows us our boys leaving their homes, shows the partings with mother and father and with sweetheart. It is hard to tell just how, say, a mother of one of these brave boys, will like the picture. It is possible that in a smaller community the picture will have too

Scene from "Miss U. S. A." (Fox).

poignant a reminder of things too recently felt. This reviewer frankly fears to guess how such will like it.

The picture doesn't make the message that the cause is worth the sacrifice its chief theme, but plays up the personal side of the experience. We see the stirring of the nation in the background; but the film's chief thing is the feeling of individuals when hearts are sundered. We see why the going-forth must be; but at times the picture lacks dignity and the bigness of the situation seems to fade. There are more or less exciting incidents, but not much of a story. It has the

quality of a serial and shows moments of weak direction. Its biggest moment is when a fine old Southern major thinks his son is a coward. This boy is not quite convincing. He turns out all right in the end and gets a pacifist spy. The girl has cornered the spy, but is now in his power. Her dog brings the boy to the rescue. Then a little later she has another "hair raising" encounter with the spy's accomplice before the gang is killed and dispersed. It will move any audience; but whether many will feel any real affection for the picture, I doubt.

"The Rose of Blood"

Theda Bara Plays a Russian Revolutionist Who Weds the Prime Minister and Makes Him Her Final Victim to Save Russia from Germany.

Reviewed by Hanford C. Judson.

THE upset of the Romanoffs and their bureaucracy is pictured, but not according to history, in a recent Fox picture, "The Rose of Blood," with Theda Bara in the leading role. It has a good plot and holds interest without accomplishing any deeply convincing flight of the imagination that

Scene from "The Rose of Blood" (Fox).

would set it above other pictures that are well written, ably directed and intelligently acted.

The central character, played by Theda Bara, is a young Russian woman, a lover of luxury and ease. She is at first employed as a governess for the child of an aristocrat of high degree and falls in love with the master of the house even before his invalid wife does. After that event, the man is seen making love to her and chases her out of the room. Next day they are very friendly, but he refuses to marry her, as she is only "a servant." From that point she has leanings toward the revolutionists and takes an oath to save Russia from the aristocrats. Her former employer relents and marries her. She is happy with him, but continues true to her oath. She is the means of putting away several rampant bureaucrats, and on each of her victims she leaves a red rose, and from this comes her sobriquet, while her identity is still hidden from the police. Her husband is made prime minister. She loves him, but the revolutionists call on her to blow up him and the royal council to save the country from being turned over to the Germans. It is the picture's big situation. She accomplishes Russia's salvation and her own sorrow.

The parts are well acted, and the tale is made to run smoothly. The costumes, sets are satisfactory, a bit more so than the backgrounds and out-door sets, though the latter serve well enough. There is a certain Russian flavor in the characters rather than in the action. The plot is by Richard Crdynski, who also plays the role of revolutionist lover of the "Red Rose." J. Gordon Edwards directed it. It's a good picture.

"This Is the Life"

George Walsh Comedy—Has Freshly Thought-Up Situations —Sets the Audience Laughing Again and Again.

Reviewed by Hanford C. Judson.

ONE of the most satisfying comedy pictures this reviewer has seen in a long time is, "This Is the Life," with George Walsh in the lead, and directed by R. A. Walsh. As soon as this Fox comedy gets started it takes the audience all the way and rewards it with freshly thought up situations, good bits of humor and wit, puns and all the paraphernalia of a good time. It is no one man picture, but has wide backgrounds and many actors, and it seems as though not one of them could be left out without losing something worth while. Its quality is indescribable. It will thoroughly satisfy any audience, and it can be boosted as something special and depended on anywhere.

Billy Drake (George Walsh), son of "Amunition" Drake, is nutty over getting into the movies to the disgust of his dad, who wants him to marry Susie (Wanda Petit). He has a toothache, and as he enters the dentist's he sees a very pretty young Miss going out. He thinks that she must be a movie queen. He takes gas. We see a whirl and the girl's face disappearing. Then follows what seems to be a disconnected, wild kind of story full of the funny side of human nature, and with many unexpected incidents that provoke laughter. In it, Billy thinks he gets a job with a movie company, and we think he has fallen into the hands of a scheming German with designs on Central America. He thinks the girl is the heroine; we think her the daughter of the American counsul. He thinks his being condemned to death as a spy is part of the picture. But he sees his grave dug, and fails to see the camera. Things go from bad to worse for him till just as his throat is being cut. The scene changes again, and we see the dentist pulling the molar. Then he goes to a drug store, and there is the girl again. She calls up his father, and he learns that she is Susie.

R. A. Walsh, the director, has a scenario he could make good use of, and has shown good sharp directorial metal.

"The Cricket"

New Butterfly Offering An Appealing Combination of Pathos and Sentiment—Zoe Rae in Double Role.

Reviewed by Robert C. McElravy.

THE CRICKET" is an offering with a strong juvenile note, and one that will make its particular appeal to the family circle. It tells a story of real heart interest, in which scenes of the tender, pathetic type are frequent, and the happy close is a satisfying one. The cast is a pleasing one, so far as the work of the individual performers is concerned, but there is an unfortunate conflict in types. The small girl is a decided brunette, and appears in her later years as an equally decided blonde. This fault might have been avoided, but is forgotten as the story unfolds.

Zoe Rae appears as "The Cricket" in the beginning. Rena Rogers plays the same role in later years, and when she marries, Zoe Rae again appears as the child. Both performers make the most of their parts.

The story opens with "The Cricket" being asked by her young friend, Pascal, to take part in a juvenile play. Her mother consents, and she goes with the boy to the garret studio of Saveline, Ceasar and Pinglet, three artist friends, who play a prominent part in the narrative. The child makes a great success at her first stage appearance, but this is saddened by the immediate news of her mother's death.

"The Cricket" is then adopted by the three artists, who have learned to love her. All goes well until the problem of choosing a husband for her arises. They select the son of a banker as a man worthy of her hand, but Pascal, now an actor, reappears, and the girl chooses him. The artists protest, and the girl in time runs away and marries Pascal. This leads

Scene from "The Cricket" (Butterfly).

to an estrangement of the three friends, but later there is an all around reconciliation at the old studio.

There is a certain abruptness about the mother's death at the beginning of the story, and the appearance of the child of "The Cricket" and Pascal might also have been handled with more dramatic effect. The tone of the whole production, however, has so much that is genuine and satisfying that it will no doubt prove very successful.

Release Dates of "Mystery Ship" Changed.

The release date for Universal's serial, "The Mystery Ship," has been changed to November 26, a fortnight later than first announced. Ben Wilson and Neva Gerber are the principal adventurers in this new thriller, the direction of the sixteen episodes being in charge of Henry McRae, superintendent of productions at Universal City.

"The Secret of the Storm Country"

Norma Talmadge Appears in Five-Part Sequel to Grace Miller White's "Tess of the Storm Country"—Produced by Joseph M. Schenck for Select Pictures.

Review by Edward Weitzel.

IT IS a matter of screen history that the picture version of Grace Miller White's story, "Tess of the Storm Country," received a hearty welcome from many patrons of the photoplay. The sequel, "The Secret of the Storm Country," will meet with a like reception from the admirers of the little heroine first impersonated by Mary Pickford. The latest of the Grace Miller White stories to be produced in film form has been given the advantages of Norma Talmadge's winning personality and excellent acting ability and has also received expert assistance from Director Charles Miller and the members of the supporting cast.

The scenario was made by Mary Murillo and Courtney Ryley Cooper, and this contribution of Joseph M. Schenck to the Select Pictures program will probably equal, if not surpass, the popularity of any of the earlier Norma Talmadge photoplays. Such being the case, it only remains to give a brief synopsis of the story, and to point out to the author of the subtitles that the character dialogue is not like anything on earth or the waters under the earth. "God air good ter Tessibell!" is one of the inserts.

"The Secret of the Storm Country" consists in the heroine's marriage to a young chap whose social position is much above that of his wife. Tess has promised him not to reveal the secret and keeps her word with a steadfastness of purpose that does more credit to her heart than to her sense of right and wrong. Her husband's mother prevails upon him to propose to a young girl in his own set and he is criminally weak enough to go through a marriage ceremony with the deceived woman. Tess knows of this and holds her tongue.

The discovery that she is to become a mother does not change her determination to shield the man she still loves. The elders of the church of which she is a member discover her condition and demand the name of the man who has ruined her. He is in the room at the time, but gives Tess an imploring look and she permits the elders to make her an outcast from among them. Her child is born, and for three years his mother allows the stain of illegitimacy to be attached to his name. Her duty to her child and the woman who is unknowingly living in sin with the man she is shielding make no impression on her conscience. At the end of the three years the child's excuse for a father has the decency to die, and Tess marries a man who has stood her friend all through her troubles.

It was Touchstone who remarked, "We who are in love do strange things."

"The Adopted Son"

Francis X. Bushman and Beverly Bayne Featured in Mountain Feud Story Abounding in Gunplay.

Reviewed by C. S. Sewell.

LOVERS of gunplay and of stories based on mountain feuds will find "The Adopted Son," released October 29 by Metro Pictures Corporation, in six parts, a thoroughly satisfactory picture. The amount of action and the manner in which the atmosphere of the Tennessee mountains has been maintained make up for the lack of originality in the subject.

Purdue, in a row over cards in a western gambling den, shoots his opponent, makes his getaway and finds himself plunged into the feud between the McLanes and Conovers. When he witnesses a Conover being shot from ambush he joins their clan, as there is no strong man left to avenge the murder. At the county fair he demonstrates that he is a formidable enemy by showing his skill in shooting strings with equal facility with either hand. Henry, the black sheep of the McLane clan, violates the code of the hills by shooting at Purdue, and later proves himself a coward as well. When matters reach a crisis and Purdue is engaged in a gun fight with five of the McLanes, Henry kidnaps Marian Conover. A truce is arranged. Purdue goes after him. Henry drops Marian, his horse runs away and he rides to his death over a cliff. Purdue, bringing the heads of the two clans together, reveals the fact that he himself is a McLane, and the feud is terminated by his marriage to Marian Conover.

Francis X. Bushman, as Purdue, "the adopted son" of the Conovers, has a congenial role, and Beverly Bayne makes a good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stowe, John Smiley, Gertrude Norman and Pat O'Malloy are satisfactory, and Leslie Stowe is particularly good as the leader of the McLane clan.

Charles Brabin, the director, has provided some striking locations, with impressive mountain views, and has produced a good thrill where Henry McLane and his horse are seen jumping off the mountain cliff. There are also some excellent light effects, especially where Marian goes into Purdue's room to beg him to become a Conover and help them, although the scene itself is unconvincing. The production is based on a magazine story by Max Brand.

Help Yourself Department

Jewel Productions Announces Its Establishment and Explains What It Means.

A "HELP YOURSELF" department has been launched this week by Jewel Productions, Inc., and it is expected to prove one of the most novel and helpful innovations in the entire film industry. Plans have been under way for its establishment since the conception of the Jewel Company in the early Autumn, most of which are announced now for the first time.

Instead of the usual one type of advertising employed for any one production, Jewel officials announce that they will, through "Help Yourself," employ two, three, four or as many mediums and types of copy as necessary for any one production. For example, with the widely successful Jewel-Ince feature, "The Co-Respondent," starring Elaine Hammerstein, there will be put into effect, starting next week, two mediums of advertising, each widely distinctive and different in type, composition, cuts and copy. For some of the higher class mediums or publications, or those whose circulation is manifestly "highbrow," a higher type of advertising, appealing only perhaps to a certain type—perhaps non-movie adepts—will be in vogue. This for certain sections of the country, in certain mediums of circulation for a certain length of time. Second, there will go into effect next week for the same feature one of the cleverest and most effctive series of advertising chapters ever got out and this in addition to the first will spread itself over the entire country in various mediums, daily, trade, Sunday, magazine, weekly and monthly. This copy has been prepared in the New York offices of Jewel Productions, Inc., 1600 Broadway, and has been pronounced by everyone permitted to view it the most compelling, powerful and box-office-ward pulling that has ever been written on any motion picture production. Conversation of the sprightliest and most staccato-like vintage is the medium employed, with all-illuminating stills, covering the situations, with powerful paragraphs skillfully annexed. This type of advertising sounds clearly although not softly or shrilly a brand new note in motion picture advertising for any medium and one which originated this week in the Universal offices. A series of chapters from the first reel to the seventh are employed, to tell the story in sympathy-compelling, narrative form, which from a sheer narrative sense alone holds from beginning to end. One follows the advertisements as they now stand as one does the thrilliest serial running in favorite newspaper or motion picture house. This seems to sound the zenith of motion picture advertising achievement.

This is the first form of "Help Yourself" items thus far announced from the Jewel Publicity Department.

"'Help Yourself' is a new idea. One that is sure to help the exhibitor, the public and the motion picture manufacturer," declared a Jewel official. "'Help Yourself' means exactly what it says in so many words," he continued. "It means that the fund of 'Helps' being conceived by diligent investigation and the most sincere idea of co-operation is always at the disposal of the exhibitor to 'Help Yourself.' Two hundred circulars in addition have been sent to each exhibitor on 'The Co-Respondent.' This is a four-page affair printed on sepia, which attracted widespread attention in trade paper mediums. Full information, names of newspapers publishing advertisements, human interest stories, drawings, criticisms on 'The Co-Respondent' are included, together with all the details of the $50,000 advertising campaign for a $50,000 picture." There is being sent out this week to every exhibitor every piece of copy that has been printed in New York on the highly successful feature. Every week additional "Help Yourself" tips will be published and every exhibitor in every section of the country is asked to write to the "Help Yourself" department of Jewel Productions, Inc., 1600 Broadway, asking for any information, any aid or sending any suggestions which will be carefully considered from every possible angle.

"NEVAIRE!" CRIES MAJOR, STERNLY, TO FILM "CAMILLE."

Good morning. We have with us again Major Funkhouser! The Fox Film Company rises to remark, and brings affidavits to explain, that the major is all wrong again. The case comes up this morning at 10 o'clock before Judge Carpenter in the Federal Court.

Y'see, there was a girl named Camille, and she fell in love with a man person and he done her wrong, and she loved him just the same and lived for him and died ingloriously, and people have wept and shivered and laughed over "Camille" for these four generations.

Now it's been filmed and the major has implanted his foot upon the earth and has said it don't go, which is ungrammatical but meaningful. The Fox Film people have dug up Laura Dainty Pelham, who played "Camille" before pictures were filmed, and she swears it's all right. Mrs. Pelham is a social worker now.

Also they've got an affidavit from George Burman Foster, professor of history and theology, and he swears that the play only goes to prove that "the wages of sin is death" and wouldn't hurt nobody. Judge Carpenter may see "Camille" today, and if it doesn't hurt him——

Well, maybe the rest of us can see "Camille."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Corporation.

FEET OF CLAY (Falcon).—A four-part crime picture based on the futility of attempted revenge. A detective in England is unjustly sent to prison. He makes his escape, comes to America and attempts to cause the downfall of the men responsible for his imprisonment. His scheme is frustrated when he learns that the girl, through whom he hoped to injure the leader, is his own niece. Cast includes Barney Fury, Margaret Landis, Leona Lorraine, Frank Erlanger, Charles Elder and others.

THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN (Essanay).—A typical George Ade fable, in two parts; hardly as clever as some of his previous efforts, although true to human nature. A girl finds out from her male friends that their ideal is something in the nature of a highbrow; but, upon modeling her conversation accordingly finds that it is the giddy, spicy kind that usually make a hit. She therefore changes her tactics with satisfactory results.

Film D'Art Corporation.

COUSINS.—Produced by John D. Perry, this two-part subject is a farce with a military touch. As pointed out in a review on another page, its mirth is not in evidence.

AUNTIE'S TRIUMPH.—In two reels is this burlesque on temperance, directed by John D. Perry. A review on another page describes the subject as containing not a large amount of fun.

Fox Film Corporation.

THIS IS THE LIFE, October 21.—A Walsh comedy full of good, fresh things and provoking laughter all over the audience. It is a specially good comedy and should not be missed. For a longer notice see elsewhere in this issue.

MISS U. S. A. (Fox), November 4.—A five-reel picture with June Caprice in the leading role. It certainly moved the audience when this reviewer saw it. The plot is rather poor. The action is not always dignified. It makes a very patriotic appeal and shows American soldier boys leaving home to fight for Liberty and France. For a longer notice see elsewhere in this issue.

THE ROSE OF BLOOD (Fox Standard Picture), November 4.—In five reels, it tells a story of modern Russia just before the Czar was dethroned. Theda Bara plays the "Rose of Blood," a sobriquet given to her because, upon every tyrant she kills she places a red rose. The plot is well written and certainly holds interest well. For a longer notice see elsewhere in this issue.

WEDDING BELLS AND ROARING LIONS (Fox Sunshine Comedy), November 11.—Two reels taken in and around a menagerie. The chief things is the rumpus when a couple of lions are turned loose in a big hotel where a wedding party is going on. After the first half reel, it discovers many most amusing situations and laugh follows laugh through all the rest of it. It will pay to book it.

Goldwyn Pictures Corporation.

SUNSHINE ALLEY, November 4.—A character comedy, depicting Mae Marsh as the light of an humble household, from which she rises to wealth and position. Dainty and picturesque, with Miss Marsh in a pleasing characterization.

Greater Vitagraph, Inc.

I WILL REPAY, November 12.—O. Henry story in five parts, this Blue Ribbon Feature has most of its scenes laid in the South. Corinne Griffith is the leading player. A longer review is printed on another page of this issue.

THE SHERIFF, November 12.—Episode 10 of the serial, "The Fighting Trail," keeps up the reputation of the story for exciting situations. This number is lacking in the novelty of some of the preceding ones, but William Duncan and Carol Holloway act with all their old spirit, and the rest of the cast are not far behind. The struggle for the ownership of the mine still goes on.

BOBBY'S COUNTRY ADVENTURE (Vitagraph).—Another of the Bobby Connelly one-part comedy series. The story has the usual appeal to this small, but pleasing, actor's admirers and grades up with the previous releases. Bobby again becomes the champion of the old and weak and is himself befriended by a little girl.

HUSTLE AND HARMONY (Vitagraph).—Henry Kernan is the author and director of this one-reel, knock-about farce. The comic stunts are frequent and are performed with speed and skill and, despite the most frantic efforts, no member of the cast breaks his or her neck. The attempts of two proprietors of a piano installment house to conduct a shady business is the motive of the plot.

Hoffman-Foursquares, Inc.

THE FRINGE OF SOCIETY (Backer).—A seven-part production featuring Ruth Roland, with Martin Sills playing opposite her. A full review of the picture, which is based on a poorly constructed story, will be found elsewhere. The story deals in a clumsy way with the prohibition question.

Jewel Productions, Inc.

THE PRICE OF A GOOD TIME (Jewel).—There is an excellent moral in this five-part picture, directed by Lois Weber and Phillips Smalley. The production is well handled. A longer review is printed on another page of this issue.

George Kleine System.

COURAGE OF THE COMMONPLACE (Edison-Perfection), November 12.—A wholesome story of college life, involving a failure who made good in after life. Contains interesting views of the grounds at Yale. A review of this five-reel picture appears on another page of this issue.

Metro Pictures Corporation.

MORE TRUTH THAN POETRY, October 22.—A five-reel picture of domestic infidelity, presenting Madame Petrova in a role well suited to her talents. Variation of the dream idea; a novelist is shown writing a story, then the story itself is visualized. A longer review appears elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE VAMPIRE (Cub), November 7.—A comedy number which, as shown to the press, required attention, inasmuch as the vampire's display of her personal charms were both vulgar and improper. The picture presents a dream which Jerry, destitute of money, has. He dreams that he picks up a magic ring that brings him whatever he desires, including plenty of cash and association with the vampire.

BETTY AND THE BUCCANEERS (American), November 12.—A five-part drama of moderately entertaining quality, featuring Juliette Day. It treats of the life of a young girl of romantic ideas whose father was lured away by an unscrupulous old sailor on a pretense of finding buried treasure. The girl falls into the hands of this man and his associates and is only saved from harm by the sudden and unexpected return of her father, whom she has believed dead, and a lover. A full review will be found elsewhere.

HER DOG GONE DOG (Strand), November 13.—Of ordinary entertainment merit is this comedy, in which Billie Rhodes and Jay Belasco play the leading roles. The lover in the case dresses as a dog and attends a masquerade ball where some amusing complications take place. The plot is slight and the picture is not as amusing as some former Strand comedies.

THE LOST EXPRESS NO. 9 (Signal), November 14.—This is one of the most thrilling of the episodes of "The Lost Express." In it an attempt is made by the Baron and his associates to steal the high grade ore from the King Mountain mine and send it by rail to a hiding place. Helen, attired as a man, enters the mine, learns their secret and, boarding an engine, follows the car in which the ore is being transported and succeeds in routing the enemy.

Paramount Pictures Corporation.

THE ANTICS OF ANN (Famous Players), November 12.—A good, wholesome comedy, Ann Pennington is featured under the direction of Edward Dillon. It is reviewed on another page.

Pathe Exchange, Inc.

THE CRYSTAL MAZE (Pathe-Special), November 11.—Episode No. 19 of "The Fatal Ring." This is the next to the last number of this series and brings up one of the most interesting situations yet pictured. The chief participants all clash in the Spider's underground den. There is a three-cornered fight between Pearl and Tom, Carslake and the Priestess with her followers. The latter obtain the diamond and begin a dash for Arabia, with the others in pursuit. The final scenes occur on a vessel preparing to leave the dock.

THE HOLD-UP (Pathe), November 18.—Episode No. 10 of "The Seven Pearls." After saving the life of the mayor, Harry and Ilma get into touch with a banker named Nello Falenti, who is about to buy one of the pearls. The banker is a crook, and Harry, operating in touch with Grady's gang, conducts a fake bank robbery and turns the tables on Falenti. The action is interesting, but the motives are not always well established in certain episodes, leaving the observer to guess the meaning at times. The rifling of the bank makes a good feature.

CLUBS ARE TRUMPS (Rolin-Pathe), November 18.—A two-reel Lonesome Luke comedy, featuring Harold Lloyd, Harry Pollard and others. The two principals start out as hoboes in a park, where they get into some disastrous flirtations. They fall asleep and dream they are living back in the days of cave men. They wear skins and battle with other cave men for possession of the cave ladies. A familiar idea worked up entertainingly, with numerous laughs strung through it.

ARGUS PICTORIAL NO. 1 (Pathe), November 18.—Various subjects of interest are treated in this number of the Pathe Trailer screen magazine. It begins with logging scenes in some great woods and shows a big drive down the river. The star fish is then pictured. Sulphur is shown in liquid and crystallized form and decorative art work by means of "Potato" printing, is pictured. The number is instructive and enjoyable.

OUR NATURAL PARKS (Pathe), November 18.—Exquisite views of Yellowstone Park, its terraces, springs and canyons. This takes the observer through the park, beginning with the station at Gardiner, Wyo. The scenes are in color and are very beautiful.

MAKING SHRAPNEL FOR THE U. S. ARMY (Pathe), November 18.—A half-reel subject, taken in a big munitions works, picturing the process by which shrapnel is manufactured. It gives a very clear idea of what is perhaps the most extensively used projectile in modern warfare.

DER LAST STRAW (Pathe), November 18.—On same reel with above. Animated drawings, featuring the original Katzenjammer Kids, in further exploits. A pet snake and other creatures play an entertaining part in this subject, which is a fine one of its type.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 96 (Universal), October 31.—This number leads off with pictures showing the way deep-sea pilots are trained to avoid U-boats. Other war features are pictured, in both army and navy, and scenes from the recent campaign have a prominent place.

CURRENT EVENTS NO. 26 (Universal), November 10.—A number of diversified interest, beginning with scenes connected with the recent Liberty Loan campaign in Washington, D. C. Features of the New York campaign for recruits with the "tank" performing stunts on Fifth avenue, and other events are included. The number closes with cartoons from various newspapers.

THE JOY RIDERS (L-KO), November 21.—A funny knockabout number, featuring Phil Dunham, Lucille Hutton and Bob MacKenzie. Phil's little runabout brings numerous laughs, being so tractable that it will perform almost any feat. The action in this is free from offense, and the interest is carried along without a break. The plot is of a nonsensical sort and not very much in evidence. The number is a good one of its type.

THE CRICKET (Butterfly), November 22.—A five-reel special, produced by Elsie Jane Wilson, and featuring Zoe Rae, Rena Rogers, Fred Ward, Harry Holden, Winter Hall, George Hupp and Hal Cooley. The story is one of a sentimental, appealing type. It has a strong child interest and develops considerable real pathos. The ending brings a happy solution and is satisfying. There are some minor faults, such as a conflict in types and a certain abruptness in one or two places, but the number is one that will have wide appeal. Reviewed at length elsewhere.

FIGHTING BLOOD (Universal Special).—November 24.—Instalment No. 6 of "The Red Ace." The most exciting number of this serial so far shown. Virginia saves Winthrop from a lynching party, after herself escaping death from the gang. Both Marie Walcamp and Lawrence Peyton are doing good work in the leading roles. This is handled with excellent suspense.

U. S. Exhibitors' Booking Corp.

THE ZEPPELIN'S LAST RAID (U. S. Exhibitor's Booking Corp.).—A spectacular production in five parts, this Thomas H. Ince directed picture is novel and impressive in its use of the Zeppelin. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FUEL OF LIFE (Triangle), November 18.—New York and mining life in the west are the scenes of this five-part photoplay, directed by Walter Edwards. Belle Bennett has the leading character. The picture is reviewed at length on another page of this issue.

A CASE AT LAW (Triangle), November 18.—A strong temperance lecture is given in this five-part picture, Dick Rosson, Pauline Curley and Riley Hatch having the leading roles. The production is well done. A longer review is printed in another page of this issue.

World Pictures Corp.

EASY MONEY (World), November 19.—Ethel Clayton is the heroine of this five-part photoplay, which shows a young girl's struggle for an artistic career in an interesting manner. The picture is reviewed at length on another page of this issue.

Hart Has New Horse in "Silent Man."

William S. Hart used his new horse in "The Silent Man," the Artcraft release of November 26, in which he does some sensational riding. Fritz, the famous pinto pony, continues to be his favorite mount, though he does not appear in the films. Hart personally trained the successor of Fritz, who was selected owing to his extraordinary intelligence. Hart takes daring chances in filming stories, and many times his life depends upon the sure-footedness of his horse.

Four Essanay Comedies

Additional Subjects Which Will Soon Be Released by the Kleine System.

FOUR new comedy-dramas are ready for release by Essanay late in November and in December, in addition to the usual weekly releases and other pictures that are released monthly. Little Mary McAlister, the six-year-old actress, is featured in two of the comedy-dramas; Taylor Holmes, the former stage comedian of "Bunker Bean" fame, in another, and Jack Gardner in the fourth.

The first released is "The Kill-Joy," featuring Little Mary. The picture is unusually unique, especially in view of the fact the little actress has the only feminine role. Then the plot itself is unique, dealing as it does with a group of confirmed woman-haters who have founded a village and passed laws making hanging the penalty for bringing a person of the opposite sex into the town. The release date is November 19.

"Gift o' Gab," featuring Gardner, details the side-splitting adventures of an ambitious young man who can talk most anyone into most anything. He invents a tunneling machine, which he claims can be started at one end of a mountain and will bore through to the other side without the aid of man. He sells it to a big manufacturer through smooth conversation. It proves a failure of course, but he has his money. There were just two people on earth Jack couldn't win by his gift o' gab. They were the parents of Helen. He couldn't go near the home. Then one day Helen was taken to the hospital with appendicitis. Jack fell down stone stairs the same day and went to the hospital. Helen and Jack were quick to see their opportunity, and a minister did the rest. The release date is November 26.

Mr. Holmes is featured in the third comedy-drama, "The Small-Town Guy." It was adapted from the Munsey magazine story, "The Picture of Innocence," by Freeman Tilden. This picture carries a stronger dramatic plot than most comedy-dramas, yet humorous situations are not sacrificed in the least. The picture unfolds the story of an unsophisticated village hotel clerk lured to the city by a gang of crooks who wish to use him as a tool. They send him among the wealthy to collect funds for an imaginary workingmen's club. The villager is arrested, but the police see his innocence, and tell him to go back to his village. He arrives just in time to collect an unexpected legacy left by an aunt who has just died. It includes the village general store, which he manages successfully. Then one day two of the city crooks come in and try to blackmail him. He is just finishing thrashing them when a U. S. Marshall arrives to arrest them. Helen Ferguson is "the girl," and the picture ends with a wedding march touch.

Another picture featuring Little Mary is released on December 24. It is entitled "Sadie Goes to Heaven," adapted from the Good Housekeeping magazine story of the same name by Dana Burnet. Little Mary is in the role of a child of the slums.

These features are all Perfection Pictures released through the George Kleine System. They have a screen time of approximately 65 minutes.

Mutual Corporations Pay Well

President Freuler Announces Liberal Dividends and Gives Chaplin Pictures Much Credit.

THREE of the Mutual Film Corporation's subsidiary and allied corporations have declared important dividends and stock redemptions involving large sums in profits paid over to stockholders in these Freuler enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies through the offices of John R. Freuler, president, announces for November 10 the redemption of ten per cent. of the preferred stock outstanding at 110 plus the preferred stock dividends at seven per cent. accured to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent. redemption premium and the payment of the 7 per cent. dividends. Meanwhile the Mutual-Chaplin comedies have a long period in which to work and take profits.

"The marked success of the Mutual-Chaplin project has contributed largely to the present sound position of the Mutual Film Corporation," observed Mr. Freuler.

Another Mutual subsidiary, the Lincoln Film Corporation, the corporation financing the production of the Helen Holmes serial entitled "A Lass of the Lumberlands," has redeemed ten per cent. of the outstanding preferred stock at 110 plus the accured 7 per cent dividends. The serial continues booking at a satisfactory rate.

The States Film Corporation, the Mutual subsidiary concerned with the Helen Holmes serial, "The Girl and the Game," first of her Mutual efforts, announces the payment of a two per cent. dividend on the common stock, all of the preferred issue having long since been redeemed.

"Knutty Knitters" Features Victor Moore.

The knitting fever which has swept the land is parodied in the forthcoming Klever Komedy "Knutty Knitters," which features Victor Moore, and will be a Paramount release November 19. The comedy is said to be fast and full of funny kinks. It is timely, and promises to be popular.

State Rights Department

Conducted by A. K. GREENLAND

State Right Distributors, Inc., Convening

Independent Film Concern Members to Hold Meeting at Claridge Hotel, November 20—Sol. L. Lesser Will Preside.

SOL L. LESSER has arranged to arrive in New York this coming Thursday, November 15. He will put up at the Claridge. Much of his busy time, for the little Pacific exchangeman is certainly one of the film game's livest wires, will be devoted to the furthering of the State Rights Distributors, Inc., of which body Mr. Lesser is president, Louis Haas, vice-president; Louis B. Mayer, treasurer, and Leon D. Netter, secretary, as well as the membership of this buying and distributing organization will also arrive in town about the same time, for Lesser has called a meeting of the body for November 20, at the Claridge Hotel, at 11 A. M.

In addition to finally settling such details as were left unsettled at the last meeting, owing to Lesser's recent attack of illness, the organization will probably do much buying of film features that measure up to the standard required by the interests of the men who comprise this important business body. All in all, the week will be a very significant one in the annals of the independent market. Quite a few out-of-town state right manufacturers are expected to make their appearance at the headquarters of the State Right Distributors, Inc., on the fifth floor of the Longacre Building.

Just at this juncture, it might be interesting to enumerate some of the membership that has arranged to meet in New York in answer to President Lesser's call: J. J. Allen, of the Famous Players Film Service, Toronto, Canada (Canada and Alaska); Nathan Hirsh, of the Civilization Pioneer Film Company, New York (Greater New York and New York State); M. Rosenberg, of the De Luxe Feature Film Company, Seattle, Wash. (Washington, Oregon, Idaho and Montana); Louis B. Mayer, of the Select Pictures Corporation, Boston, Mass. (New England States); L. D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio (Ohio and Kentucky); D. M. Vandawalker and Henry L. Dollman, of the Doll-Van Film Corporation, Indianapolis (Illinois and Indiana); Sol L. Lesser, of the All Star Features Distributors, Inc., San Francisco, Cal. (California, Nevada and Arizona); Sydney B. Lust, of Washington, D. C. (Delaware, Maryland, Virginia and District of Columbia); F. Falkner, of the Master Photoplays Company, Newark, N. J. (State of New Jersey); L. Goldstein, of the Supreme Photoplays Corporation, Denver, Colo. (Colorado, Wyoming, Utah and New Mexico), and H. Grelle, of the Supreme Feature Film Company, Pittsburgh, Pa. (Western Pennsylvania and West Virginia).

NEW PRODUCER LOCATES IN BUFFALO.

Buffalo is to have its first and only producer soon. In fact, according to the current issue of "The Theatrical News" of Buffalo, the Buffalo Motion Picture Corporation is already engaged in the taking of its first production, an eight-reel drama of motherly love entitled, "The Brink of Eternity," in which Stella K. Talbot, heretofore a legitimate actress, is portraying the leading role. In her support will appear Stephen Grattan, formerly with the Fox players. Charles De Vonde is adapting the scenario from the well-known book, "A Social Sin."

Frank Talbot, at one time a well-known film and vaudeville magnate of the Middle West, with headquarters in St. Louis, is at the head of the new manufacturing concern, which has engaged offices in the Ellicott Square.

To quote our Bison City contemporary: "The new producing firm will take all its outside pictures in or near Buffalo in the first production, but will have the indoor scenes taken in a New York studio. The Buffalo studio will be erected before spring, when all the work will be done here."

MORGAN JOINS AERIAL CORPS.

Another addition to the Hoffman-Foursquare "service flag" occurred last week when H. P. Morgan, of the Chicago exchange, joined the aviation corps and left for his training station. While Branch Manager Flaherty regretted losing Morgan, who was doing splendid work in his territory, he expressed his gratification that his salesman should have been willing to respond to what he considered his duty.

RAPF COMFORTS SICK BROTHER.

Harry Rapf, president of the High Art Film Corp., spent the latter half of last week at the bedside of his brother, Miff, who at present lies ill at Saranac Lake, New York. The producer was accompanied by some of his family on the trip. Rapf, himself, however, returned to his desk in the Palace Theatre building on Monday morning past.

OLCOTT MAY SUBMIT TO OPERATION.

Before entering upon the production of his next offering to succeed "The Belgian," Sidney Olcott may submit to a minor operation on his feet. For years this able director has suffered from a painful condition which he has only recently found to be the result of fallen arches. He will very likely place himself under the care of an orthopedic surgeon soon and is promised relief after three weeks' rest immediately following the operation. Olcott will be able to conduct his business during this period from his home. It is even likely that he may spend his period of convalescence in Florida, picking locations for the next production, in which Valentine Grant is again to be featured.

AS FLYNN—SO WHARTONS.

Just as Chief Flynn is experienced in the story of what Germany did in its efforts to cripple America, so are the Wharton brothers experienced in the making of serials. It was they who put on "Exploits of Elaine," "Patria," and many other features, and as for their experience in other fields of the motion picture business—they were there when the doors opened.

It was in 1907 that Theodore Wharton directed his first picture for the Edison Company. After that he went to the Vitagraph, then to Kalem, where he built their first indoor studio. Following this, he became a director for Pathe, where his brother Leopold came from the dramatic field to join him. Leopold stayed with Pathe while Theodore went to the Essanay Company in Chicago, where he directed "The Wars of the West," with Buffalo Bill, General Miles and many other famous men in the cast. Following this, the brothers formed Wharton, Inc., at Ithaca, N. Y., where their studios now are located. Incidentally, the facilities of those studios now are being doubled, to make way for the increased work attendant with the new serial.

The serial is to be released through the Hoffman Foursquare exchanges. The release date is to be announced soon. The New York business office of the Wharton Co. will be located at 315 Longacre Bldg.

PRAISE FOR "SOULS REDEEMED."

Edward Warren, director-general of the Edward Warren Productions, journeyed to Ossining, N. Y., last Monday evening for the express purpose of exhibiting his "Souls Redeemed" to the hapless inmates of Sing Sing prison. It was, indeed, a befitting film to assist in the upbuilding of character that is the object of the Mutual Welfare League there. That the Warren production hit the bulls-eye, can be confirmed by the letter received later in the week from E. J. Meagher, the League's entertainment committee chairman, which reads as follows: "I want you to know we all appreciate your courtesy and kindness of Monday last and the trouble you underwent to bring your feature, 'Souls Redeemed,' to the men of Sing Sing Prison. No doubt you observed that the picture went over big, and that fact speaks for itself, as a production to merit the approval of the men, here, must be above the average run of pictures.

"The applause at the conclusion of the projection was simply the outward manifestation of what the men felt, as they seldom show their approval in this way, unless a picture pleases them much.

"Your prompt, generous response to our request for a loan of your production is highly gratifying to us, and in behalf of the men I here extend to you their hearty thanks. . . ."

MEYER AND O'NEILL ENGAGED.

With the engagement of P. E. Meyer and A. J. O'Neill, the sales force of the U. S. Exhibitors' Booking Corporation for the metropolitan district is practically completed. Mr. Meyer will serve as resident manager of the New York exchange, which will be located in the Hoffman Foursquare Headquarters at 729 Seventh avenue.

Mr. O'Neill, who will be in charge of the Brooklyn distribution, will also make his headquarters in the Hoffman exchange. Both will be under the supervision of Lynn S. Card, general sales manager of the corporation.

J. M. DUSKIN WITH WOLFBERG.

The eleventh consecutive addition to the sales force of the Harris P. Wolfberg Attractions is J. M. Duskin, who will handle the western half of the Pennsylvania territory. Though hailing from the Hoosier State, Duskin has spent most of his time in the Pittsburgh territory and West Virginia, where he has a large host of friends among exhibitors. He will devote his time exclusively to "The Mad Lover," "The Deemster," "To-Day," "The Crisis" and "Persuasive Peggy."

Scowcroft Reaches New York

President of the Ogden Pictures Corporation Journies Eastward from Utah Headquarters on Important Mission.

ALBERT SCOWCROFT, president of the Ogden Pictures Corp., arrived at his Manhattan offices in the Times building Monday evening, November 5, almost simultaneous with the completion of the Ogden company's second production, "The Grain of Dust," featuring the company's favorite star, Lillian Walker. Director Harry Revier had arranged an exhibit for the corporation's president at the Flushing studios, where the interiors of the spectacle were filmed, on the same evening, so that Mr. Scowcroft, accompanied by Lester Park, vice president, and Jesse P. Goldburg, sales manager, headed at once to the Long Island studios.

In an interview with a representative of the Moving Picture World, Mr. Scowcroft delivered himself as follows: "You can say for me that I am very much pleased indeed with the outcome of our second production, 'The Grain of Dust.' The work of our director, Mr. Harry Revier, surpasses anything which he has accomplished in the past, and when I say that, I am not unmindful of his success with the 'Lust of the Ages.' As for Lillian Walker, she has once again justified the confidence that I and my associates in the Ogden Picture Corp. have placed in her as an actress of feature calibre. Then, too, as to her supporting cast no production ever has been more perfectly balanced than our new one. Yes, indeed, I am certainly satisfied in every particular.

Albert Scowcroft.

"Our sales department, under the aggressive leadership of Jesse J. Goldburg, set a record in the disposal to the rights of 'The Lust of the Ages,' and I look for a repetition of this same experience as soon as we announce our coming offering ready for the trade. This event should transpire about the twentieth of this month, allowing the interim for the necessary cutting. The prompt selling success we encountered on our first picture proved beyond peradventure of a doubt that a well-made, carefully produced, and capably enacted feature belongs on the state rights market, and will be speedily purchased. Watch for 'The Grain of Dust' to duplicate the record of its predecessor. Of course we will accord it a befitting trade showing in about ten days more.

"One of my chief reasons for coming East at this time is to lay the foundation plan for organizing a second Ogden company to work in the East, while the Lillian Walker company is using our Ogden studios, and conversely to work on our premises in Utah, while Miss Walker and her support are engaged in the East. This will double our output and allow us to exercise our ideas of economy by keeping our forces busy at all times. Then, too, certain of our forthcoming productions require an eastern setting, while still others make it essential that they breathe the atmosphere of luxuriance of nature, which abounds out in Utah and its adjoining states. In this connection, I might add that Mr. Parks will shortly be in a position to announce the name of one or more new additions to our directorial staff, and also reveal the identity of one of the country's most popular stars whom we expect to add to our roster for the purpose of placing at the head of our second producing company."

It will probably be the first of December before Mr. Scowcroft returns to his home town, wherefore much of interest to the trade can be expected to emanate from his sanctum in the Times building before he bids Broadway good-bye. Many folks are not familiar with the fact that this financier is by no means a recent acquisition to the ranks of the motion picture. It was he who was the associate of W. W. Hodkinson many years ago, when this now mighty distributor first started the Progressive Film Exchange in Salt Lake City. It was Scowcroft who built and owned the Liberty and Palace theaters in Salt Lake only to sell them to William Swanson some years ago. At the present time Mr. Scowcroft owns and operates the new and palatial Alhambra theater in Ogden. This playhouse has a seating capacity of 3,000, and contains an organ, screen, and other fixtures that excel those of almost any cinema theater in the country.

RAPF DEPLORES DAILIES' ATTITUDE.

Producer of "The Struggle Everlasting" Cites Unfairness of Daily Press Toward Film Productions.

HARRY RAPF has the following to say on the attitude taken by newspapers and newspaper critics in reference to the motion picture:

"Dramatic critics of the big dailies do not give the motion picture play the attention that its popularity and importance warrants.

"I have often wondered if the newspapers and the critics realize what it means to put a production on the screen. There are very few outputs today in pictures that represent less than $40,000, and many of them upward to one hundred and one hundred and fifty thousand dollars. The author, the director, the actor, and the manager of photoplays today represent a standard that is hardly surpassed in the personnel of the spoken drama.

"Yet, in the face of these compelling facts and the universal popularity of motion pictures, very few photoplays, outside of the most spectacular productions, are given an eye by the critic. Nearly all of the important motion picture producers advertise generously in the papers, but picture reviews must give way to the columns of space devoted to the stage pieces.

"In my forthcoming production of 'The Struggle Everlasting,' in which Florence Reed is the star, Edwin Milton Royle, the author, gives all his time and ingenunity to the completion of the piece, working along with Directer James Kirkwood. If a man like Royle, who is one of the foremost authors of the spoken drama, will devote all his time to the completion of his play on the screen, and if a stage star like Florence Reed will give her all to the pictures, when the legitimate stage constantly calls for her, I can't understand why pictures should have secondary consideration from the newspapers.

"Hugh Ward, the Australian theatrical magnate, recently paid $100,000 for the rights to twelve Broadway successful stage plays, while A. H. Woods paid $125,000 for a half interest in one photoplay. What more powerful argument in favor of the importance of the photoplay could be offered"?

FIRST NATIONAL COMPLIMENTS BRENON.

The representative screen showmen of the First National Exhibitors' Circuit have just paid a remarkable tribute to Herbert Brenon. This followed last week's announcement that the circuit had acquired the distribution rights to Mr. Brenon's production of Rupert Hughes' "Empty Pockets." It was then officially announced that the entire purchasing board of the circuit had unanimously endorsed the transaction, in itself a most unusual tribute. The announcement, however, stirred the members of the circuit to such a degree of enthusiasm that they individually wired their hearty endorsement to the New York headquarters.

The purchasing board numbers such foremost exhibitors as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; H. S. Schwalbe, of Philadelphia; Fred Dahnken, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Dallas; and J. D. Williams, of New York.

JULIUS SINGER JOINS BEE-HIVE.

Julius Singer, one of the best known exchange men in New York, as well as elsewhere throughout this country, is in charge of the Bee-Hive exchange in the Godfrey building. The Bee-Hive are handling King-Bee Billy West comedies for the states of New York and New Jersey.

Mr. Singer took active charge Monday, November 5, and reported to Nat. H. Spitzer, sales manager of Billy West comedies, that he contracted with New York exhibitors for seventy-two releases starting next Sunday. Singer harks back to the early days of the business and spent many years as a Universal exchangeman.

RANKIN BACK; LEE GONE.

Now that Charlie Rankin has returned to Manhattan from a trip to Chicago and the Middle West, where he has spent two or more weeks in the interest of his feature production, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are co-starred, Joe Lee, associated with Mr. Rankin in the state righting of this beauteous six-reel drama, has departed on a hurried selling trip to Dallas, Texas, via Kansas City. Considerable territory has already been sold by these two enterprising partners, and a complete record of their sales is promised just as soon as Mr. Lee gets back from his jaunt.

NOBLE BACK AGAIN.

Jack Noble, recently engaged by William L. Sherrill, president of the Frohman Amusement Corporation, as supervising director on the forthcoming $250,000 spectacle which the Sherrill concern made its first statement about in the last issue of the Moving Picture World, arrived back in the Times building offices of the firm Thursday night last. He and a corps of assistants had been in Florida selecting locations for the promised spectacle, concerning which its manufacturer will shortly make comprehensive announcement. From all indications this quarter million dollar production will mark an era in the state rights domain.

U. S. Will Obtain Special Subjects

New Booking Corporation Negotiates with Prominent Directors for Productions for Its Own Distribution.

TO FORTIFY themselves against any possible lack of suitable productions—pictures which may be rated above the ordinary program level—the U. S. Exhibitors' Booking Corporation is negotiating with prominent motion picture directors to produce special subjects on a large scale for distribution through its various branches throughout the country.

Conferences have been held recently between Frank G. Hall and William Oldknow, representing the corporation, and several of the leading directors who have been specializing in the production of meritorious subjects designed for the state rights market. Only pictures of that type will meet the requirements of the U. S. Booking Corporation. Contracts will be closed in the near future with at least three prominent directors to make a number of big features. At present it is planned to distribute about twelve a year, all of which will be purchased outright for cash and a majority of the subjects will feature a noted star and will be adaptations, either from a well-advertised book or a successful play. Only pictures that possess exceptional exploitation possibilities will be selected.

"We do not fear any possible shortage of suitable production," declared Mr. Hall, president and general manager of the new concern, when interviewed in his office in the Times Building, "but in order to safeguard ourselves against such a contingency we have decided to have a series of special productions made for us. Just what they shall be and who will make them we are not yet in a position to divulge.

ORO REVEALS ITS ROSTER OF STARS.

In "Loyalty," the first release of Oro Pictures, Inc., Betty Brice is starred. Her name is linked with many feature successes of the past. In her first picture under the Oro banner she is most ably supported by Murdock McQuarrie and Jay Morley. The former is known from coast to coast as a foremost character actor. He was formerly connected with the Universal Film Mfg. Co. for a number of years, and won a host of admirers because of his typical characterizations in pictures of a demanding nature. Jay Morley, who plays opposite Betty Brice, is a recent addition of the type of players who have foresaken the stage for the screen. He has worked in a number of pictures, and in "Loyalty" he gives evidence of marked ability.

"Humility," the second Oro release, stars Betty Brice, Murdock McQuarrie, Jay Morley, and Charles Arling. The last name is familiar to many movie fans. Film folk will remember him as a player of the old days, when motion pictures were considered as a mere novelty. In "Humility," Charles Arling has a prominent part, and his work is expected to provoke favorable comment.

The third Oro release is entitled "When Destiny Wills." Melbourne MacDowell plays the leading role in this picture. Melbourne MacDowell is a film favorite who has won a niche in the hall of fame of motion picture players because of his master interpretations of character studies. In "When Destiny Wills" he has a part that offers him opportunities to his advantage. In the supporting cast are Joseph King and Grace Davison.

Another luminary to be added to the host of Oro stars is Dolly Dare, who left for the Coast recently to appear in Bernstein Productions on the Oro program.

THOMAS STARTS WORK ON RAVER PRODUCTION.

Augustus Thomas, who, as announced several weeks ago, has entered into a new picture producing combination in association with Harry Raver, has started work on the story of the initial production to be released by the concern sometime after the first of January.

The playwright has not determined on a title for the photodrama, which he is now busily engaged in writing, but has several under consideration, and will make a decision shortly. While the primary object of his latest contribution to the screen will be one of entertainment, it will be founded on a subject that is calculated to hold the attention of those inclined to serious thought.

Augustus Thomas' ability as a playwright of creative genius has been evidenced in the numerous stage successes he has to his credit. "As a Man Thinks" and "The Witching Hour," both of which exceptionally successful plays he wrote, being, according to eminent authorities, the finest examples of dramatic psychology ever turned out by a native dramatist.

The productions of the Thomas-Raver combination will be made in the East in order that Mr. Thomas may supervise matters of casting, staging, etc. Details relative to the direc torship, marketing, and stars of the new organization will be announced later.

PARTRIDGE ON THE WING.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, is touring the West in the interest of the new company. He has been entrusted with the assembling of its western sales forces. Mr. Partridge, who formerly was general manager of the V. L. S. E. headquarters in New York, was selected for this assignment because of his knowledge of the territory beyond the Alleghenies. His headquarters will be in New York.

W. H. CO. BOOSTS HART PRODUCTION.

William S. Hart featured as the "Two-Gun Man" in "The Bargain," one of the pictures which will be distributed by the W. H. Productions Co., contains, according to its exploiters, some very remarkable scenes. This picture was directed by Thomas Ince, who has created an atmosphere that fairly breathes the life of the old West.

Perhaps the most remarkable piece of work is the complete Western town, which is far and above the sets usually made for such scenes. It contains the entire street of the town, with its stores, houses, and hotel. There are several hundred people used, consequently giving the impression of being really populated and busy and not just set up for theatrical purposes. The feature of the set is the great gambling and dance hall, where a large part of the action takes place. Everything is historically perfect, and exactly as it was in the days of "49." It is one of the finest achievements in modern photography.

Another feature of this picture is the leap on horseback which Mr. Hart accomplishes from the top of a high cliff. With the posse at his heels and cut off from every other avenue of escape, Stokes, the outlaw, takes without hesitation, the one chance which is offered him, and rides his horse off the top of the precipice only to go rolling over and over into the canyon below.

Scene from the W. H. Co.'s Offering, "The Bargain."

The W. H. Productions Co. has devised a press book which will prove of unique value to the exhibitor, also one, three, and six sheet posters each in three different styles. There has been designed also a special twenty-four sheet of a striking nature. This, combined with a lobby display designed by a prominent artist, cannot fail to be a decided benefit to the exhibitor.

BLUMENTHAL IN WASHINGTON.

Ben Blumenthal, president and general manager of the Export and Import Film Co., left his headquarters in New York, Thursday, November 8, for Washington, D. C., to see what he could do toward ameliorating the conditions arising from the present war tax on exported positive celluloid. He does not expect to return to Broadway much before the end of this week.

Prior to his departure this enterprising film man had engaged in considerable correspondence with the authorities concerning this particular situation, and found it necessary to carry on his further arguments in person. This phase of the war tax is meeting with remonstrance from all exporters, and the outcome of Mr. Blumenthal's labors is being keenly watched by those engaged in this branch of the film business. Only last week the Export and Import Film Company made a single shipment of over four hundred thousand feet of film to Europe.

BESSIE BARRISCALE FEATURE NEXT.

The U. S. Exhibitors' Booking Corporation announces as its second release Thomas H. Ince's powerful drama of romance and political intrigue, "Those Who Pay," in which Bessie Barriscale portrays the leading role.

It will be given to exhibitors not later than December 15th, and will be available simultaneously in all parts of the country, both on the "franchise-fixed-price" and open booking plans. Trade showings will take place in the near future in New York and other cities throughout the country in which branches of the Booking Corporation are located.

The scenario for "Those Who Pay" was written by C. Gardner Sullivan, from whose facile pen has come such photoproductions as "Civilization," "The Zeppelin's Last Raid," and a long list of Ince triumphs.

Sales of the Week.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

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The Mayfair Film Corporation advises that the entire foreign rights of the six-part Mayfair Production, "Persuasive Peggy," has been disposed of. This is a record in celerity of foreign rights sales.

E. W. Hammons, general manager of the Educational Films Corporation, has added to the list of successful productions "Ditmar's Living Book of Nature" and their educational series of motion picture subjects to T. H. Carey, proprietor of T. H. Carey Film Corporation, of Minneapolis. The territory involved comprises Minnesota, North Dakota, South Dakota, and Wisconsin. Carey will thereby [illegible] manager of the Zenith Feature Film Co.

Mayfair's six-part production, "Per[illegible]," has been acquired for New Jersey by the [illegible] Film Company, Newark, N. J. The tra[illegible] was consummated at [illegible] Times building, New York City.

The [illegible] Company, of Knoxville, Tenn., has purchased the [illegible] territory, namely Georgia, Florida, [illegible] and Tennessee, for the open market production in which John Barrymore is starred. [illegible] in the experience of the selling agents, Hiller & Wilk, that the Southern territory of any production was [illegible] part of the country.

E. J. FLYNN, YOUNG BUT EFFICIENT.

To be entrusted with the responsibility of producing a big state rights feature at the age of twenty-five is the honor that has befallen Emmett J. Flynn, the young director who [illegible] Fox Film Corporation productions. Mr. Flynn, who has only been associated with the Fox Company a [illegible] months, is one of the youngest yet most experienced [illegible] in the business.

[illegible] Flynn, who was educated at the Dawson [illegible] and Broadway [illegible] academies, changed his mind [illegible] the last moment, [illegible] Willard Mack, with whom he [illegible] to transfer his [illegible] to the screen.

The [illegible] which has resulted in Mr. [illegible] connection with Fox Film Corporation [illegible] Flynn's first [illegible] and [illegible] Mr. Flynn has [illegible] with the [illegible] Company.

BRENON WORKS ON BENEDICT ESTATE.

[illegible] Brenon [illegible] the [illegible] Company, [illegible] with a [illegible] to find [illegible] [illegible] [illegible]

Manufacturers' Advance Notes

Paramount Opens Up Older Subjects

Three Hundred Pictures Released Prior to August 5 Available to All Exhibitors.

THE announcement of Paramount Pictures Corporation that a list of approximately three hundred notable five-reel features, in many cases with the greatest stars such as Mary Pickford, Marguerite Clark, Pauline Frederick, etc., and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market should be welcome news to thousands of exhibitors throughout the country.

These films are those which were released on the program system prior to the adoption on August 5 last of the star series selective booking plan, and represented the best examples of motion pictures. There are numerous plays, for example, in which Mary Pickford starred before the advent of the Artcraft Picture Corporation, which is now distributing her productions. Among these are "Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "Esmeralda," "The Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Pepina," "Hulda from Holland," and "The Eternal Grind."

The Marguerite Clark features embrace among others "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," and many others. Pauline Frederick is represented by such famous plays as "Sold," "Zaza," "Bella Dona," "Lydia Gilmore," and a host of other well known subjects.

Aside from these there are dozens of other productions with stars of such calibre as Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulrich, Charlotte Walker, Geraldine Farrar in "Carmen," Sessue Hayakawa, Edna Goodrich, Fannie Ward, Lou-Tellegen, Theodore Roberts, Anna Held, Constance Collier, Donald Brian, Vivian Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathlyn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figman, May Irwin, Bessie Barriscale, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, and Peggy Hyland.

There are doubtless hundreds of the smaller exhibitors who had not regarded it as within the range of their possibilities to exhibit such pictures as these owing to the prices at which they were sold. This is altered now.

"HUBBY'S HOLIDAY" (General Film).

Neal Burns and Gertrude Selby set a fast pace for themselves in "Hubby's Holiday," the first of the new Selburn Comedies to be released by General Film Company for the Piedmont

Scene from "Hubby's Holiday" (General Film).

Pictures Corporation. Some of the cleanest and best light comedy found in many months is presented in this two-reel production. Two husbands start a domestic riot when they decide to enjoy a holiday by themselves and pretend to have enlisted in the army. They have a lot of fun until they run afoul of a detective who arrests them as deserters, and then the action speeds up to a mile-a-minute clip. By this time their wives decide to volunteer for Red Cross work. On one of their first assignments they find their husbands in the hospital ward. Thoroughly cured and much chastened, the latter return home for the quiet life of domestic routine. The future Selburn Comedies will appear in one-reel form. Four have been announced to date, in all of which Neal Burns and Gertrude Selby, the noted light comedy stars, will appear.

"ALL FOR A HUSBAND" (Fox).

A play with a startling ending—a Carl Harbaugh punch—is the description given of "All For a Husband," the Fox Special Feature to be released November 18, and in which Virginia

Scene from "All for a Husband" (Fox).

Pearson is starred. The action centers about a beautiful lunatic, a woman hater, the woman hater's sister and a friend of the latter. The sister picks her friend to wed her brother, but the latter objects, and it is the outcome of this objection with which the picture deals. In order to teach the brother a lesson, the sister and her friend arrange for the latter to impersonate the lunatic, but the lunatic herself gets into the action and upsets the plans. The ending seems perfectly obvious as the play proceeds, but it is here that Director Harbaugh has overturned calculations.

Besides Miss Pearson the cast includes Herbert Evans, Dorothy Quincy, Gladys Kelly, Carl Moody and William W. Crimans. Mr. Evans has the role of the woman hater, who also is mayor of the town, and in the midst of an election campaign almost as hotly contested as the recent affair in New York City. Miss Pearson, of course, plays the role of the woman the sister has chosen for her brother's wife. The story is by George M. Scarborough.

Where New York City Gets Its Water

New Ashokan Water System Illustrated in Universal Screen Magazine.

A WONDERFUL collection of views, many of them hitherto unpublished in any form, of New York's new $175,000,000 waterworks system, which carries a half billion gallons of water a day to five million people, comprises the leading article in Issue No. 45 of the Universal Screen Magazine, and will instil a feeling of pride in every New Yorker and wonder wherever shown. The pictures of the giant aerators, which throw 500,000,000 gallons high in the air every day, are marvels of beauty in photography.

The preparedness section is devoted to the new style of army automobile field kitchen which promises to revolutionize methods of feeding armies here and abroad. Two cooks in this unit are shown doing the work of forty men under the present army system, one unit replacing twenty company kitchen units requiring forty horses and seventy men.

A monster magnet, with a lifting capacity of a ton of iron at a single effort, is the new invention illustrated, while the child education section depicts a system of training whereby a child of two and a half years can easily be taught to spell simple words. Willie Hopkins' miracles in mud, the title of this subject being "Under the Eagle's Wings," completes the reel.

STORM DAMAGES "THAIS" SETTING.

The same icy blasts and downpour of rain that struck Manhattan Island one morning recently, as the first real indication that Winter was on its way, not only destroyed property there, but over on the Jersey side blew down an entire Grecian city that had been erected at the Goldwyn studio atop the Palisades for Mary Garden's forthcoming production of "Thais."

This "city" had been built by the Goldwyn technical department at considerable expense on a plot of ground measuring nearly half an acre. At one end was a temple with six

Scene from "Thais" (Goldwyn).

sixty-foot columns surmounted by an elaborately ornamented pediment constituting the front elevation, and a wide and deep portico, which formed a splendid pocket for the wind. At the left was the public market, with room for five or six booths of merchants doing business there. At the right was the dwelling of Thais herself. And in the foreground was the well.

What the storm did not do to this amazing structure of stucco and lath is better left unsaid. But what it did do was cordially appreciated when, at the first cessation of the storm, a veritable army of workmen appeared to repair the damage. The entire "city" had to be rebuilt, although, of course, the outlay for materials was much below that necessary the first time. The wooden part was virtually all intact, and this was speedily "shored up" to its original position. But fresh stucco was required in many places, and not a little brushing up with paint in others.

Miss Garden, who has become thoroughly imbued with the spirit of motion picture work, felt as keenly disappointed when she heard of the destruction of the set as the director himself, and could scarcely control her impatience to begin work again.

Everything is running smoothly now, however, and exhibitors may rest assured that the production of "Thais" will be ready on schedule time.

BLUEBIRD CHANGES ITS DECEMBER SCHEDULE.

For the purpose of giving exhibitors a Mae Murray feature for Christmas Week the release dates on that program have been slightly changed for the last month of the year. It had been intended to present Ella Hall in "My Little Boy" at Yuletide, but in the rearrangement Miss Hall takes the week earlier. Here is the detailed announcement for the month:

Dec. 3.—Violet Mersereau in "The Raggedy Queen." This feature was directed by Theodore Marston from John C. Brownell's scenario of Nell B. Bronson's story. The supporting company includes Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

Dec. 10.—Ruth Clifford in "The Door Between," a Rupert Julian production made from Samuel Merwin's story, "Anthony the Absolute." Monroe Salisbury will be featured in Miss Clifford's support, playing the role of the eccentric Anthony. Special stress is laid upon the scenic mounting of this production, the atmosphere of Japan and China having been carefully translated to the screen in especially contrived settings.

Dec. 17.—Ella Hall in "My Little Boy," created from Elliott J. Clawson's story and scenario, originally titled "Uncle Oliver's Christmas." The Bluebird will carry exceptional opportunities for advertising a peculier "heart interest"—for it is Miss Hall's honeymoon picture, in which her husband, Emory Johnson, and her bridal flower girl, Little Zoe Rae, are featured along with Gretchen Lederer, who as her bridesmaid, are essential members of the support.

Dec. 24.—Mae Murray in "Face Value," entirely created by her director, Robert Z. Leonard, who wrote the story, fixed up the scenario and directed Bluebird's newest star in what will be her second release. Bluebird intends this production to constitute a special Christmas bill for exhibitors.

SUPERIOR CAST SUPPORTS EMILY STEVENS.

A superior cast of prominent players has been engaged to support wonderful Emily Stevens in "Daybreak," a coming Metro production picturized from the play of Jane Cowl and Jane Murfin by June Mathis and Albert Capellani. The production is being directed by Mr. Capellani, being his first picture since his association with Metro.

Julian L'Estrange will play the leading masculine role of Arthur Frome, the husband of Edith Frome (Emily Stevens). Augustus Phillips will be seen as Dr. David Brett. Evelyn Brent is cast as Alma P. Peterson. Herman Lieb will be seen as the attorney, Herbert Rankin. Joe Dailey will be Ordway, the butler, and Mrs. Evelyn Axzell will appear as Meta Thompson, the maid.

"Daybreak" will be produced in five acts, and will be personally supervised by Maxwell Karger, general manager of Metro's 61st Street studio.

SHERIDAN BICKERS TO WRITE FOR MAE MURRAY.

After purchasing two plays written especially for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers by which this well known English playwright and dramatic critic will write exclusively hereafter for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Baralta, and latterly has been acting as scenario and publicity director for Lois Weber.

In "The Eternal Columbine," as this story is called, Miss Murray will for the first time in motion pictures return to the sphere of her many former triumphs as a dancer. Mr. Bickes was secured by Bluebird Photoplays for a scenario writer at the special request of Director Leonard, who believes that in this versatile writer he has found a collaborator as energetic as himself.

ROUNDING OUT ADE SERIES.

The last of the George Ade-Essanay Fables in Slang, "The Fable of the Back Tracker from the Hot Sidewalks," has been released by General Film Company. This completes the second series of twelve Ade Fables, which has proved one of the most successful comedy series in many months. The sensational run enjoyed by these pictures is indicated by the fact that many exhibitors are booking the entire series for their theaters. One of the best of the last six Fables in Slang is "The Fable of the Toilsome Ascent and the Shining Table Land," which is the eleventh release in the series.

"THE SQUARE DECEIVER" (Yorke-Metro).

Harold Lockwood's next appearance as a Metro star will be made in the role of the pseudo chauffeur in the comedy-drama, "The Square Deceiver," a five act adaptation of Francis Perry Elliott's novel, "Love Me for Myself Alone." The production was made by the Yorke Film Corporation under the direction of Fred J. Balshofer, and is scheduled for release as a Metro wonder play on December 3.

It would be a difficult matter to find a more congenial role for Mr. Lockwood than that of Billy Van Dyke in this picture. As the likable young millionaire who poses as a chauffeur and in this guise wins his "dream girl," while the latter's aunt is plotting against him in her daughter's behalf, Mr. Lockwod appears to the very best advantage. His perform-

Scene from "The Square Deceiver" (Metro).

ance is sure to add considerably to his already large number of followers.

The usual care in staging characteristic of Mr. Lockwood's pictures is evident in this release. The story lends itself to pleasing brackgrounds, and there are many lavish settings and pretty location scenes, which Antonio Gaudio has photographed with his recognized skill. The cast supporting Mr. Lockwood is a well balanced one, and includes Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams, Betty Marvin, and Kathryn Hutchison.

Triangle Attacks Liquor Evil

In November 18 Release, Showing Weakness of Existing Statutes—"The Fuel of Life," with Belle Bennett, Also on Week's Program.

TRIANGLE'S "A Case at Law," featuring the youthful character actor Dick Rosson, and "The Fuel of Life," with Belle Bennett in the leading role, are the offerings for the week of November 18. In "A Case at Law," Triangle has visualized one of the strongest pleas ever made for the suppression of the liquor evil. Dealing as it does with the most vital problem confronting people of all nations today, it will outrank in importance of subject the pleas for social purity, ethical justice, and the endless number of propagandist subjects which periodically clamor for the attention of thinking people. William Dudley Pelly, the author of the story, has achieved a brilliant piece of writing which points its moral without any tiresome moralizing. His plea is presented through the personalities of a Doctor Saunders (Riley Hatch), who has fought a winning battle against the rum demon, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves both his undoing and his salvation. Pauline Curley, who did commendable work with Mr. Rosson in "Cassidy," plays the leading feminine role. The picture was supervised by Allan Dwan and directed by Arthur Rosson.

"The Fuel of Life," a romance of modern business, promises something new in the early winter crop of vampires. The plot is based on the eternal triangle, the action originating with an attractive woman who is employed to further certain promotion schemes. The wife resents the intrusion on her comfortable domestic happiness, and, when she finds that her husband has been completely alienated from her, she sets about to make all men pay dearly for his perfidy. Prominent men of affairs are drawn to her salon by the score, and, like Dumas' famous character of the French courts, she gets much and gives little. Among her admirers is one who, momentarily, makes her waver in her business of wrecking fortunes. Meanwhile, of course, her husband has quietly died. But she goes through with her stock-manipulating plan, and almost gets control of the Bob-Cat Mine. The tense situations provide many opportunities for Belle Bennett, who was recently seen in "Bond of Fear" and "Ashes of Hope." Texas Guinan, well known as a Winter Garden favorite; J. Barney Sherry, and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

Bathing Girls in New Picture.

"Her Busted Debut," the Keystone release for November 18, provides another opportunity for the famous Keystone beauty crew to frolic in the water and as nymphs of a traveling burlesque chorus. The picture has enough of a plot to hold the interest between the peak loads of comedy. It deals with the adventures of a stage-struck country lass (Dale Fuller) whose prize hog wins a bank-roll large enough to bring forth rash promises from a Wallingford theatrical manager. The farm-hand (George Binns), who is first introduced in company with a litter of porcine bed-fellows, follows her and the bank-roll to the city, and succeeds in rescuing both from the hands of the grafter. Maude Wayne is the comely manager of the swimming school.

Triangle Komedies.

"War and Matrimony" and "An Innocent Vampire" will be released on the regular program as one-reel Triangle Komedies. Both of these pictures measured over two thousand feet before the cutter received them, insuring the same rapidity of action which has popularized these laugh-makers.

MADGE EVANS IN "THE VOLUNTEER."

Perhaps the most distinguished cast that has ever been assembled for a motion picture is the one assisting Madge Evans, "the World's kiddie star," in "The Volunteer," a new World Picture Brady-Made, in which little Miss Evans and Henry Hull are the featured players.

This list includes Kity Gordon, Ethel Clayton, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Montagu Love, Harley Knoles, and William A. Brady, and if anyone doubts that the assemblage is an all-star cast let him (or her) ask any of the members.

It is true that each of the eminent screen players, directors, and magnates whose name occurs in this enumeration appears for not more than a minute or two with little Madge, and thus for the occasion becomes a "bit" actor or actress. But it is a fact nevertheless that every one of these prominent artists of the film has a separate scene with the diminutive star, and plays it moreover with a serious fervor that would make the reputation of a new arrival in screenland.

It all happens like this: In "The Volunteer," which is a play about the war, but not of it in a battlefield sense, little Madge is Madge Evans, a movie star of infantile years, whose father goes to France with his regiment, while her mother joins the Red Cross at the front. In this exigency Madge Evans is sent to relatives out West to remain until the conflict is over.

But before she goes the little star bids good-bye to all the notables in the World studio at Fort Lee, and to most of those who are not notables, but vastly important factors in the making of motion pictures—such as electricians, grips, property men, scene painters and the like.

MANY INTERESTING SUBJECTS IN GAUMONT WEEKLY.

A wonderfully interesting letter from an American soldier boy in France to his mother, illustrated by a dozen beautiful pictures, is the most attractive subject in No. 150 of the Gaumont-Mutual Weekly, which was released Sunday, November 11. This illustrated letter will do more to show the actual life of our boys who are training in France than any picture which has been screened.

One of the very few motion pictures which have been made of the Rev. "Billy" Sunday shows the famous evangelist starting his $30,000,000 drive for the Army Y. M. C. A. "Billy" says he is going to France to preach to the boys in the trenches.

Among the other war subjects in this issue of the Mutual Weekly are the dedication of the "Liberty" Shipyard, at Squantum, Mass. This new shipyard, which cost $28,000,000, will be devoted to the construction of destroyers for the navy.

Coming from Hawaii, one of our most famous infantry regiments pauses at San Francisco for its first stop on the way to Germany. On the hills which overlook the Golden Gate the boys get rid of their "sea-legs," and exercise their muscles in a preliminary 30-mile hike.

At Fort Sam Houston, Texas, the trial of the sixty-three negro soldiers of the 24th Infantry begins. If convicted these soldiers may meet the death penalty for murder and mutiny.

At Quantico, Va., the Secretary of the Navy reviews marines in training. In Chicago girls have written their soldier boys a letter 473 feet long. Dr. Wm. J. Manning has invented an army stretcher which can be used in the trenches, being adjustable to sharp turns.

Among other subjects shown are thousands of turkeys in the Imperial Valley, Cal., which are being fattened for Thanksgiving Day and Christmas; the winning of the inaugural handicap at the racing track at Del Monte, Cal., and the 17th Annual Chrysanthemum Show, at Washington, D. C., Each year the expert florists of the Agricultural Department originate new specimens of chrysanthemums, and this year the two finest are named after Marshal Joffre and General Pershing. The latter is the most brilliant bloom yet produced.

"JOAN OF PLATTSBURG" HAS TIMELINESS.

If there is one thing which the art of the moving picture capitalizes above another in its stories it is timeliness. For this reason Goldwyn, which is bringing Mabel Normand back to the films after a year's absence, is rather proud of the fact that it has scored a "scoop" in the case of Miss Normand's first vehicle, Porter Emerson Browne's "Joan of Plattsburg," which will be released December 2. It is not alone the first film to utilize that much talked of camp of the student officers. It is also the first to show the life of our new army in training, and the first to handle the stirring theme of America's part in the war in a way that is both inspiriting and yet untouched by powder, guns, and death.

"TREASURE ISLAND" (Fox).

William Fox announces that "Treasure Island," the third of the new series of pictures featuring Francis Carpenter and Virginia Lee Corbin, will be released November 18.

The picture is based on the Robert Louis Stevenson classic which has endeared itself to millions of people in all parts of

Scene from "Treasure Island" (Fox).

the world, and is reported to be the same sort of elaborate production as "Jack and the Beanstalk" and Aladdin and the Wonderful Lamp." The directors, C. M. and S. A. Franklin, however, here have laid considerable more emphasis on humor than in the previous pictures. Ample opportunity for this is offered by the situations developing from Jim Hawkin's experiences on the island where Flint's treasure is buried.

"FEAR NOT" (Butterfly).

The Universal schedules as its Butterfly release for November 26 a vigorous drama dealing with hereditary tendencies entitled "Fear Not," having Brownie Vernon and Murdock MacQuarrie advertised in the feature position. In the first announcements of this subject it was referred to as "The Twisted Soul," and before the title was definitely changed there was an amount of advertising given to the feature under its original name.

Supporting Miss Vernon and Mr. MacQuarrie in J. Grubb

Scene from "Fear Not" (Butterfly).

Alexander and Fred Myton's play Joseph Girard and Frank Borzage will be featured. Allen Holubar directed the production at Universal City. Brownie Vernon has established herself in favor as co-star with Franklin Farnum and Herbert Rawlinson in several Bluebirds issued during the past year, and this fact will give exhibitors an opportunity for advertising and benefiting accordingly.

Director Holubar's name, in connection with advertising, will likewise add to the potency of "Fear Not" for the exhibitor, as Mr. Holubar has achieved success in a marked measure both as an actor and director in Universal's attractions. His previous Bluebird production was "Treason," and he also has just finished "Barter," a production in which his wife, Dorothy Phillips, is to be featured in a state right offering.

GIVE FREE TICKETS TO ALL "NUMBER ONES."

The Avenue and the Royal theaters in Cincinnati report that they used with great success an unusual advertising plan in connection with "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford. These theaters advertised that they would present a pass for "Who Is 'Number One'?" to the "Number one employee" in all of Cincinnati's largest stores and to the "Number ones" in the police and fire departments and to conductors and motormen. The "Number ones"—that is, the persons who were so designated on the payrolls or time clocks—applied at the theaters and were given their tickets.

The plan worked out splendidly and caused a great amount of discussion over "Who Is 'Number One'?" and a large majority of the "Number ones" took advantage of the free ticket and brought their families and friend along.

NEWMAN EQUIPS DAYTON THEATERS.

The Newman Manufacturing Company, with factories located at Cincinnati, Ohio, and 68 West Washington street, Chicago, manufacturers of brass poster and photo frames, easels, railings, grilles, and ornamental work, are equipping the Apollo and Columbia theaters, of Dayton, Ohio, with the latest style of special hinged poster and photo frames to fit the front corners of the lobby.

The Newman Company were selected to do this work by Mr. Gross, of the Columbia theater, and Mr. Chifos, of the Apollo, because of the fact that they enjoy the reputation of turning out only high grade work.

The New Adams theater in Detroit is also being equipped by this concern with special brass photo and poster frames and brass railing work.

"THE WIDOW'S MIGHT" IS THIRD ELTINGE.

Following "The Clever Mrs. Carfax," just released, Julian Eltinge will be seen in "The Widow's Might," written especially for him by Marion Fairfax and directed by William C. De Mille.

This production, while it enables Mr. Eltinge to make use of his almost startling ability to mimic the peculiarities of the gentler sex, has a plot that is said to be entirely different than either of the preceding Paramount pictures in which he has appeared. It has as its locale a western ranch, which provides opportunities for scenes and situations totally different from those in "The Clever Mrs. Carfax."

A HEART INTEREST "FALCON."

Mollie McConnell and Daniel Gilfether, leads in "His Old Fashioned Dad," a powerful drama of sacrifice and heart interest, are new stars in the Falcon Features. The drama is the fourteenth of the features released by General Film.

Heart interest and dramatic force are well combined in the story. It deals with the sacrifices made by an old doctor and his wife to enable their ambitious son to finish his education at a medical college. Finding his own ideas a handicap to his son, the doctor determines to purposely disappear so that his life insurance becomes available for the selfish young man's benefit. Complications that ensue rise to a great climax that ends the story. It is supervsied by H. M. and E. D. Horkheimer. The next subject in the Falcon series will be "Zollenstein," a drama of romance and intrigue featuring Vola Vale and Monroe Salisbury.

STRONG CAST IN "THE SECRET GAME."

A cast of more than ordinary excellence has been chosen to support Sessue Hayakawa in his forthcoming Paramount picture, "The Secret Game," which was written by Marion Fairfax, author of many well known Paramount pictures, as well as a large number of successful dramatic productions for the legitimate stage. William C. DeMille directed "The Secret Game" with his accustomed skill and ability to stage highly dramatic incidents in the most effective manner.

Mr. Hayakawa portrays Nara-Nara, a great Japanese detective, and it is said that he has created a character which contains the very essence of the Oriental qualities, which though repressed are no less potent than in the case of the Occidental. Some remarkable camera effects have been secured for "The Secret Game" by Cameraman Charles Rosher.

THEDA BARA IN "DU BARRY."

The last release of the present year from the William Fox offices will be a Theda Bara super-picture, "Du Barry," which has been announced for initial showing on December 30. This will be the third of the Standard Pictures featuring Miss Bara, which has been released since September 30. Fox's "Du Barry" production, which very closely follows the original stage version, deals with the high lights in the career of a French adventuress, who became the power behind the throne in the court of Louis XV, but who eventually was guilotined.

ROLIN OFFICIAL IN NEW YORK.

Dwight Whiting, treasurer and general manager of the Rolin Co., makers of the "Lonesome Luke," "Rolin," and "Toto" comedies for Pathe, is in New York for a few days visiting the Pathe exchange main office. Mrs. Whiting is accompanying him.

Mr. Whiting reports a large expansion of the Rolin Co. during the past year and many improvements in the company's studios.

ELSIE FERGUSON FILM HAS FOREIGN SCENES.

Elsie Ferguson's latest photoplay, "The Rise of Jennie Cushing," released by Artcraft, takes the principals on a trip

Scene from "The Rise of Jennie Cushing" (Artcraft).

which nearly circles the globe, including France, Egypt, and America. These settings were all specially built in the Artcraft studios, and are realistic. The play is adapted from the book by Mary S. Watts. Many children take part in the picture, as the theme of the story deals with the duty of society toward orphans, and shows what one girl accomplished in her battle with the world by the exercise of courage and perseverance.

Triangle Sets New Production Record

Work Progressing Rapidly on Manuscript and Mechanics for Early 1918 Plays—Six Directors Resting for Renewed Attack.

WITH two new stories cast during the present week, three films completed and two pictures, "The Ship of Doom" and "The Sudden Gentleman," starring William Desmond, shipped, Triangle's Culver City studio is easily keeping pace with the exceptional production schedule set some weeks ago. Things are humming, especially in the scenario department, where stories are being prepared for the six directors who have recently completed their last assignments and are awaiting new subjects.

Director Raymond Wells has started shooting on "Man Above the Law," a story of life with the Navajo Indians on the painted desert. In this thrilling tale of the southwest, in which a squaw man rules an entire Indian nation, Jack Richardson, one of the most experienced heavies in filmdom, has the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud, a full-blooded Indian with several years' screen experience. One of Triangle's most beautiful child performers will be seen in this picture as the half-breed child of the "Navajo king."

An unusual western story has been chosen as the next vehicle for Roy Stewart, Triangle cowboy star. Director Cliff Smith will work with such well-known favorites as Fritzie Ridgeway and George Hernandez, in support of his popular western star. The screen adaptation for the picture was made from the magazine story, "The Law's Outlaw," by Alvin H. Nietz. It is a tense mystery drama, dealing with the war between the cattle men and the nesters, or small farmers, who threatened their range, with an ambitious young deputy sheriff as the lead, and a tense love theme throughout.

Director Wyndham Gittens has just completed a maritime drama, "The Ship of Doom," which is said to be full of tense action and death-defying situations, and is preparing the continuity for another original story, the working title of which has as yet not been decided. This story deals with the thrilling experiences of a Central Office man on the trail of a band of river pirates and counterfeiters. Gittens expects to take his company to San Francisco for the water-front locations. Included in the cast will probaby be many of the same people who worked with Gittens in his last picture. It is likely that Monte Blue and Claire McDowell will have the leads.

Director Jack Dillon is nearing the completion of his latest Triangle offering, "Betty Takes a Hand," in which Olive Thomas, Triangle's joy-of-living star, is supported by Charles. The exterior settings used include one of the handsomest homes in Los Angeles' most fashionable district. The story tells how the breach which grew up between two old miners was spanned by the romance between their only children, one the son of wealth and the other a dainty little miss seeking to make a living by running a boarding house.

An elaborate setting is being directed for Director Walter Edwards' picture, "The Passion Flower," in which Alma Rubens and Wheeler Oakman have the leads. A bit of Venice is being transplanted to the Triangle lot at considerable expense and gondolas will soon be plying on the canal surrounded by quaint Venetian homes. A full force of carpenters is rushing work on this beautiful set and it will be in use by the end of the week.

Lynn Reynolds, renowned for his feats of photography, is making rapid strides on the story, "The Gown of Destiny," on which he is handling the megaphone. Some of the costumes to be worn in this picture are said to be marvelous creations, while the wardrobe department is working overtime preparing the uniforms for the allied and German soldiers called for in this script. Alma Rubens is cast in the leading role.

Stories completed this week at the Triangle's Culver City studio include "Without Honor," featuring Margery Wilson, under the direction of E. Mason Hopper; Director Jack Conway's picture, "Because of the Woman," featuring Belle Bennett, and in which she is supported by Jack Livingston, George Chesebro and other favorites, and "Until They Get Me," a story of the Canadian Northwest, directed by Frank Borzage and including Jack Curtis, Pauline Starke and Joe King in the cast.

In addition to Conway, Hopper and Borzage, the other directors who are waiting for stories are Ferris Hartman, Thomas N. Heffron and G. P. Hamilton.

ADVERTISING FOR PHYSICAL CULTURE PICTURE.

Unique advertising helps have been prepared for "The Physical Culture Screen Magazine," the new screen novelty being distributed by General Film for the Physical Culture Photo Plays, as a part of a wide publicity campaign which is expected to add tremendously to the value of this feature to exhibitors. In addition to an attractive one sheet and the usual slides, Physical Culture Photo Plays is distributing miniature cutouts of Bernarr Macfadden, the editor of the screen magazine. In addition to the trade paper advertisements an extensive advertising program will be conducted through the medium of the Physical Culture Magazine, of which Mr. Macfadden is the editor. The appearance of many celebrities in the world of athletics and physical culture on the screen also will ad to the drawing power of the film, which will be issued monthly in one reel form.

"THE LAND OF PROMISE" (Paramount).

For the cast of "The Land of Promise," in which Billie Burke will be starred by Paramount shortly, a number of excellent screen players will appear, including Thomas Meighan, who in the leading male role appears opposite Miss Burke. Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studdiford and John Raymond complete the cast,

Scene from "The Land of Promise" (Paramount).

and in each instance they have been chosen because of their peculiar fitness to the roles.

"The Land of Promise," written for Miss Burke's starring vehicle on the speaking stage, several seasons ago, is the work of W. Somerset Maugham. The screen production was directed by Joseph Kaufman, who also directed "Arms and the Girl," Miss Burke's most recent Paramount picture.

By her two recent Paramount plays, "The Mysterious Miss Terry" and "Arms and the Girl," the star has established herself in the hearts of screen playgoers. Miss Burke has declared that "The Land of Promise" is one of the "realest" pictures in which she has appeared. It portrays the inner heartlife of a little affection-starved English girl and affords her a role that is exactly suited to her abilities and her girlish charm.

BUTTERFLY DECEMBER SCHEDULE CHANGED.

To admit into its schedule a subject particularly applying to Christmastide the Butterfly arrangements for December have been revised. Harry Carter and Priscilla Dean will be stars of "Beloved Jim," the feature that caused the shift in details. In other respects the December Butterflys will conform with previous arrangements as now fully detailed in the following specifications:

Dec. 3.—"Fighting Mad," depicting the state of mind in which a minister of the gospel (portrayed by William Stowell) found himself when he submitted to weakened faith. Helen Gibson and Betty Schade will have essential roles in this story by J. Grubb Alexander and Fred Myton, translated to the screen by Edward J. LeSaint.

Dec. 10.—Little Zoe Rae in "The Silent Lady," with stately Gretchen Lederer her featured associate. Elliott J. Clawson furnished the story and scenario, and Elsie Jane Wilson directed the production.

Dec. 17.—"Beloved Jim," a Christmas attraction, comes in time to contest for attention with Christmas shopping. Harry Carter, Priscilla Dean, and Joseph Girard will lead the presenting company. Mr. Girard furnished the story, and Fred Myton arranged the scenario, Stuart Paton directing. In the supporting company J. Morris Foster, Charles Hill Mailes, Frank Dachio, Sydney Dean, Edward Brown, and Mrs. A. E. Witting will appear.

Dec. 24.—Harry Carey, with Molly Malone his featured leading lady, will present "Bucking Broadway" in approved "rowdy west" fashion. George Hively turned in the story, and Jack Ford directed the production. Universal believes that exhibitors will admit at the end of the month that December will have furnished agreeable entertainment for every "Butterfly Day."

BILLY RUGE IN SIX NEW ONES.

Billy Ruge, one of the most popular screen eccentrics, is again featured in the fifth series of Sparkle comedies now scheduled for release by General Film Company. "On the Love Line," the first of the six new subjects, will be available December 13. The new series represents the best work yet done by this comedian. The other subjects in which Ruge will appear are "The Detective," "Smashing the Plot," "After the Matinee," "Double Cross," and "The Best of a Bad Bargain." This last release will carry the series far into January, insuring that the early winter demand for clean, high grade comedy subjects will be well cared for.

Blackton Talks of Parker's Works

Paramount Producer Says Their Most Notable Quality Is Humanness.

DISCUSSING the peculier quality of Sir Gilbert Parker's widely read works of fiction, Commodore J. Stuart Blackton, who is producing for the screen some of the best known novels by that writer for release by Paramount, said recently:

"It is not so difficult to put one's finger upon the element in

J. Stuart Blackton and Sir Gilbert Parker.

Sir Gilbert Parker's books that renders them so signally successful and so universally popular. It is the quality of humanness. Perhaps I have had a better opportunity than most persons who have read Sir Gilbert's books to judge, because, in addition to having read them, I have talked long with the author while I was producing 'The Judgment House,' which will be released November 19, and have discovered that he puts something of himself into all his works. He is a man who commands respect and at the same time endears himself to his friends by his sympathetic qualities, his belief in the innate fineness of life, and his faith in his work. One likes to encounter a man who has the courage of his convictions, particularly when these convictions are ennobling.

"Sir Gilbert Parker is a student of human character also. He reads the natures of men and women with a discriminating eye and a retentive mind. He has a charity for the foibles, frailties, and follies of men and women that is as wide as the sea, and an appreciation of their efforts that is generous in the extreme. Add to this the fact that he is an artist in letters, with remarkable powers in the way of characterization and descriptive writing, to say nothing of ingenuity of plot construction, and you have the ideal combination for an author of books that will be read and remembered by everyone who cares at all for fiction that embodies strength and historical accuracy coupled with a human interest that makes the characters and their doings realistic and compelling.

"I count it as a great privilage to have been associated with Sir Gilbert Parker for even a brief time while filming some of his works. I count it also a privilege to have had the task of translating these to the screen. And I know instinctively that when 'The Judgment House' is released it will do justice to the author. With me it has largely been a labor of love. I have never worked harder to put into a picture the real essence of the writer's original thought. And I feel that I have succeeded."

"ARE WAITRESSES SAFE?" (Paramount-Sennett).

Victor Heerman, who directed "Are Waitresses Safe?" a Paramount-Mack Sennet Comedy to be released November 18, the entire production being suprvised by Mack Sennet, has outdone himself in filming a laugh-provoking story with Louise Fazenda as the featured feminine character.

Ben Turpin, Slim Summerville and Teddy, the dog, help along the riot of fun, and according to all reports this picture will prove the greatest destroyer of the blues that has ever emanated from the Mack Sennet studios.

"Are Waitresses Safe?" abounds in examples of girlish beauty and a corps of "comedy cuteys" which takes part in the ensemble scenes.

Louise Fazenda is gifted beyond the average with the ability to create laughs, both by her originality as a comedienne and her remarkable skill at make up. It is confidently asserted "Are Waitresses Safe?" will take a first position as a gloom dispeller.

Paralta Plays Now Ready

Will Be Released Through the Hodkinson Corporation Beginning the Middle of November.

FOLLOWING the recent announcement that Paralta Plays would be released through the newly formed W. W. Hodkinson Corporation comes the announcement that Paralta Plays would start releasing through this new organization beginning the middle of November.

The first production to be released will be the visualization of Peter B. Kyne's romantic story of adventure, "A Man's Man," in which J. Warren Kerrigan will be seen as the star. This production will be shown in seven parts. The early part of the story takes place in the western part of the United States, while the locale of the remainder of the story is in the imaginary Republic of Sobrante, Central America. Those who have seen the picture speak very laudably of the production, and proclaim it the most finished piece of work in which Mr. Kerrigan has appeared.

About the 1st of December is the time set for the release of Bessie Barriscale's initial Paralta Play, "Madam Who," a secret service classic laid in the period of the Civil War. This production is a thrilling story of romance and mystery founded on Harold McGrath's story of the same name. The subject is very timely. The story is fast-moving and punchful, and carries with it an element of romance and mystery which is not cleared up until the last few feet of the production. While the time of this story is set during a war period, it is not a military play, the battle scenes but forming a background for the story. Miss Barriscale is supported by Ed. Coxen as John Armitage, Howard Hickman as Henry Morgan, Joseph J. Dowling as Parson John Kennedy, and David M. Hartford as Allan Crandall.

Henry B. Walthall, that great dramatic delineator of the screen, has recently completed his initial Paralta Play, "His Robe of Honor," written by Ethel and James Dorrance, which will be ready for release about the middle of December. When this story appeared in book form it was commented upon by the judiciary and political reformers throughout the country as a moral preachment asking the uplift of political conditions in America. The story is that of a shyster lawyer who becomes an upright judge under the refining influence of a noble woman of high social rank. Mr. Walthall appears in the role of the shyster lawyer who is assisted in his underhanded methods by Roxana Frisbee, an adventuress, which part will be played by Miss Mary Charleson, who won a host of friends while playing opposite to Mr. Walthall in productions of the Essanay Company. Miss Lois Wilson will interpret the role of Lora Nelson, the young woman whose innate forces awakened the spirit of manhood in the crafty lawyer who later becomes an upright judge of the Supreme Court of New York.

Following "His Robe of Honor," J. Warren Kerrigan will appear in his second Paralta Play, "Turn of a Card," written by Frederick Chapin, after which will come Bessie Barriscale in "Rose o' Paradise," written by Grace Miller White, authoress of "Tess of the Storm Country."

The foregoing productions are now all completed, and six companies are at work at the Paralta studios, Los Angeles, California.

BLUMENTHAL MAKES LARGE SHIPMENT.

One of the largest exporting shipments to Europe has just been completed by the Export and Import Film Company, of 729 Seventh avenue, of which Ben Blumenthal is president. It is a very significant fact that this concern should place in transit over 400,000 feet of film for release in Europe. It is pointed out in film circles that the only time that this record has been equalled is in the shipment of second-hand films, but it must be remembered that this shipment includes eight complete multiple reel subjects of the Ivan Film Company's productions, and eleven comedies hitherto unreleased in the European territory covered by Mr. Blumenthal's activities.

The Export and Import Film Company has come into the limelight in a very short while by virtue of a number of startling trade deals, one of the most important of which was the contract for the entire Metro output for Continental Europe. They also own the rights for the entire foreign market on "Man's Law," in which Irving Cummings is featured, and the most recently exploited Bernstein productions, "Loyalty" and "Humility," of six reels each. The famous "Twede Dan" comedies featuring Perez, the eccentric comedian, have also been contracted for, the company now owning the rights to all foreign markets on them.

The Export and Import Film Company has just sent a representative to develop the Orient and the Far East generally. A policy of Mr. Blumenthal's in this connection is that of the personal interviewing of their customers no matter what part of the world they might be located in.

GOLDWYN TO MAKE "OH! MARY, BE CAREFUL."

Madge Kennedy's next picture will be based on "Oh! Mary, Be Careful," the novel by George Weston, a writer whose popular stories have never yet been put into scenario form.

Miss Kennedy has chosen all her costumes for her new piece, the first settings have been erected at the Goldwyn studio, and work has already begun on a few of the episodes involving Miss Kennedy alone.

Essanay Offers Novelty

An Animated Doll Comedy, Entitled "The Dream Doll," Is the Invention of Howard S. Moss.

A BRAND new idea in the novelty picture line will be given exhibitors by Essanay December 17, when "The Dream Doll" will be released on the Perfection Pictures program through the George Kleine System. The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many imported, are worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock he promptly makes the proper type.

Scene from "The Dream Doll" (Perfection).

Mr. Moss' invention is patented, and the many little secrets of the trade are closely guarded. But he does tell this much—how he animates the dolls. On the screen the dolls apparently move about without the aid of human hands as naturally as humans would move. Here is how it is done. If Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eight of an inch, and the cameraman takes a tiny bit of film. This process is repeated until the cook reaches the door. It is tedious work, and takes weeks and weeks to make a picture.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar; Bobby Bolder appears as A. Knutt, a crack-brain chemist. Rod LaRocque is Buby's fiance.

The chemist, working in the Toy King's factory, claims the discovery of a mixture that will bring dolls to life. Ruby enters the laboratory while the chemist is out. A doll the chemist has given life pours the mixture on her, and she shrinks into a living doll. The dolls next bring to life a doll justice of the peace, and are married. Meanwhile Ruby's father, fiance, and friends are frantically searching the city. Then Ruby awakes to discover it was a dream.

VIOLA DANA BEGINS HER FIRST WEST COAST PICTURE.

Viola Dana has begun work on "The Winding Trail," her first picture to be produced at the Metro West coast studios under the direction of John H. Collins. "The Winding Trail" has been written by June Mathis and Katherine Kavanaugh in collaboration. "The Winding Trail" is a Western drama of the early mining days, and will present historical characters who actually lived in the period depicted in the Metro picture. A strong cast is being engaged to support Miss Dana, including Clifford Bruce, Haywood Mack, and Mabel Van Buren. Miss Van Buren has appeared in many Universal pictures both in the East and West. Clifford Bruce supported the star in the forthcoming production, "Blue Jeans," produced at the Metro studios in New York.

In her new Metro picture Miss Dana will appear as an entertainer who poses as a girl of the Western dance halls in order to wreak vengeance on the man who has ruined her sister's life.

"LOVE LETTERS" IS DOROTHY DALTON'S NEXT.

The title of the next Paramount picture starring Dorothy Dalton has been changed to "Love Letters." The story is by Shannon Fife, and will be released in December. The entire production will be made under the personal supervision of Thomas H. Ince, and it is said that for interest and dramatic intensity it will be one of the most effective pictures in which the talented star has yet appeared.

MUCH PUBLICITY FOR NEW PICTOGRAPHS.

Through the fact that arrangements have been completed, as recently announced, whereby the editors of Leslie's, Every Week, Popular Science Monthly, the Metropolitan, the Woman's Home Companion and Field and Stream are to prepare and edit subjects used in the Paramount-Bray Pictographs, "The-Magazine-on-the-Screen," ten million readers of these periodicals will be educated to look for Paramount-Bray Pictographs in the motion picture theaters. The direct reason for this is that the subjects which appear in the Paramount-Bray Pictographs will also appear in article form in the magazines noted and will be illustrated by still pictures therefrom, full credit being given to Paramount-Bray Pictographs.

Extensive publicity is to be accorded these short productions, not only through the magazines in the United States, but through the daily press. Rotogravure sections in a score of Sunday newspapers, in as many cities, will run pictures of these subjects with proper credit.

"THE RAGGEDY QUEEN" (Bluebird).

Violet Mersereau reappears on the Bluebird program December 3 to present "The Raggedy Queen," a characterization that gives her opportunity to develop her individual style of screen characterization to the fullest degree. The photoplay was created from Nell B. Bronson's story by Theodore Marston as the third Bluebird that skillful director has turned out with Miss Mersereau the star. John C. Brownell, of Bluebird's eastern scenario staff, provided the script.

Sensational episodes are the logical outcome of scenes in a coal mining district during labor troubles, with the situation always being saved by the girl heroine. To get the proper "atmosphere," Director Marston took his company into the Pennsylvania coal fields, and there worked out the mining scenes. The supporting company names Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

"NEARLY MARRIED" FOUNDED ON LIFE.

It is not always possible for an author to name the sources of his ideas, and not necessarily because he is ashamed of them either, but just because some of them are flashes of inspiration—out of the nowhere, so to speak. However, Edgar Selwyn, author of "Nearly Married," the famous stage success from which the new Goldwyn starring vehicle for Madge Kennedy was made, and which will be released November 18, declares that he has no trouble to assign the origin of each and everything used in his play, for he evolved it through a process of hard labor. What seems now like the most spontaneous wit and play of fancy was often the drudgery of hours.

One may take the professional co-respondent who constitutes a remarkable figure in the play. This woman is called in by a young couple who are planning a divorce about ten minutes after their wedding ceremony has been performed, but who have no reasonable grounds for legal action. She specializes, it seems, on compromising husbands as far as necessary; retiring conveniently into the background later on payment of a stipulated sum.

This figure, according to Mr. Selwyn, is not a fantastic creation in the ordinary sense of the word, but has an original in real life. Only instead of being a woman it is a man. Of course, it has been exaggerated somewhat for play purposes, but in the main it is the same person. It seems that Mr. Selwyn, in glancing idly over the files of a scandalmongering society journal, had noted the recurrence of the name of a well known New York clubman as co-respondent in a number of divorce cases, and quite as idly had thought what a success this fellow might be as a professional instead of an amateur. This notion, subsequently developed, became the professional co-respondent, Hattie King, in "Nearly Married."

Scene from "Nearly Married" (Goldwyn).

Pathe Program

Irene Castle, Doris Kenyon and Mollie King Lead in Three Serials—Comedy and News Reel Complete Schedule for Week of November 25.

IRENE CASTLE in a fast action photoplay produced under the direction of George Fitzmaurice, the first episodes of "The Hidden Hand" serial, another chapter of "The Seven Pearls," and a Harold Lloyd comedy are among the many features of Pathe's strong lineup for November 25.

Irene Castle appears in "Sylvia of the Secret Service," a Pathe Play special in five reels, produced by Astra, directed by George Fitzmaurice, scenario by Philip Bartholomae; from the story by Joseph Trant.

"Sylvia of the Secret Service" is a detective play characterized by more thrills and fast action than any yet of the Irene Castle-Pathe Plays. In it the star has a part that gives her greater opportunity than any she has had before, either in "Stranded in Arcady" or "The Mark of Cain." The supporting cast includes Elliot Dexter, Macey Harlan, Susanne Willa, and T. Wigney Percival. "Sylvia" deals in a timely manner with the activities of the United States Secret Service. The star wears the most beautiful clothes she has yet had on the screen.

The first chapter of "The Hidden Hand" is entitled "The Gauntlet of Death." It stars Doris Kenyon, Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. This is the first episode of the big new serial thriller with four stars.

Mollie King is starred in "The Seven Pearls," No. 11, entitled "Gems of Jeopardy," with Creighton Hale and Leon Bary. The mystery as to Ilma's disappearance is solved in the beginning of this episode, when it is learned that Perry Mason, at the point of a revolver, forced her to leave Falenti's home at the end of No. 10.

"All Aboard" is the title of the Harold Lloyd comedy produced by Rolin in one reel. This mile-a-minute comedy takes the company aboard a steamer bound for Bermuda, and practically all of the farce is staged on the water. Lloyd tries, with success, to steal the Lady Fair from the "Barren" to whom she has been promised by her unyielding parents. As he is dead-heading his way, he makes much use of an empty trunk, and his adventures with that trunk will keep audiences in a roar.

"Around Central Auvergne" and "Tonic Towns of England" are the split reel Pathe colored scenic release. The first half shows the picturesque wooded heights of the highest mountains in the interior of France, and the second shows the popular watering place of Harrogate, with the Royal Baths, Fontaine, and the beautiful scenes in the quaint town of Karnesborough.

An International Cartoon and scenic split reel and Hearst-Pathe News No. 96 and No. 97 complete this program.

NOTABLE CAST TO SUPPORT ETHEL BARRYMORE.

A superb cast has been engaged to support Ethel Barrymore in her next Metro wonderplay, "An American Widow." Heading the list is the favorite screen player, Irving Cummings, who will have the role opposite Miss Barrymore in this five-act production directed by Frank Reicher, and adapted by Albert Shelby LeVino from the play by Kellett Chambers.

H. Dudley Hawley, a well known actor of the speaking stage, will make his screen debut playing the Earl of Dexminster. Earnest Stallard will have the role of Tutwiler. An old Metro favorite, George A. Wright, will play a county judge in the new production. Pearl Browne will have the role of Mme. Albani, an actress. The entire production of "An American Widow" will be in keeping with the excellence of the cast.

JUNE CAPRICE ON ELEVENTH FOX PHOTOPLAY.

The cast has been nearly completed and work has been commenced at Fort Lee on June Caprice's eleventh photoplay under the management of William Fox. The company of the young star, whose last release was "Miss U. S. A.," will include players who have nearly all worked together previously in Fox productions.

The role of the leading character, Dola Belton, is divided, Kittens Reichert portraying Dola's childhood period and Miss Caprice carrying her on through later years. Other women in the company are Florence Ashbrook and Inex Marcel. Dan Mason, Richard R. Neill and Tom Burrough have also been chosen for the new picture. The scenario of the production is by Adrian Johnson and the director is Harry Millarde.

RED CROSS SCENES IN "GOD'S MESSAGE."

Vivid scenes of Red Cross rescue work in desolate "No Man's Land" after a battle are shown in "God's Message," the great Nazimova's first Metro picture. This picturization of Mabel Wagnalls' novel, "A Rose Bush of a Thousand Years," is being directed by George D. Baker.

The rescue scenes were staged at Fox Hills, Staten Island, where the topography closely resembles the wastes of "No Man's Land" in France. Modern first line trenches were constructed, and a host of "French," "American," and "German" soldiers, and "Red Cross" nurses worked in these gripping scenes. Nazimova, who plays the role of Joline, the Paris artists' model, is seen as a Red Cross nurse on her errands of mercy on the battlefield.

"PLEASE HELP EMILY" (Empire All-Star)

Ann Murdock, the famous Frohman star, comes to the screen on November 19 in the third of her Empire productions for Mutual release, "Please Help Emily," a picturization of the comedy-drama of the same title in which she scored a distinct success at the Lyceum theater, New York, last spring.

The production is presented with practically the entire original cast intact. Director Dell Henderson has perfected every

Scene from "Please Help Emily" (Mutual).

detail, and the result is a tribute to the efforts of the players to excel the stage version.

The story is exceptionally adapted to the screen, possessing consistency of plot and action. Emily has two ardent admirers, one she likes, one she detests. Threadgold, the unfavored, is spurned, and seeks solace in pursuing Emily with the police, when she takes refuge in Trotter's room after eluding the guardianship of hennish friends. Emily finds herself in need of a protector, and decides Trotter is "it."

Sharing honors with Miss Murdock are other Frohman players, including Ferdinand Gottschalk, who fought with the Belgians and was wounded; Herbert Druce, Amy Veness, Grace Carlyle, Jules Raucourt, and other brilliant stage lights who have been largely instrumental in making the Frohman productions successful.

Dell Henderson, who directed the picture, has been responsible for several of the Empire-Mutual successes, and has directed Miss Edna Goodrich in her recent Mutual pictures. He is a veteran stage and motion picture director.

CAST FOR "THE GIRL AND THE JUDGE."

The cast of "The Girl and the Judge," the Clyde Fitch play that the Empire All-Star Corporation are now busily engaged in filming, is to be as distinguished as the other Charles Frohman's plays that have recently been picturized by the same company.

Olive Tell is again being starred, while David Powell, who has the leading male role, is to be featured. Eric Main has an important part—that of Mr. Stanton, the father.

Charlotte Granville and Charles Stanton are also with "The Girl and the Judge."

The rest of the cast is equally notable, and combined with lavish expenditure for the set promises to make this a splendid picture. The Mutual Film Corporation will release this Empire offering.

VIVIAN MARTIN IN IRISH STORY.

"Molly Entangled" is announced for release by Paramount November 19. It offers Vivian Martin in the role of an Irish colleen, something of a departure from her accustomed roles. This will be followed, the first part of the year, by "The Fair Barbarian," an English story, again differing in character from Miss Martin's recent productions.

There is no doubt, according to those who have seen the advance showing of "Molly Entangled," that it will serve still further to endear the star to the photoplay public. For it is a romance of Ireland, with Miss Martin as a daughter of Erin. Edith Kennedy wrote it, and Robert Thornby was the director.

AMERICAN WAR AND NEWS WEEKLY NO. 28.

The first chapter of the American War and News Weekly, under its new name, is by far the best issue of the twenty-eight issued so far. Not only does it contain up-to-the-minute war news in pictorial form, but also the cream of the week's news, according to a General Film announcement. Among the subjects pictured are the spectacular drives for the second Liberty Loan, the dry-docking of a huge battleship, the American expeditionary force in France preparing for its first baptism of fire, a scene in the American oil fields engaged in supplying fuel for the navy, the woman suffrage parade in New York City, a thrilling ride above the clouds in a French plane bound on a bombing expedition, and Terry's animated war cartoons.

Mutual Features Murdock and Russell

"Please Help Emily" with Original Cast and "Snap Judgment" Are the Leading Productions for Week of November 19.

THE demand on the part of the American public for good sized doses of comedy in their entertainment is met in the Mutual schedule for the week of November 19, when "Snap Judgment," starring William Russell, and "Please Help Emily," featuring Ann Murdock, will be released. The schedule carries also a one-reel Strand comedy, a one-reel Cub comedy, a two-reel serial, and a one-reel topical. "Snap Judgment" is one of the most exceptional things William Russell has ever done. It is a fast action drama—snappy, red-blooded—and jamed full of laughs. "Please Help Emily" is a picturization of the Frohman comedy success in which Miss Murdock played at the Lyceum theater, Broadway, last spring, and which scored a long run in Chicago and other large cities.

"Please Help Emily" gave Miss Murdock a role which endeared her to the American public. The dramatic production has been picturized under the direction of Dell Henderson, well known stage manager and motion picture director, who selected most of the members of the original "Please Help Emily" cast, all Frohman players, for parts in the screen adaptation.

As a wilful girl eluding the guardianship of prudish friends she takes refuge in the apartment of an admirer in the wee hours of the morning. She defies gossip, and cleverly gets out of the compromising net she has woven about her. The story is brisque, but will not offend.

Supporting Miss Murdock are Jules Raucourt, who has seen service in the present war; Ferdinand Gottschalk, long associated with the Frohman productions; Amy Verness, and Grace Carlyle.

In "Snap Judgment," William Russell is given an opportunity to display his versatility in a comedy role, as well as his prowess as a fighter, and he makes the most of it. The story begins with the ending of Jimmie's romance, when he fails to arrive for his own wedding. He accompanies a new friend to Arizona, where roams his physical mate, "Arizona Pete." Jimmie is mistaken for Pete, who has abducted a child, is arrested, assisted to escape, and after a series of thrilling fights eludes the posse. His sweetheart, learning that Jimmie was not at fault, takes dad with her to find Jimmie, and succeeds as only a good true American girl can. Jimmie fights his way to victory, and the postponed nuptials are staged with an extra couple, Cupid having found a soft spot in Pete's heart.

In the supporting cast are Francelia Billington, Harvey Clark, Adda Gleason, Charles Newton, Clarence Burton, Little Ruth Everdale, and other well known American-Mutual stars. Edward Sloman both wrote and directed the story.

Since the first release of the Strand-Mutual comedies the exhibitors and public have shown their approval of these clever one-reel features, and in "A Maid to Order" charming little Billie Rhodes and laughable Jay Belasco present as merry a mix-up as can be conceived, yet retain consistency. Jay gets initiated into a lodge, and Billie puts the finishing touches to the job. This laugh promoter will be available November 20. On November 22, George Ovey in "Jerry's Victory," a one-reel Cub comedy, will be released.

The mystery of the "Lost Express" grows deeper in the tenth episode of this rapid-fire Mutual-Signal chapter play. In attempting to solve "The Secret of the Mine," Helen is imprisoned by the gang, escapes through an underground passage, obtains the aid of detectives, but when they follow up the clue find that the rail has been destroyed by a terrific explosion. Helen is lost, as well as the express.

BRENON OPENS CANADIAN OFFICE.

The Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada, of which Chandos Brenon, of Montreal, will be in charge. Mr. Brenon will have his headquarters at Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Chandos Brenon is the brother of the director and producer, and is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory. He is thoroughly familiar with every angle of the film business, and is responsible for many big deals that have been accomplished between producers and exhibitors in Canada. He is also very well known in newspaper circles, having devoted many years of his life to newspaper work both in Eastern and Western Canada.

ARBUCKLE BUILDS A JAZZVILLE TO ORDER.

Jazzville has been created in California—Jazzville, wherein the scenes of the stressful comedy, "A Country Hero," which will be a vehicle for Roscoe "Fatty" Arbuckle, are being staged. The heavyweight comedian, whose recent Paramount comedy was "Fatty at Coney Island," later hied himself west to do pictures for Paramount, and spent much of his spare time motoring about in search of a site for Jazzville. Finally it was found necessary to erect the hamlet in the rear of the Arbuckle Long Beach studio.

Alice Lake has rejoined Arbuckle as leading woman. She is an ingenue of charm and will add to the attractiveness of the new productions.

"KID SNATCHERS" (L-Ko).

The L-Ko release through Universal's distribution facilities for November 28 will be "Kid Snatchers," a ridiculous undertaking in which the "kids" that are kidnapped for comedy purposes are bigger than their kidnappers. Gladys Varden and Eddie Barry are the featured ones in a large and active company, and there is a promise from Universal's publicity department that "Kid Snatchers" will put audiences in good humor for Thanksgiving.

The daring stunts of the comedians in some of the scenes

Scene from "Kid Snatchers" (L-Ko).

take on the recklessness of the most hair-lifting serial episodes, a scene on a railroad bridge, with steam cars adding to the hazard of a bunch of desperate kidnappers who are operating in automobiles, being promised as an unusual complication of adventure. Archie Mayo produced "Kid Snatchers" under the general direction of J. G. Blystone, who creates all L-Kos.

POKES AND JABS "BREAK IN."

Pokes and Jabs become burglars with the most laughable results in the current Jaxon comedy, "Breaking In," a General Film release. This is the sixth and last picture of the fourth series of Jaxon comedies released through General, and will be followed by a fifth series of six subjects, according to present plans.

"WATER ON THE BRAIN" (Nestor).

When Universal decided to comply with the request of exchange managers and continue Nestor comedies for four more issues, "Water on the Brain" was one of the subjects selected as the pick of the negatives on hand. Gail Henry and William Franey are the featured ones. Screen comedies seldom burdened with complicated plots get their best laughter re-

Scene from "Water on the Brain" (Nestor).

sults from the unexpected or "surprise" element that takes the place of a sustained story—in "Water on the Brain" there is said to be the maximum of surprise and invented comedy.

What plot there is centers around an invention that has long puzzled scientists. Wm. Franey is the man who has solved the problem, and the modern inventor proves that a rain making machine is both practical and ridiculously funny in its successful operation. Gail Henry has a role that is especially suited to her peculiar and individual style of mirth-provoking.

Sherry Secures Large Contracts

Vice-President of Paramount Pictures Corporation Closes Long Open Territory.

THE towns of Schenectady and Albany, N. Y., were definitely won over to Artcraft and Paramount when Mr. Wm. L. Sherry visited them last week. Five houses were signed for the star series services offered by the two big distributing companies. Mr. Sherry returned to New York City Monday, November 5, with the contracts, aggregating $100,000. The total will be $150,000 worth of business when contracts still pending are finally closed.

In Albany, where the star series services had never been placed, although offered to the exhibitors of that town since August 5, four houses were signed by Mr. Sherry, with arrangements for the taking on of two others if bookings could be planned. The houses are, in the order of their run on the productions, the Regent on South Pearl street, managed by S. Suckno; the Leland on South Pearl street, a Proctor house, managed by E. Hart; the Colonial on Central avenue, managed by Walter Powers, and the Pine Hill on West Lawrence street, under the management of George Wright. The Orpheum and the Hudson theaters have deals pending, which Mr. Sherry has neither accepted or rejected as yet.

In Schenectady, the Lincoln theater, under the management of J. G. Walker, was taken on by Mr. Sherry in addition to the Albany, which had been previously signed for the Sherry service. Seven houses are to use or are already using Paramount's Serial production, "Who Is Number One?" with Kathleen Clifford.

Mr. Sherry's trip to Albany and Schenectady, from which he has just returned, lasted for but a week and a half. The $100,000 worth of business he secured, aside from the $50,000 worth of contracts pending, is probably the greatest volume of booking contracts ever closed by one man in so short a space of time.

ENID MARKEY IN NEW COMPANY.

Enid Markey, well known Ince star, and the girl who played the leading role in "Civilization," has been engaged by President William Parsons of the National Film Corporation for the part of Jane Porter in that company's big production of "Tarzan of the Apes." This picture now boasts of a remarkable cast and includes in addition to Miss Markey such other well known players as Elmo Lincoln, True Boardman, Kathleen Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson, George French and Colin Kenny.

Director Scott Sidney last week produced some remarkable wild animal scenes in Griffith Park, where a log cabin had been erected in a wooded portion of the grounds. Elmo Lincoln performed his hilarious stunt of pulling a lion from the cabin window by its tail and killing it with a knife. This furnished a thrill for the spectators which is seldom equalled.

Director Sidney has been busy on numerous scenes in Topanga Canon for the past week. One day was given over to the productions of some big ballroom scenes at the studio in which one hundred and twenty people took part. Practically all scenes produced during the past week were those in which Miss Markey appeared prominently.

MYSTERY IN "NUMBER ONE" AROUSES CURIOSITY.

They're writing letters by the score to Kathleen Clifford asking for inside information. The fans want to know "Who Is 'Number One'?", which is the title of the Paramount serial in which she is starring. They're also writing to Anna Katherine Green, author of the story. But neither Kathleen Clifford nor Anna Katherine Green will tell the answer.

"Number One" is the mysterious leader of the band that is seeking revenge upon Graham Hale, a millionaire inventor, Kathleen Clifford portrays the girl who leads the fight against the band.

The exposure of "Number One" is not held until the last episode. It comes some time before the end, but in exposing the identity of "Number One" the complications, instead of being cleared, become stronger than ever and the interest increases as the story progresses.

STORY WITHIN STORY IN "THE LITTLE PRINCESS."

In "The Little Princess," Mary Pickford's latest production for Artcraft, the film has an added attraction in that it tells the story of Ali Baba and the Forty Thieves in an elaborate manner without taking much film. As the girls, clad in their night clothes, sneak into Mary's room she tells them stories of the Orient, and the romance of Ali Baba is picturized, and, though briefly told, it is sumptuously dressed and magnificently set, Mary playing the part of Morgiana. Ludicrous characters are presented, including fierce giants and droll dwarfs, and much humor is extracted from this famous fable.

ADVANCE IN PRICES.

The Universal Motor Company announce an advance in price, owing to increased cost of manufacture. The price on their electric generating set is now $450.00 f. o. b. factory, or $462.00 f. o. b. New York, boxed ready for shipment. New price lists are in the printer's hands and will be gladly furnished on request.

Ogden Reveals Cast

A Galaxy of Luminaries Have Just Finished Work on Second Ogden Offering, "The Grain of Dust."

THE Ogden Pictures Corporation have heretofore withheld an announcement of its cast in the production, "The Grain of Dust," adapted from the novel of the same name, but now that the production has been completed a complete list of the cast and their former affiliations is being published.

Opposite Miss Lillian Walker, the star of the production, Ramsey Wallace is cast for the part of Frederick Norman. Miss Corene Uzzell, who plays the part of Ursula, Frederick Norman's sister, has had a varied experience on the legitimate stage and in pictures, graduating from light comedy to light opera, then to comedy-drama, and finally to heavy dramatic work. Miss Edith Day, who is cast for the part of Josephine, the fiancee of Frederick Norman, is also a graduate of the legitimate stage, having been engaged by almost every leading theatrical producer in America, and immediately upon the completion of this engagement will be starred in a legitimate Broadway attraction to open up in January. Miss Day is noted for her beauty and vivacity.

The balance of the cast in "The Grain of Dust" includes George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Marjorie Vonnegut, Chas. Eldridge, R. Wangerman, and Lawrence Evart.

NEW TRIANGLES AND KEYSTONES STARTED.

Work has been started this week on five new comedies at the Triangle Culver City Studios, with Directors Reggie Morris, Harry Williams, William Beaudine, H. Raymaker and Charles Avery. Triangle-Keystone Director Reggie Morris returned from Hartville, the Triangle Film Company's 1,800 acre ranch, where he spent the entire week filming exteriors for a new comedy featuring Ray Griffith. The story is a burlesque of the West and of western life, and promises to be an exceptionally good one. Griffith is seen in the character of a gun-man with little or no regard for human life.

Director Harry Williams is at work on a new Triangle-Keystone comedy, with an all-star cast containing Mal St. Claire, Eddie Gribbon, Max Asher, Atalia Marton, Dora Rogers, Willim Irving, Marianna de le Torre, and Alice Davenport. Director William Beaudine has also started work on a new comedy, and has been out on "location" the past week. The cast includes Peggy Pearce, Baldy Belmont, Paddy McGuire, Ward Caulfield, Andy Anderson, and Fred Bertram.

H. Raymaker, Triangle-Keystone director, has been hindered the past week by the uncertain light. He is at work on a new comedy, with Dale Fuller, Maude Wayne, Milton Sims, James Donnelly, Lloyd Bacon, and Dorothy Hagar.

Director Charles Avery, who recently turned out a one-reel comedy in two days, is again at work on a new production. His cast includes Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston, and Lee Forbes. Director Avery attributes his speed in turning out pictures to the fact that he insists on having all sets and locations ready before he starts work on his productions.

NEW STORIES FOR BLUEBIRD.

The Manuscript Department of the Bluebird West Coast studios has purchased for production by Director Joseph De Grasse "The Scarlet Car," by Richard Harding Davis. It will be made into a comedy-drama for Franklin Farnum.

"Heart's Blood," a drama which has been written by Miss Elaine Sterne, one of the best known scenarioists in screenland, has been bought as a vehicle for the splendid dramatic talents of Miss Dorothy Phillips, the popular Bluebird star.

Two stories—"The Old-Fashioned Gentleman" and "Anthony the Absolute," the former by Hopkinson Smith and the latter by Sam Merwin—have become the property of Bluebird and will be adapted for the screen shortly. Director Rupert Julian will produce them, featuring Ruth Clifford and with himself and Monroe Salisbury in the cast. "Donna Perfecta," a beautiful Spanish romance, is another story which is scheduled for production by Director Julian in the near future.

"One Clear Call" is the title of a strong story bought for Director Harry Solter of the Bluebird staff. This is by Larry Evans and was published in Hearst's Magazine. Carmel Myers will be starred in this production.

GODS KIND TO RUBYE DE REMER.

The gods have been kind to Rubye De Remer. They endowed her with the beauty that has won her fame and the talent without which not even her beauty could have attained for her the success that is here.

Two years ago this girl came out of the West to conquer Broadway. She litle dreamed that her features alone would enable her to do this, but she found herself instantly accepted at the value her beauty set. Her grit and ambition as rapidly lifted her out of the mere "famous beauty" class, and her first real opportunity came when Rex Beach insisted that she play the part of Lorelei Knight, the leading feminine role in "The Auction Block," despite her comparative inexperience.

AMUSEMENT SUPPLY CO., OF CHICAGO, GETS LARGE ORDERS.

What is said to be the largest order for projection equipment ever given out in Chicago was that recently secured by the Amusement Supply Company from Balaban & Katz for their new Central Park theater, which had its formal opening on Saturday, Oct. 27. Every modern appliance for the operator's booth has been installed in this theater, including two latest model motor-driven Simplex projectors and a Martin rotary converter. Mr. Plummer, general manager of the company, also reports the sale of the complete projection apparatus to the Marshfield Amusement Company for its new Broadway Strand theater, which opened Saturday night, Nov. 10. Simplex machines and a Martin rotary converter were also installed in the Broadway Strand.

Picture Theaters Projected

KEY WEST, FLA.—Cuban Club will remodel two-story building, construct corridors and balconies and convert first floor into theater and billiard room.

ATLANTA, GA.—Forsyth theater has been reopened by Jake Wells and John Evins. It will be devoted to high-class moving pictures.

CLEVELAND, O.—Thoroughly renovated and redecorated, the Alhambra theater at Euclid avenue and East 105th street, has reopened.

SANDUSKY, O.—John A. Himmelein, owner of the Sandusky theater, has taken over the Plaza theater, and will convert it into a modern moving picture house.

AFTON, OKLA.—G. E. Branham has disposed of the Electric theater to R. O. Lewis.

QUAY, OKLA.—New Empress theater has opened under the management of A. T. Cook and Edward Scott.

QUAY, OKLA.—Strand theater has been opened.

RALSTON, OKLA.—Harry Hodge has purchased building occupied by Ford garage, and will convert it into a moving picture theater.

YUKON, OKLA.—W. S. Jones of Dallas, Texas., has taken over the Majestic theater, and reopened it under the name of the Star.

ELK CITY, OKLA.—Quality theater has been leased by W. G. Yoder, and will be remodeled. Mr. Yoder also plans to erect a modern theater in the near future.

HEALDTON, OKLA.—Kozy theater is now being conducted under the management of Arthur Perry.

QUINTON, OKLA.—E. K. Armistead has purchased the Majestic theater from C. Clyde Rowton.

JUNCTION CITY, ORE.—William S. Frites will reopen the Crescent theater and lease the Harrisburg theater. He will conduct both houses.

ONTARIO, ORE.—S. B. Dorman has disposed of the Dreamland theater to A. Jaquish.

BURNS, ORE.—New Cozy theater, formerly owned by Thompson & Clingan, has opened under the management of Chester B. Smith.

BETHLEHEM, PA.—Moving picture and vaudeville theater will be erected here. It will be conducted under the management of E. H. Schwab.

WILKES-BARRE, PA.—Wilmer & Vincent, owners of the Orpheum theater at Allentown, will demolish Hotel Hamilton at Harrison street and erect a theater on the site.

ALLENTOWN, PA.—Two new theaters have been completed and opened. The Strand on North Eighth street and the Hippodrome at Sixth and Hamilton streets.

CLAYSVILLE, PA.—Rex is the name of a new moving picture theater opened here.

ELLWOOD CITY, PA.—Work is progressing on the Barnes theater on Laurence avenue. Will have seating capacity for 800 people. A pipe organ costing $7,500 will be installed.

JOHNSTOWN, PA.—W. J. Ross & Sons and the Thiel Construction Company are remodeling the theater in the Pythian Temple. Will be conducted by Scherer & Kelly under the name of the Temple theater.

PENNSBURG, PA.—Moving picture theater in the new East Greenville lodge building, has been leased by William J. Snyder, proprietor and manager of the Aurora theater.

PHILADELPHIA, PA.—Norden Electric Company has the contract to erect an electric sign for the Allegheny theater at 3141 Allegheny avenue, to cost $2,000.

PITTSBURGH, PA.—Henry Busse & Company, West End Bank building, have the contract to make alterations to a moving picture theater for the Pittsburg Opera House Company, Davis Theater building, to cost $9,000.

SALISBURY, PA.—Moving picture equipment of the Dreamland theater has been purchased by Dale Miller.

PARIS, S. C.—Paris Amusement Company has been incorporated with a capital of $10,000 by W. C. Cleveland, C. O. Hobbs, S. A. Quinnerly and others. They propose to erect a moving picture and vaudeville theater with seating capacity for 2,500.

POLLOCK, S. D.—Extensive improvements are being made to the Grand theater.

HOUSTON, TEXAS.—Isis theater is now being managed by Maurice F. Barr.

AMARILLO, TEXAS.—Control of Mission theater has been assumed by Ford, Dye & Rogers.

DALLAS, TEXAS.—J. A. Creesey and others have plans for a $50,000 moving picture theatre on Pacific avenue, with seating capacity for 3,000 people. There will be an eighteen-foot arcade entrance on Elm street.

BERKLEY, VA.—J. C. Johnson & Brother will expend $2,000 in converting store building into a moving picture theater.

LYNCHBURG, VA.—Elmer D. Heins of Roanoke, has leased the Trenton theatre from the Trent Corporation.

PETERSBURG, VA.—Columbia Amusement Company have plans by Richard Munden, Mechanics building, for alterations and improvements to a theater on Sycamore street to cost $15,000.

KELSO, WASH.—Hancock building has been leased by C. G. Vaughan. Will convert it into a moving picture house.

CAMERON, W. VA.—Nichelodeon located in the Crawford building, owned by W. V. Smith, will move to the Hotel Creed building.

GREEN BAY, WIS.—Colonial theater has been reopened.

HUSTESFORD, WIS.—Felix and Albert Rosseler have disposed of their interest in a local moving picture theater to George Roethke and William A. Krueger.

NEENAH, WIS.—Vaudeville and moving picture theater will be erected on North Commercial street. It will be managed by A. A. Green.

RANDOM LAKE, WIS.—Jack Anton, proprietor of the Princess theater, has arranged to show moving pictures one night a week at the village hall.

SUPERIOR, WIS.—New Diamond theater has been opened at 707 Tower avenue, formerly occupied by the Rex. Blackmore Brothers, of Duluth, are the owners.

WEYERHAUSER, WIS.—Edward Hugna has been placed in charge of a moving picture house here.

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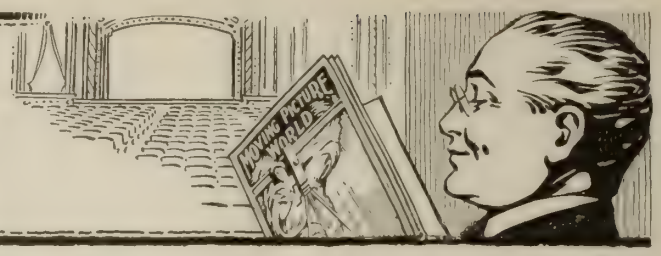
Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Buffalo Patrons Take Tax Good Naturedly

Exhibitors Look at Situation Optimistically and See That the Tax May Take Away from $3 Seats and Add to the Cheaper Shows.

By Joseph A. McGuire, 152 North Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Everywhere comes the report that many people are taking the war tax good naturedly and cheerfully, without question or criticism. When the war tax first affected the theaters there was an occasional show goer who growled because four pennies or three pennies were returned him in change. Some of these demanded their silver back and denied themselves the show rather than take the pennies in change. No manager worries about these folks. It is expected that the tax may hurt the legitimate houses and draw many of their patrons to the picture theaters. If a man pays $3 for a pair of tickets to a legitimate show, he then has to expend 30 cents extra on the tax. It is therefore believed that the next time he wants to see a show he will be inclined to spend only 30 cents with a 3 cent tax, which will admit him to a first-class film performance.

Hippodrome Raises on Sundays to Save Time.

Buffalo, N. Y.—A slight raise in prices only for Sunday went into effect at Shea's Hippodrome, Buffalo. In order to facilitate the handling of the line at the box office and simplify the collection of the war tax, and avoid confusion, new prices took care of the tax, and patrons were not put to the inconvenience of waiting until change was made in pennies. Fifteen cent seats in the balcony were twenty cents, twenty-five cent seats in the orchestra were thirty cents and the thirty-five cent box seats were forty cents. This new schedule of prices for Sunday did not affect the week-day prices.

Picture Theaters Take Packages for Red Cross.

Buffalo, N. Y.—At the box offices of the moving picture theaters of Buffalo Christmas gifts for American soldiers are being deposited. The Buffalo branch of the American Red Cross has agreed to pack and forward 17,004 packets which will be sent to France, to our ships at sea, to cantonments and camps. The theaters are cooperating in the handling of many of these contributions.

Association's Bond Selling Committee.

Buffalo, N. Y.—The following committee represented the Buffalo Theatrical Managers' Association, which collected $200,000 for the second Liberty Loan campaign: John R. Oishei, chairman; Dr. Peter C. Cornell, treasurer; William F. Graham, Earl L. Crass, Ira M. Mosher, Harold B. Franklin, Henry J. Carr, Jules H. Michael and Valentine E. O'Grady, who acted as secretary. Harold B. Franklin was a member of the publicity committee, which used many novel features in screen advertising to boom the campaign. In future campaigns that the government may promote the theater managers will lend further cooperation and carry out many original ideas in publicity.

Buffalo Film Studio in Spring.

Buffalo, N. Y.—"We are going to make only the better class films," said Frank Talbot, one of the directors of the Buffalo Motion Picture Corporation, recently organized here. The company announces that it will construct a studio in this city in the spring, but that its first picture will be begun in almost a month. For the present the indoor scenes will be filmed in New York and the outdoor scenes will be taken in Buffalo and vicinity. Stella K. Talbot and Stephen Gratton have been engaged by the company as stars.

Maritime Provinces News

From Alice Fairweather, "The Standard," St. John, N. B.

New Theater at Amherst, N. S.

AMHERST, N. S.—The patriotic opening of the new Empress theater at Amherst, N. S., on Monday, October 22, was a most successful affair. The theater, owned by Fred. G. Spencer of St. John, is built upon the site of one burned some time ago.

The Tantramar Chapter, Daughters of the Empire, put on the college play "Brown of Harvard" and some very finely staged and costumed specialties. The entire house was sold out and with the excellent music rendered by the special orchestra the performance was a very fine one. Mr. and Mrs. Spencer, accompanied by Miss Alice Fairweather, came up from St. John to be present.

The theater has been in running order for two weeks. Charles E. Allen is manager and it is now one of the finest theaters in the Maritime Provinces. Its capacity is a thousand people, who can be seated on fine opera chairs arranged so that four aisles make it convenient for the accommodation of the audience. The decorations are carried out in a color scheme of deep rose and buff. The walls are tinted rose with a narrow artistic border at the cornices done in gray leaves. The hangings are rose plush depending from brass rails on the boxes and in front of the orchestra pit and from the doorways.

The electric fixtures are large white bowls for the ceiling lights. Under the balcony the lights are covered with smaller white bowls with a design of roses and on the walls are candle lights with dainty rose satin shades.

A particularly noticeable feature is the well planned balcony sloping down to form the boxes, from every seat in which a good view of the stage can be obtained. The general effect of the balcony from the house is pleasing.

Attired in the picturesque costume of Red Cross nurses, the members of the Amherst Junior Red Cross Society do the ushering, and do it very well.

The stage, which is 38 feet deep, is well equipped for the production of stage plays, and downstairs are a number of well-lighted and fitted dressing rooms.

Mr. Spencer has two other theaters in Amherst. The people of the town are very proud of their new Empress, as they might well be. The price charged for admission at this theater is twenty cents.

Correspondent Drops in on Fred Winter.

Moncton, N. B.—Your correspondent visited the Empress theater at Moncton, calling on Fred Winter. A Bluebird picture was on the screen. Mr. Winter tells me he is putting on, for the last three days of the week, five acts of vaudeville, charging 25 cents all over the house. The other days he will show pictures, charging the same prices.

S. Starfield Managing Exchange.

St. John.—There is a change in the management of the Independent Theater and Film Supply Company in St. John. Allan Christie, who has been manager, leaves today for the Montreal office and S. Starfield will take over the St. John exchange.

Globe Film Exchange Expected.

St. John.—There are plenty of rumors that the Globe Films are about to open an office in St. John. This would make the tenth film exchange in the city.

Universal Manager Back on Job.

St. John.—By an error G. A. Margetts was named as manager of the Metro exchange in St. John. Mr. Margetts is the popular manager of the Canadian Universal and is quite recovered from his recent illness. He tells me he has the first episodes of "The Mystery Ship" for exhibition and is enthusiastic over this new serial.

MARITIME PROVINCES NOTES.

"Polly of the Circus" had a most successful showing in Halifax at the Casino and played to the largest houses which R. D. McAdam has ever had. The newspapers sent special reporters to review the picture, which is unusual in Halifax.

Charles Berman of the Regal, Goldwyn and Triangle has returned from Halifax, and leaves St. John shortly for Montreal and Toronto.

A. H. Fielding, manager of the Princess theater, Truro, was a visitor in St. John recently.

St. John, N. B.—The Imperial theater has signed for Goldwyn pictures, thus making their program of Paramount and Goldwyn a very strong one. This coming week the Imperial has on Monday and Tuesday, Mary Pickford in "The Little American"; on Wednesday and Thursday, "The Brat," and on Friday and Saturday, Madam Petrova in "The Law of the Land"—certainly a very fine bill for St. John, N. B. Besides these pictures three acts of Keith's vaudeville will be shown, so that gives variety as well as quality.

K. Keltie has sufficiently recovered to move to Truro and is superintending the decorating of the Strand Theater there. The outside of the house is painted white.

Newark Film Letter.

By Jacob J. Kalter, 25 Branford Place Newark, N. J.

Morris Rabanus at General Film.

NEWARK, N. J.—Morris Rabanus has been sent by the General Film Company from its New York office to assume charge of all New Jersey business. Mr. Rabanus, although comparatively young in years, has had sufficient experience to warrant his promotion to the managership of the Newark branch. Mr. Rabanus joined the General Film's New York office in 1900, and enjoys the distinction of having served seven continuous years with the same firm.

New Amusement Corporation.

Newark, N. J.—The Washington Amusement Company has been formed here for the purpose of opening up the Orpheum theater, at Washington and Court streets. The Orpheum, formerly devoted to moving pictures, will open Nov. 10 as the home of Newark's only stock company. Former City Counsel James R. Nugent is listed as registered agent, with registered offices at 772 Broad street. Former City Treasurer Elmer A. Day is one of the incorporators, while Henry P. Nelson will be the active manager of the house. The other incorporator is Samuel Katz.

Improve Projection Machine.

West Orange, N. J.—Adolph F. Curtiss and N. A. Curtiss have secured a patent on an improvement on a moving picture projection machine.

"Intolerance" Coming Back.

Newark, N. J.—The attraction booked at the Terminal theater, 84 Park place, for the week of Nov. 12, is Griffith's spectacle, "Intolerance." This is the second appearance in Newark of this picture, it having appeared earlier in the year at the Strand theater, 118 Market street. During the week of Nov. 5 the food picture, "The Public Be Damned," played to big business. Moe Kridell, the manager, has secured some excellent pictures as coming attractions at the Terminal, and the box office results seem to commensurate the quality of the features shown.

W. A. Lesser at Cranford.

Cranford, N. J.—W. A. Lesser is the enterprising manager of the Cranford theater here and has met with encouraging results in attempting to introduce "big town" pictures into a small town. The Cranford is a neat showhouse located at Union avenue and Alden street. Mr. Lesser has booked some of the largest features at his house, but the major portion of his program is made up of Paramount features. Moe Coleman is in charge of the projection booth.

War Movies at Church.

Newark, N. J.—Moving pictures of the war sent by the French War Office and Navy Department were shown Monday evening at the Third Presbyterian Church. The pictures, because of their authenticity, proved very interesting and instructive

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Filmdom Notes of Week from Philadelphia

Changes Among Exhibitors and Distributors—Dinner Given in Honor of General Manager M. W. Taylor of the Zimmerman Interests—Other Notes.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The new Germantown home of M. W. Taylor, general manager of the J. F. Zimmerman enterprises, was the scene of a house warming recently when a birthday dinner was given to Mr. Taylor by the Zimmerman staff. Mr. Taylor's birthday fell on Wednesday, but in order that all the members of the staff might attend, it was decided to hold the dinner at midnight. The house was prettily decorated with palms, ferns and cut flowers.

Mr. Taylor, responding to a toast to the success of the Zimmerman enterprises, outlined plans he had formulated for making as pleasant as possible the relations between the theater employes and the players and audiences. He outlined how this could be done.

Mr. Zimmerman spoke on the faithful service of the theatrical employes and told reminiscences of the theater and his association with it. Those who attended the dinner were: J. F. Zimmerman, Sr., M. W. Taylor, E. Moore, assistant general manager of the Zimmerman enterprises; Frank G. Zimmerman, general representative and treasurer; W. C. Wetherill, general secretary; Mark W. Wilson, press representative, Homer Lord, manager of the Edgemont theater; Frank McGill, manager of the Orpheum theater, Germantown; H. S. Kendrick, manager of the Fairmount theater; Walter Steels, of the Keystone theater, and J. M. Graver, manager of the Liberty theater.

M. S. Kahnweiler Opens Economical Exchange.

Philadelphia, Pa.—M. S. Kahnweiler, who will be remembered as manager of the Monarch Feature Film exchange about two years ago, has returned after an absence of the same period to film row in this city and opened the Economical exchange.

Allen May Will Represent Booking Corporation.

Philadelphia, Pa.—Allen May resigned last week as manager of the Bluebird exchange and became the special representative of the United States Exhibitors' Booking Corporation. Temporary offices have been secured at the Foursquare, for the distributing of "The Zeppelin's Last Raid," the first release to be offered. One feature a month has been announced as the regular schedule.

Two More Exhibitors Called.

Philadelphia, Pa.—Charles Burkhart, of the Star, and Herbert R. Lewis, of the Tivoli, are preparing to go with the next quota of men drafted for the National army from this city. Mr. Lewis during his absence will leave Wm. F. Lowe in charge of his house.

Theatrical Men Buy Land.

Philadelphia, Pa.—Sablosky & McGuirk, well-known theatrical men, took title to the property at the northwest corner of Sixtieth and Ludlow streets, from John J. Cree, for a nominal consideration, subject to a mortgage of $65,000. The property consists of a two-story brick store structure at 16 to 24 South Sixtieth street, and two-story store structure on Ludlow street. Occupying a lot 92 by 100 feet, the parcel is assessed at $60,000. It was purchased for investment.

Programs of Week of November 5.

Philadelphia, Pa.—The programs of the important photoplay theaters during the week of November 5:

At the Stanley, "Aladdin and the Wonderful Lamp," produced by Wm. Fox, and a Paramount Mack Sennett comedy, entitled, "A Pullman Bride," will be the principal features.

At the Victoria, "For the Freedom of the World," with E. K. Lincoln, Barbara Castleton and Romaine Fielding will be offered for the week.

The Palace will present "The Man Without A Country" and Wm. S. Hart in "The Narrow Trail."

The Regent will display "The Princess Virtue" with Mae Murray, "The Adopted Son," with Francis X. Bushman, and the "Antics of Ann," with Ann Pennington, during the week.

The Strand will show "Bab's Burglar," with Marguerite Clark, and "The Submarine Eye."

At the Locust and the New Coliseum, Julian Eltinge in "Countess Charming."

Notes of the Trade in Philadelphia.

Philadelphia, Pa.—The American Photoplay Company gave a private exhibition of "The Warrior" at the Nixon theater, which was attended by a large number of local exhibitors and newspaper men. The production was pronounced as exceptionally good by the majority of those who saw it.

Philadelphia, Pa.—William S. Jones, manager of the Palm theater, Kensington, has booked a new print of "The Wrath of the Gods," which is a re-issue of that famous Japanese story which delighted the public a few years ago. A large advertising campaign will be made to give it the final push to get it "across" big.

Philadelphia, Pa.—Rear Admiral Payne, accompanied by his staff of officers and friends, were the guests of the management of the Victoria theater on Monday, Nov. 5, at the first presentation of "For the Freedom of the World." Parts of the above production were made at Betzwood and there is much local sentiment attached to the presentation of this film spectacle.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Amusement Company, and B. Tickner, manager of the Stanley Bookings, paid a visit to the Pathe local exchange last week and arranged for the showing of Mrs. Vernon Castle in "Stranded in Arcady."

Philadelphia, Pa.—The annual personal appearances of Burton Holmes, author of the travelogues, begin Monday, Nov. 5, in this city, with "Australia" as the first subject in a series of five which are to be given weekly on corresponding days each week. The other subjects of the series are "New Zealand" and "Tasmania," "The South Sea Islands," "Japan in 1917," and "Alaska Today," all absolutely new to Mr. Holmes and to his audiences.

WASHINGTON ITEMS.

Edwin Sherwood Is Assistant Manager.

Washington, D. C.—Edwin Sherwood, formerly with the HyArt Masterplays Company, has returned to Washington from New York, where he had been in the employ of the Mtro Film, and is now at the K. E. S. E. exchange. He was recently named to succeed Guy Brandt as assistant manager

Ed. L. McShane Promoted.

Washington, D. C.—Ed. L. McShane, who has been covering Virginia for the Paramount, has been placed in charge of the short subject department recently inaugurated at the local exchange by Manager Barron. Mr. McShane will look after the single and two reel subjects, covering the entire territory with these.

Week's Happenings in Baltimore Filmdom

The Gertrude McCoy Theater Marks Second Anniversary—Many Benefits for Patriotic Causes—Notes About Exchanges and Theaters.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—According to E. C. Sandell, president of the Homewood Amusement Company, it will in the near future erect a palatial picture theater where the old Arcade building on North avenue near Charles street now stands. The future theater will have a seating capacity of about 2.200 and there will be no skating rink feature attached to the project. It is understood that Blanke & Zink, the architects have now completed their specifications and that all is in readiness for the actual work to begin.

The beautiful theater which the Parkway Theater Company is going to build in a short time, will, it is understood, be called the New Guilford. It is being whispered about that this new theater will not only have first class moving picture attractions, but will also include vaudeville on its program. Two buildings have been torn down on the site for the theater, and it is understood that the work will begin as soon as the other buildings are razed and the location cleared.

Theaters Unwearied in Patriotic Work.

Baltimore, Md.—Other Baltimore exhibitors have fallen into line with the patriotic work.

At the New theater, 210 West Lexington street, on Sunday night, October 28, a monster dmonstration was arrangd by L. A. DeHoff, the indefatigable manager of that house. The crowd swarmed into the house for the performance was given for the benefit of the Baltimore's own 313th Regiment, National Army, at Camp Mead. Patriotic pictures including "Betsy Ross" with Alice Brady as the star were the feature. Nearly $250 was donated by those present and this money will be used to buy books and athletic paraphernalia for the 313th boys.

Then Bernard Depkin, Jr., with his usual high geared, keenly alert action, arranged a fine picture program for the Strand theater, 404-6 North Howard street, for Sunday, October 28, as a benefit performance to raise the recreation fund for the men of the U. S. Army General Hospital, No. 3, located at Fort McHenry. The program included the views of the "Rainbow Division" men at Mineola, L. I. Nearly a hundred dollars was collected for the fund.

And then that sturdy pioneer in the film game in Baltimore, Nat Keene, who runs the Crown theater in conjunction with J. J. Hartlove at 756 Columbia avenue, arranged a benefit performance for the selected men from the twenty-first division. The showing was a complete success, it is understood. The films used in the program were donated for the occasion by Frank B. Spurrier, the cordial manager of the Pathe Exchange in Baltimore.

The manager of the Goldfield theater, 913 Warner street, also had a benefit performanc on the same Sunday for the colored draftees from the twenty-first district.

Then at Albaugh's theater on North Charles street on Saturday evening, October 27, there was a monster benefit performance held under the auspices of the Women's Auxiliary of the First Company, Maryland Coast Artillery, stationed at Fort Howard. The guiding lights were Managers Charles E. Thropp, of Nixon's Victoria, and Harry A. Henkel, of the Academy of Music. Peter Oletzky, of the Baltimore Film exchange, courteously loaned the films which were used in this performance. Other acts were loaned for the occasion by Charles E. McDermitt, of Loew's Hippodrome, and Harry Woods, of the Garden.

With the Out-of-Town Boys.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, of the Maryland theater in this city, a celebration of the four hundredth anniversary of the Reformation by the Lutheran churches of this city and Frostburg was held in this playhouse on Sunday evening, October 28.

Cambridge, Md.—Manager Brown of the Opera House in this city very courteously arranged for a meeting in the interests of the Liberty Bond selling recently and 1,300 attended.

Petersburg, Va.—On the afternoon of October 24, in this city at the Academy of Music, through the courtesy of the manager, a patriotic meeting was held in this playhouse.

Anniversary at Gertrude McCoy Theater.

Baltimore, Md.—As Thursday, November 1, was the second anniversary for the Gertrude McCoy theater, Fulton avenue at Baker street, a special program and the personal appearance of Gertrude McCoy and Edward Earle were arranged for the occasion. Frederick Clement Weber, the pleasant, courteous manager of this house, has made a splendid success in piloting its affairs ever since it opened two years ago. A special twelve-page souvenir program was issued for the occasion.

Policy at New Pickwick Changed.

Baltimore, Md.—The policy at the New Pickwick theater, 115 North Howard street, has now been changed and there will be three changes of pictures a week. G. Horton Gaffney, the affable proprietor of this house, also engaged a popular Baltimore singer, Norman Dick.

More Benefits Given in Baltimore.

Baltimore, Md.—Through the courtesy of Eugene B. McCurdy, second vice-president of the Maryland Exhibitors' League and proprietor of the Lafayette theater, 1433 W. Lafayette avenue, this house was donated on Sunday, November 4, together with the music and photoplays, for a benefit performance for the selected men from the 16th ward. A collection was taken up to purchase a few comforts for these sturdy lads.

At Nixon's Victoria theater, 415 East Baltimore street, all last week, Manager Charles E. Thropp arranged for an appeal to be made at the end of each performance and a collection taken up for the Tobacco Fund.

Then through the courtesy of Harry Marstein, a benefit performance was given on Sunday, November 4, for the benefit of the colored men drafted from the Fourth Ward, who are now at Camp Meade. Pictures were loaned through the courtesy of P. Oletzky, manager of the Baltimore Film exchange.

Theaters Aid Sunday Schools.

Frederick, Md.—Two large mass meetings were held in this city at the City opera house and the Empire theater on Sunday, November 4, through the courtesy of A. J. Eichelberger, manager of the two houses. The meeting at the former was for men and the one at the latter for women, and both were in the interests of religion and Sunday School work. Fully 6,000 people, it is estimated, attended the meetings, which were preceded by a great parade.

Entertainment for Soldiers at Camp.

Baltimore, Md.—On Friday, November 2, at a meeting called by Frederick C. Schanberger, manager of the Maryland theater, and attended by a number of theatrical manager of Baltimore, arrangements were made for a special performance which was given oh Sunday, November 11, at the Maryland, in the afternoon, for the soldiers now stationed at Camp Meade. Mr. Schanberger is chairman of the Maryland War Recreation Committee.

North Carolina News

By D. M. Bain, Wilmington.

North Carolina Theaters Feel Effects of Tax.

WILMINGTON, N. C.—With very few exceptions the picture theaters in North Carolina have raised their admission prices five cents to meet the various war revenue taxes now being levied, but what reports have been gathered since November 1 tend to indicate quite a falling off in business as a result of this extra tax on the purses of the theater-going public. It seems that it is not so much the expenditure of the cent or two extra, but the bother of changing and handling pennies that makes many patrons who formerly "dropped in" for a half hour or so fight shy of the movies since November 1. Indications are that, should comparative statements be issued for the first week in October and the first week in November over North Carolina, some startling figures would be divulged of lost business—and, of course, there is nothing to which to charge it but the war tax.

In Wilmington the Howard-Wells Amusement Company have cut their admission prices at their theaters an amount equal to the tax, on all priced tickets, and patrons in Wilmington are seeing the shows at the same old prices. This action was almost forced upon them through the fact that they raised admission prices five cents everywhere about sixty days ago.

Raising Fund to Send Exhibitor to Capital.

Charlotte, N. C.—A fund is being raised by the North Carolina exhibitors to send Henry B. Varner to Washington when Congress meets in December, to aid in putting up such arguments to the lawmaking body as will result in a modification of the admission tax now in force, and data is being collected for presentation to Congress at that time relating to the effect of the tax on business generally throughout the state.

To this end Otto Haas, of the Ottoway theater, this city, is addressing letters to the exhibitors soliciting contributions, Mr. Haas having been appointed treasurer for the fund. Among the replies received is one that shows the true American spirit of patriotism to a degree but seldom found. The letter, from Mr. P. C. McIntyre, of the Rose opera house, High Point, N. C., is reproduced herewith:

High Point, N. C., Nov. 3, 1917.

Otto Haas, Ottoway theater, Charlotte, N. C.:

Dear Sir:

Your letter received and noted. I wouldn't pay one red cent to get these taxes off. I believe them to be just. It is every exhibitor's place in the country to explain the need to the public to pay it. It will amount to $100,000 a day to the government to run this war with.

Here is what the exhibitors are doing in High Point: Our prices were straight 10 and 15 cents daily until the war tax came on. Now they are 11 and 17 cents. It is thoroughly understood by the public that the 1 and 2 cents are the government's and not ours. Not a single customer has kicked on our price yet. It is awfully inconvenient for us to make the change and keep it straight, handling the pennies, yet we do it as Americans to fight this war.

I would like the whole world to know two things: One is I am a thoroughbred U. S. American and believe in all the American laws and democratic government, and I never voted nothing except a Democratic ticket in my whole life.

P. C. McINTYRE.

TORONTO NOTES.

Rebuilt Windsor Again Bright.

Windsor, Ont.—The Windsor theater, Windsor, Ont., which was burned last summer, has been rebuilt and is again in operation. In addition, a brand new theater has been opened in Ford, Ont., which is close to Windsor. The new house has a seating capacity of two hundred. The chief industrial feature of Ford is the Canadian plant of the Ford Motor Company.

J. J. Colleton Becomes Branch Manager.

Toronto, Ont.—John J. Colleton, formerly of the Metro and Pathe, has been appointed Toronto branch manager of the Specialty Film Import, Limited, Pathe distributors in Canada, by President L. E. Ouimet, in succession to the late Walter Davidson.

Changes Announced by Globe.

Toronto, Ont.—Phil. Kauffman, vice-president of the Globe Film Company, Limited, announces that Harry Keele had been appointed Vancouver branch manager of the company's staff, while Joe Kauffman of Toronto is to go to St. John, N. B., to open the sixth office of the company. He found that good progress has already been made in the new branches in Winnipeg and Calgary. The Globe company has just secured the Canadian rights for another states rights feature, namely, "Libertine," the six-reel Steger release. Other new releases are being secured.

Metro Will Handle Circuit Films.

Toronto, Ont.—General Manager J. J. Unger of the Metro Film Service, Limited, Toronto and Montreal, has announced that his company has secured from Harry Brouse, of Ottawa, the releases controlled by the First National Exhibitors' Circuit, Inc., for eastern Canada. These include the new Chaplin comedies.

Dan Freeman with Regal Films.

Toronto, Ont.—Dan Freeman, formerly of Vancouver, has been added to the road staff of the Toronto headquarters of Regal.

Patriotic Workers Choose "Bab's Diary."

Montreal, Que.—When Manager Conover arranged a benefit performance at his Imperial theater, Montreal, during the week of October 22 for Margaret Polson Murray Chapter of the Daughters of the Empire for patriotic purposes, he gave permission to the members of the chapter to choose the film feature for the entertainment. They picked "Bab's Diary," featuring Marguerite Clark.

Business Notes from Toronto.

Toronto, Ont.—This is the open season for Bluebirds in Toronto. A general publicity campaign was launched by Bluebird Photoplays, Inc., late in October and the advertising really went over big. No less than 38 billboard stands were used for 24-sheet posters.

State Right Features, Toronto, managed by Henry Fischer, has obtained a big subject in "The Co-respondent," the Canadian rights for which have been secured by the company. Another feature acquired is "Sirens of the Sea."

The many exhibitors who witnessed the trade showing of "The Bar Sinister" at the Strand, Toronto, on Monday evening, October 29, were compelled to admit that they had never seen better photography than in the swamp scenes of this feature. This picture is being released in Canada by Metro.

Waterloo, Que.—P. Nadeau is literally a big man in a small town. He weighs in the neighborhood of 250 pounds but in addition to this fact he is an important citizen of Waterloo, Quebec, where he resides. He is the hotelkeeper of the place and the manager of the local moving picture theater. He is also the proprietor of a jewelry and general store. The population of Waterloo is about one thousand people.

Toronto Has Fine New Uptown Theater

The Oakwood in the Bathhurst Hill and St. Clair Avenue District Opens Under Management of H. E. Strange—Seats 1,400 Persons at 10 to 25 Cents.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, ONT.—The growth of Toronto in the St. Clair avenue and Bathurst Hill districts has led to the erection of a large and beautiful uptown moving picture theater with a seating capacity of 1,400. The new house, which has been called the Oakwood theater, was formally opened on Monday, November 12, under the direction of the Oakwood Amusement Company, Limited, and under the personal management of H. E. Stonge, a veteran exhibitor of Toronto.

Although popular prices will prevail, it was evident in the opening announcement of the company that it is the intention to cater to automobile patrons, as arrangement has been made for accommodation for the parking of one hundred cars in the immediate proximity of the theater. The schedule of prices runs from 10 cents to 25 cents. Goldwyn features will be the attraction every second week, while the best Paramount releases will also be among the films shown, it has been announced by Manager Stonge. The orchestra consists of ten pieces. One of the slogans used for the house is "Music is one of the features."

The Oakwood was built at a cost of almost $90,000. The interior decorations provide a most attractive ensemble, being artistically carried out in a charming combination of rose and biege, the latter being a soft fawn shade. The boxes are provided with luxuriously cushioned rush chairs from which a perfect view of the screen can be obtained. The latest lighting, heating and ventilating systems have been installed, the heating system consisting of an oil-burning plant costing $1,400. In summer a water-washed air-cooling system will be in operation.

All seats in the Oakwood are ranged on the one slope, but a gallery can be placed in the theater at a later date if necessary. The plaster relief work is by A. D. Grant, while James Finnemore is responsible for the artistic interior decorative scheme. The Oakwood is situated in a prominent location at Oakwood and St. Clair avenues, in the heart of the fine residential section in the north end of the city.

Manager Sperdakos Weds New York Girl.

Montreal, Que.—A recent wedding was that of Louis Sperdakos, manager of the Queen's Palace, to Miss Durania Tsororou of New York. The business associates of Mr. Sperdakos were present in number at the wedding. One of those present was Mr. Botais, representing the Greek Government. The happy couple spent their honeymoon in New York and other American cities.

E. S. Gronau's Last Bachelor Banquet.

Montreal, Que.—All hands gathered around for a complimentary banquet to E. S. Gronau, Montreal manager of the Canadian Universal, on the eve of his marriage to Miss Jeanne Lionais, on October 27. The banquet was held at the Ritz-Carlton and the gathering was representative of both exchanges and theaters. George Nicholas, managing director of the Independent Amusement Company, was the chief jester and he was supported by Manager H. W. Conover of the Imperial theater, Maurice West of the Fox, Tom Byerle of State Right Features, Roland Roberts of the St. Denis, J. J. Unger, Canadian general manager of the Metro, C. Lalumiere, E. English, James Malone and John Smythe of Griffin Pictures, James O'Laughlin of Metro, Manager Bary of the Windsor, Mr. Clancy of the General and many others.

The treat of the evening was the presentation of a handsome cabinet of silverware to the near-groom, Mr. Unger making the presentation speech. The gift represented the appreciation of the local film magnates.

St. Denis Begins Two Changes a Week.

Montreal, Que.—Manager Roland Roberts of the St. Denis theater, Montreal, the largest photoplay theater in Canada, has decided to cut the week into two parts, after several months of weekly runs. Starting with the week of October 28, it was decided to change programs on Sundays and Thursdays. The attraction during the first "half" of that week was "A Mormon Maid."

Decorated Soldier Leads Orchestra.

Montreal, Que.—The Imperial theater, Montreal, has a new and distinguished orchestra leader in the person of Henri Delcellier, a veteran of the French Army in the present war and winner of the Croix de Guerre. He was formerly musical director of two theaters in Paris, France, the Theatre de Varieties and the Casino. He has also been the choirmaster of the Montreal Opera Company.

Theaters Ready to Do Their Part.

Montreal, Que.—The managers of no less than thirty-four theaters of Montreal have offered the use of their houses at any or every performance during the month of November to the Victory Loan Campaign Committee of Montreal for five-minute patriotic speeches by prominent speakers. The offer was quickly accepted.

A Splendid Little Theater.

Drummondville, Que.—A splendid moving picture theater in a small town is the Theatre Royal, a 450-seat house in Drummondville, Quebec, a French-Canadian center of less than 5,000 people. This theater was built in 1915 by J. D. Rene and J. A. Bouffard, the latter being the designer of the structure. It is in the heart of the town and is one of the best equipped small town theaters in Canada and the facilities are arranged to give maximum comfort and service to patrons. The ceiling is 24 feet high and the spacious interior has permitted the use of wide aisles and ample room between the rows of seats.

The color scheme is cream, gold and brown, with the woodwork and chairs in mahogany. The throw is 85 feet and pictures are projected by a Powers' 6B machine. The operating booth is really a spacious room in which modern equipment is found. The theater has done good business continuously since it was opened over two years ago.

Made Park Theater Pay, Now Buys It.

Toronto, Ont.—The Park theater, one of Toronto's largest uptown moving picture theaters, has been purchased outright by Messrs. Lester, Alexander and Mentol, who have been operating the house under a special arrangement for almost a year. These men have also been running the Doric theater, Toronto, for a number of years.

The policy of the Park theater has been second runs of the best available features immediately after they have been presented in downtown theaters. These are booked for three-day runs and considerable advance advertising is done. No less than twenty billboards in the vicinity of the theater are used regularly.

The Park has a seating capacity of 1,100 and for some time it was classed as a white elephant. Under the careful direction of the new owners, the theater has been showing good returns. The Park and Doric theaters are both on Bloor street, a main thoroughfare in the northwestern section of Toronto. Matinee performances are held at both each afternoon.

Are Nickelodeons Coming Back Strong?

High Prices Made Necessary by War Tax Are Helping to Classify Theaters—There Are Many People Who Need a Cheap Show.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—There seems to be no question in the minds of local exhibitors concerning the oportunity offered to operators of the old-time "nickelodeon" type of moving picture theater. The five-cent theater does not come inside of the war-tax provisions, but it is understood that the reel tax on prints will have to be paid even on junk film that has been floating around the country, and held in small film exchanges for years. However, even counting the war tax on the film, the operator of the nickel house can secure old films, and stuff of this character, at a very low price, and is in position to pack his house. The fact that the feature or photoplay houses have generally gone to fifteen or twenty cents means that hundreds of patrons will begin looking around for the five-cent theater, especially patrons who have a whole "flock" of youngsters to buy tickets for.

Nickelodeon Box Offices Show Increase.

On Fourth avenue in Louisville there are two five-cent theaters within a half block, these being the Casino and Rex. Box office receipts have jumped at a great rate since the large theaters advanced prices and attendances have been better than during any previous period in months, and even years. Such theaters will obtain the floaters or transients, who merely want to pass away a bit of idle time and who don't care to pay much for the privilege. At Cincinnati a new theater of this kind is opening on Walnut street, and before long it is possible that many of the old type narrow houses will again be in operation. This does not mean that the large theaters will lose much business, and in fact they will gain business at the increased prices from the point of dollars and cents.

May Help Grade Shows.

One exhibitor remarked, in discussing this phase of the business. "It means a division of high class and low class film houses, it being much on the order of the high class road show as compared with the small stand stock company." It may also result in a better class of films and a better class of patronage for the high class photoplay theaters, and eliminate much of the rougher or undesirable patronage from the better houses.

Patrolmen Enter Free Only on Municipal Business.

Louisville, Ky.—The question of whether or not patrolmen in uniform have a right to enter moving picture theaters without payment of the war tax has arisen. In one theater the management raised the question, stating that a patrolman entering on business has a right to do so, but those just merely looking over the shows should pay the tax. However, it is very seldom that a patrolman really enters a theater on business, or a downtown theater at all. In the suburban houses roundsmen are in the habit of entering the theaters for the double purpose of getting out of the weather in the winter, and seeing the shows. Heretofore no objection has arisen, but with even newspaper reporters being taxed, the chances are that the policemen will have to pay their share of the war tax.

Where It Tickles the Exhibitor.

Louisville, Ky.—An exhibitor of Louisville was recently caught in an unusually happy frame of mind. On being questioned as to his hilarious manner, he remarked: "Of course, it's costing me a lot more to do business, but believe me I've been seeing something. For the first time in my life I've seen some of these fat politicians, stockholders and club wielders paying something to get into this theater. There are a lot of chaps that we have to give passes to whether we want to or not, in some cases they are chaps who could cause us a lot of petty annoyance if we failed to remember them, and they always expect to be remembered. However, they now have to fork over with the war tax at least, and I believe that this war tax will result in less free paper being scattered through the city, as the cost of doing business is going to be too great for much free paper."

Not Enough Pennies Yet.

Louisville, Ky.—Managers of local moving picture theaters feel well satisfied with the way the public is taking to the new price schedules, and furthermore are very thankful that they adopted the method of even money payments for tickets at the box offices. The troubles with penny changing have been shown in numerous cities. It has been learned that 3,000,000,000 pennies have been coined and it is figured that out of these three billion about one-half have been lost or buried away, this meaning that instead of thirty pennies per capita for the country, there are less than fifteen. However, half if not two-thirds of the remaining pennies are in kid banks, or in dusty corners of the cash drawers. The mints are coining 1,500,000 coppers a day to take care of the increased demand, which is due to war taxes and odd penny charges on various lines of merchandise.

Manager Dozier Becomes a Daddy.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, is the proud father of a fine boy, which arrived at Louisville on October 20. This is Mr. Dozier's first child.

Among Kentucky Exhibitors.

Nicholasville, Ky.—Matt H. Nave and R. M. Sparks have again taken over the management of the Savoy theater, which for several months has been operated under a lease executed by the present operators. The theater was re-opened on November 3.

Sebree, Ky.—Due to the shortage of coal, current at Sebree has been too weak for operating the Nelson theater for several weeks and the management has installed a new engine and generator.

Owensboro, Ky.—The Grand theater has spent a considerable sum on installing a modern heating plant, which is now in operation, and which takes the place of a plant that had outgrown its usefulness.

Atlanta News Letter

A. M. Beatty, 43 Copenhill Av., Atlanta, Ga.

C. R. Beacham Will Manage Consolidated

ATLANTA, GA.—William Oldknow has tendered his resignation as general manager of the Consolidated Film & Supply Company, Atlanta, and C. R. Beacham has been appointed to the position. Mr. Beacham has been connected with the Consolidated Film & Supply for more than five years in the capacity of secretary-treasurer. His appointment gives him the recognition that his judgment and knowledge of the film distributing business rightly command. Mr. Beacham possesses a pleasing personality that manifests itself in all his connections and unquestionably will make for his greater success.

Marguerite Clark, always charming, is cast in a most happy role in "Bab's Burglar," which opened at the Forsyth theater Monday to an excellent attendance.

James J. Jackson, manager of the Majestic theater at Birmingham, was in Atlanta recently. He formerly was manager of the Savoy theater, Atlanta.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Earlville Appreciates Its Shows.

EARLVILLE, ILL.—Earlville people want their moving pictures. Also they do not propose to add to the already heavy burdens of the exhibitor. This attitude was clearly shown when at a special election the question of Sunday evening shows and licensing photoplay theaters was before the voters. One proposition was that Sunday night shows be prohibited. This was defeated by a vote of 288 to 169, both the men and the women giving the majorities in favor of the seventh day performances. The proposition to license the theaters was defeated 282 to 181.

Theater Changes in Illinois.

Pekin, Ill.—Gilbert Wiley has sold the Court theater to G. W. Hill, of Peoria, who will manage the house.

Manteno, Ill.—Arrangements are being made to open a moving picture show in Gousset's hall.

Pekin, Ill.—Manager Walter Friederich, of the Capital theater, has raised the price of his admission to 10 and 15 cents.

Among Michigan Exhibitors.

Ida, Mich.—Earle Schafer is now manager of the Auditorium, which heretofore has been known as the Pastime theater.

Bay City, Mich.—Fire at the Wenonah theater caused damage estimated at $10,000. The principal damage was to the stage in the auditorium. The origin of the fire is unknown.

Sparta, Mich.—F. L. Hilton has opened a moving picture theater seating 350 persons.

Cadillac, Mich.—The Fitzpatrick & McElroy Company, which operates theaters throughout Michigan, will erect a vaudeville and moving picture theater at Mitchell and Cass streets. It will be 50x150, seating 1,000 persons, and will cost about $50,000.

Adrian, Mich.—The remodeled Crescent theater has been reopened. Among the alterations is a balcony seating 120 persons, exclusive of two private boxes. The house has been redecorated throughout with pink as the predominating color. Two new projectors have been installed and a new ventilating system has been added.

Iona, Mich.—A big pipe organ will be a musical feature at the new Regent theater.

White Pigeon, Mich.—Moving picture shows were forbidden because there was an epidemic of diptheria.

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Bluebird and Victor Exchanges Merged.

CLEVELAND, OHIO.—Announcement of a merger, of local interest principally, of two film companies operating in Ohio, was made this week by C. S. Nordlie, general manager for the P. A. Powers exchanges. By it the Bluebird exchange in Cleveland is merged with the Victor Film Service, which handles the Universal pictures. This goes into effect at once, while November 15 or thereabouts the Bluebird exchange in Cincinnati and the Cincinnati-Victor Film Company will be merged.

In announcing this merger the following statement was given out:

"All checks for Bluebird service should

be drawn in favor of the Victor Film Service Company and all invoices for Bluebird from now on will be issued on regular forms of Victor company.

"This merging of interests, decided upon after careful and mature consideration, is done in the interest of economy and to promote greater efficiency.

"Under E. J. Schmidt's supervision and direction there will be Bluebird, Butterfly, Alice Howell Comedies and the regular Universal short subjects."

Claims to Be Oldest Woman Exhibitor.

Mrs. M. Drummond.

Youngstown, Ohio.—Mrs. Maggie Drummond, of this city, claims to be the oldest woman exhibitor in the United States.

She is 71 years old and has been in the business nearly ten years. Mrs. Drummond operates the Dreamland theater on East Market street. She came here several years ago from New York state.

Tax Nets $5,000 in Cleveland in One Week.

Cleveland, Ohio.—The first week of the war tax in Cleveland brought the Government a revenue estimated at $5,000.

The first day of the tax, according to returns of the leading theaters and the balance estimated, brought $500. The day was not a big one for business, owing to a wet snow which fell early in the evening. It is thought that the Government will obtain from the tax in Cleveland over a quarter million dollars the first year.

Exhibitors found few complaints, except from children where the price of admission was 5 cents. Many of the kids were forced to go home because they didn't have the extra penny.

The exhibitors claim this is the only injustice of the tax because it taxes a poor child, who cannot afford to go to a theater charging more than five or ten cents for children, the same amount as the child which is better off and can go to theaters where the prices range from 15 to 50 cents and higher. They think there should be no tax on a 5-cent child's ticket.

V. L. Schram Takes Weber Theater.

Dover, O.—V. L. Schram, better known as "Vic," has taken over the Weber theater at Dover, Ohio. One of the first stunts he pulled was to give prizes to boys and girls for selling books of tickets to his theater.

Grand Theater in Cleveland Opened.

Cleveland, Ohio.—Another big theater has been added to Cleveland's list by the opening of the Grand by C. H. Miles, November 4. This is the second in Cleveland to be controlled by Mr. Miles and will show pictures and vaudeville. The opening attraction was the Standard Film Company's "Captivating Mary Carstairs," with Norma Talmadge.

The Grand formerly was the old Lyceum. It has been remodeled and elegantly equipped. The Oliver Moving Picture Supply Company installed two Simplex machines.

Not Enough Pennies for Change.

Cleveland, O.—Three-cent car tickets will be used at the Mall theater for war tax change, if the penny shortage continues. Manager Carroll said it is impossible to get enough pennies from the banks each day to keep ahead. He started November 1 with 35,000 pennies and expects to start using car tickets by the 15th, unless more pennies are available at the banks.

Tax Has Not Affected Cincinnati Theaters

Motion Picture Houses Have Quite as Many Patrons as Ever—Next Meeting of Film Ad Men—Working to Get Together on 15 Cent Charge.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—With some days now elapsed with the war tax on theater admissions in full force, it can be said that in Cincinnati, at least, it has not affected the moving picture houses at all, as far as attendance is concerned. In fact the general comment has been that the public pays the tax with good humor and cheerfulness. The Saturday and Sunday following the effective date of the tax saw attendance at the theaters quite as large as ever. Several little points have arisen which will probably be settled promptly by the Treasury authorities, and which are of comparatively little importance. One which has been raised in Cincinnati is whether policemen, entering theaters in line with their duty, should pay the war tax [the bill exempts police and firemen on duty from paying the tax] as all other persons excepting bona fide employes are compelled to do, whether entering free of the regular admission charge or not. So far the policy of the theaters has been to have policemen state specifically that they are entering on duty, and then to admit them without exacting the tax.

Cincinnati League Entertains Bond Sellers.

Cincinnati, O.—The Motion Picture Exhibitors' League of the Chamber of Commerce arranged an unusually interesting and unique entertainment recently for the benefit of leaders in the highly successful Liberty Loan campaign in Cincinnati, and it was attended by the big financiers, the business men and the society women who helped to make the campaign a success. The attraction offered consisted of the Famous Players production of "Bab's Burglar," featuring Marguerite Clark, and of the films made of Miss Clark during her two-days' stay in Cincinnati for the purpose of selling Liberty Bonds. The special exhibition was held at the Strand theater, where the program indicated was on for a four-days' run.

Next Meeting of Film Ad Men in Cincinnati.

Cincinnati, O.—Through the joint efforts of the Cincinnati Motion Picture Exhibitors' League and the Associated Film Exchanges of the Chamber of Commerce, backed by the Chamber itself, Cincinnati has secured the next meeting of the Advertising Film Producers' Association of the Associated Advertising Clubs of the World, to be held on November 23 and 24. Clarence Runey, of the Cincinnati Motion Picture Company, who is widely known as a successful producer of advertising films, also did some good work in securing the convention, which is to be largely attended by leading advertising men and advertising film manufacturers.

Committee Considering the 15-Cent Tax.

Cincinnati, O.—Arrangements for meeting the producers' special tax of 15 cents a reel on moving picture films are in process in this vicinity through the work of a committee of the exhibitors, meeting with a similar committee of the exchange men. A special meeting of the exhibitors was held recently to discuss the matter and the committee was then appointed, consisting of Messrs. Charles Weigel, A. G. Hettesheimer and Otto Luedeking. No difficulty is anticipated in coming to an amicable agreement about the matter.

Traffic Rule Hampers Proposed Theater.

Logan, W. Va.—One of the first instances of the new Federal regulation governing freight carriage of material of construction, which is to be limited strictly to necessary work, has been the experience of Frank Middleburg, who is making arrangements to build a handsome moving picture house at Logan, W. Va. Cincinnati architects are in charge (C. C. and E. A. Weber) and their plans for the theater were completed, providing for a $30,000 building. When the Government order denying to what it classes as unnecessary work the use of open freight cars, it became necessary to alter the plans so as to enable the use of smaller steel sections, and this was accordingly done. The house is to contain 1,200 seats and will be one of the largest in the vicinity of Logan.

Grand Theater Changes Rates to Cover Tax.

Hamilton, O.—Manager William Goodwin, of the Grand theater, has made arrangements to take care of the war tax on admissions by a reduction of odd cents in the admission charge, the addition of the tax making the amount to be paid even. Thus 15-cent seats will sell for 13 cents, the tax then being two cents, a total of 15 cents, as before. The same scale has been arranged throughout the house.

STRAY DETROIT NOTES.

By Jacob Smith.

Interesting Michigan Notes.

Hillsdale, Mich.—George Brookins, who runs the Gem theater, will soon build a new and larger theater in another location.

Detroit, Mich.—Bill Elliott, manager of the Washington theater, is alternating each week with O. Henry stories and George Ade Fables. They are featured as "an added attraction."

Detroit, Mich.—A. S. Hyman, of the Dawn Masterplay Co., handling "Redemption" and "The Whip," is on a trip through the northern part of Michigan arranging bookings.

Detroit, Mich.—The Detroit Lodge of Elks is now showing motion pictures in its elegant new temple on Sunday evenings.

Bay City, Mich.—The Wenonah theater, in Bay City, is to be rebuilt at once, so as to open around December 1.

Detroit, Mich.—Charles T. Breslin has been appointed manager of the Barnett Film Attractions in the Peter Smith building. He succeeds Leo Eckstine, who has gone to Minneapolis for the same firm.

Detroit, Mich.—Mortimer Hoffman, of the Colonial theater, was attacked in his office by burglars early Wednesday morning of last week and attempted to blow the safe. Hoffman put up a fight, and while he was slashed a bit he succeeded in putting the robbers to flight.

Detroit, Mich.—Important Select Pictures booking in Detroit for week runs are "The Wolf Girl" at the Regent, Nov. 12; "The Lone Wolf" at the Regent, "The Moth" at the Broadway-Strand.

Manager W. D. Ward announces the appointment of Douglas Dickerson, who will travel Michigan for Select.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

New Prices at Many Nashville Theaters

Patrons Becoming Accustomed to General Readjustment of Prices—One Negro House Feels Hard Hit—Other Notes of Interest.

By J. L. Ray, the Banner, Nashville, Tenn.

NASHVILLE, TENN.—The theater public of this city is becoming acustomed to the general readjustment of prices. While in most cases the patrons pay the tax and pass on through the door, in some instances there has been a near riot when some one, unfamiliar with the handicaps the moving picture industry has been called upon to shoulder, insists that he is being "held up" by the management.

At some of the smaller houses, particularly those exclusively for negroes, business has been severely crippled. As an instance, one Cedar street negro house has suffered to such an extent through the increase in admissions that the manager threatens to shut the door. This house, the Excel, has been running for years at 5 cents admission, and when the price was raised to 10 cents, or rather 9 cents and a 1 cent war tax, the majority of the seats are dusty before night.

At the Strand theater the price remains 10 cents, with an additional one cent war tax. This is one of the leading uptown houses, with Carson Bradford, manager. The Knickerbocker, which has been charging a day rate of 10 cents, and at night 15 cents, has set 15 cents as the standard price for all hours. Newspaper men, managers of other shows, and in fact all complimentary pass holders are forced to pay a 5 cent tax on entrance to the theater. This increase serves to compensate in a measure for the price of admission at the Crystal, operated by the same management, which remains as formerly.

An extensive change has been made by houses on the Crescent Amusement Company's string. On some houses the prices have been increased sufficiently to take care of those which have not increased the admission price. This company has explained to the public the many taxes the theaters have been called on to pay.

Prices on the Crescent Circuit.

The price arrangement on the Crescent circuit is as follows: At the Elite, matinees, former price 10 cents, new price admission 13 cents, tax 2 cents, ticket 15 cents; night prices admission 20 cents. At the Fifth Avenue, former admission 10 cents, new admission 13 cents, tax 2 cents, ticket 15 cents. Crescent theater, former admission 10 cents, new prices, admission 9 cents, tax 1 cent, admission ticket 10 cents. Prices at the Alhambra and the Rex remain at 5 cents.

The Princess, showing pictures and vaudeville combined, has instituted a 3 and 5 cent tax, based on the value of the seat. In such cases where the seats are assessed the 3 cent tax, the admission has been increased or reduced so as to make an even admission price, without the necessity of dealing in pennies when selling tickets. All passes at this house must be accompanied by 5 cents war tax.

At the Lincoln, a negro house, the prices have simply been increased from 10 and 20 to 15 and 25 cents, during the night show when vaudeville is added. During the day performances, when pictures alone are presented, the 10 and 5 cent admission have been reduced 1 cent, and the tax added, leaving the original prices in effect. When there are no pictures at night, 11 cents is charged everyone.

At the Bijou, another negro house, prices have been readjusted so as to effect a general 1 and 2 cent war tax. Friday and Saturday, big days at the theater, the prices are slightly higher for general admissions.

Do Effective Patriotic Service.

Nashville, Tenn.—Much good was accomplished by "four-minute" speakings at the Nashville theaters in behalf of the Hoover food conservation movement. Prominent speakers, as was the case in the Liberty Loan and Red Cross campaigns, appeared at the various moving picture houses and made brief talks on the work of the food movement, and their work was met with a hearty response on the part of the audiences.

In other cities of the state the same plan was followed, with good effect. In Knoxville speakings were made at the Bijou, Strand, Queen, Crystal, Rex and Majestic theaters.

Vendome's Free War Films.

Nashville, Tenn.—Monsieur Nephane Le Lauzanne, a member of the French National Committee to America, recently appeared at the Vendome theater with a series of official French war films showing on the screen views of the European battle lines, Pershing's activities in France, fighting around Verdun and other realistic scenes were shown. No admission was charged for the exhibiton, the accompanying talk having been arranged largely in behalf of the "fatherless children of France."

Bradford Splits with Charity.

Nashville, Tenn.—A special admission ticket was issued by Manager Carson Bradford of the Strand theater during the week October 29 to November 3, and turned over to the Willing Circle of King's Daughters for charity. A large number of the tickets were disposed of at 10 cents each. Regular admissions, however, continued at the box office.

New Orleans News Letter.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

War Tax Added to Tickets Goes Smoothly.

NEW ORLEANS, LA.—The New Orleans amusement public adapted itself to the changed conditions under the war tax on admissions speedily and cheerfully. The annoyances and objections which the exhibitors had feared would develop did not materialize and outside of a little difficulty in reaching a clear understanding of the complications of the tax as regards the admissions for children and the ruling relative to the 5-cent admissions where 5 and 10 cents are the standard prices. In most instances the war tax is added to the usual price of admission. A few of the suburban theaters are "absorbing" the tax and the Pearce interests are doing the same thing in their downtown theaters. An extensive sentiment in favor of a co-operative increase in admissions is manifested, but each exhibitor appears to be afraid that his competitor will reap some advantage over him if he increases his prices and there is a hesitancy which amounts to a failure to do it. Nearly every exhibitor admits that an increase in admission prices is the logical solution of the financial dangers which confront the theaters, yet fear prevents the first step.

Opera House at Jackson Will Show Films.

Jackson, Miss.—E. M. Clark, manager of the Baker-Grand theater, at Natchez, Miss., and E. V. Richards, Jr., of the Saenger Amusement Company, at New Orleans, have opened the opera house here and will show high-class motion pictures for the principal part of their programs. Occasional road shows will also be presented. The opera house makes a fine motion picture theater and the business since the opening has fully warranted the belief of the management that a project of this sort will be a most profitable one.

New Strand Opened October 31.

Hattiesburg, Miss.—The new Strand theater was formally opened to the public on Wednesday, Oct. 31, with appropriate ceremonies, one of them being an address by the mayor of the city. The Strand is a very pretentious theater, seating nearly 1,000 persons, and it is fitted with modern appliances throughout. It is operated by the Strand Amusement Company, of Meridian, Miss., owners of a chain of theaters, and is under the management of "Jack" Clark, one of the best known motion picture theater managers in the South. Hattiesburg has a large cantonment and the soldiers and visitors furnish extensive patronage to all places of amusement.

The Diamond Leaves Pictures.

New Orleans, La.—The Diamond theater was closed on October 31 as an exclusive motion picture theater and the management announces the intention of reopening the house as soon as necessary changes can be made, as a combination musical comedy and picture theater. The Diamond has enjoyed a most liberal patronage up to the time of the opening of the "pop" vaudeville theaters, when there was a marked falling off in the business. It was the most pretentious feature photoplay theater in the city, seating 2,800 people, and the management believes that its old prestige will be restored by the introduction of a mixed program.

Lafayette Theater Brightens.

New Orleans, La.—The Lafayette theater, after being dark for several weeks, has been opened, and a good share of the programs will be devoted to special motion picture releases. It is under the management of G. B. Greenbladt, of the Saenger Amusement Company, and it is a Saenger Amusement Company house. Beginning on Nov. 4 William Fox's "The Honor System" was the attraction, and the opening night was made of more than ordinary importance by the invitation to Governor Pleasant and other state officials and the heads of the New Orleans newspapers to occupy boxes in the theater. Business has been very good since the opening of the theater.

E. M. Domaine Opens the Poland.

New Orleans, La.—The Poland theater, a new candidate for public patronage, was opened on November 6 by E. M. Domaine. The house is in a populous section and should do a good business. There will be two 10-cent nights a week and the balance of the time the general admission will be 5 cents.

A few of the suburban theaters of the smaller type in the city have announced the intention to go back to the 5-cent admission policy for every day in the week for the purpose of escaping the war tax.

Theater Notes in New Orleans.

The Victory theater has passed into the hands of Rhoerer & Gaineale, who recently purchased the business from Frank Marfese. The Victory is in a good neighborhood and should do a good business.

Reports along Exchange row are to the effect that a large number of the theaters in the smaller Southern towns are closing since the war tax became effective and others are reducing the number of exhibition days.

District Manager Stephens, of the Mutual Film Corporation, returned on Nov. 8 from a month's trip through Texas and Oklahoma. Al Durning acted as local exchange manager during Manager Stephens' absence.

DETROIT ITEMS.

Disposes of Grand Rapids Interests.

Grand Rapids, Mich.—It will be a great surprise to his numerous friends in the film business to learn that A. J. Gilligham, proprietor of the Empire theater, Detroit, has disposed of his interests in the Gilligham & Smith Enterprises, Grand Rapids, that is, to a great extent. He still holds some stock and is still on the board of directors, although he has resigned as president and general manager, turning over the active work to others in the corporation. H. C. Cornelius, of Grand Rapids, succeeds him as president, while Charles Seaman will have full charge of all the theaters, their booking and handling. Mr. Seaman has been doing this work for some time and has proved himself 100 per cent. efficient at the job. He formerly was with the General Film Co. in Detroit under Mr. Gilligham.

Mr. Gilligham has extensive realty and investment holdings in Detroit, besides his theater, which require so much of his attention that he decided to be relieved of the responsibilities of the Grand Rapids theaters.

Kunsky Buys More Features.

Detroit, Mich.—John H. Kunsky is proving his confidence in the state rights pictures by annexing more all the time. The latest announcement from his office is the acquisition of "Empty Pockets," by Herbert Brenon; "Alimony" and "The Lust of the Ages" for Michigan. The first two features he secured through the First National Exhibitors' Circuit, as he holds the Michigan franchise for all the Circuit pictures. Mr. Kunsky will release these pictures through the Metro-Madison exchange, 73 Broadway, and they will be handled by George N. Montgomery, manager.

Important Detroit Bookings.

Detroit, Mich.—"Intolerance" plays the Washington theater the week of Nov. 11, and "The Woman God Forgot" goes to the Majestic later in November. "Thais" goes to the Madison some time early in December.

New Film Building Notes.

Detroit, Mich.—George W. Weeks, division manager for Foursquare Pictures, is moving November 1 to the third floor of the new film building.

M. S. Bailey, handling the Hertner Transverter and the Harburg line of lobby frames, will move to the new building at the same time.

Goldwyn expects to move to the sixth floor of the film building about the 15th of November.

Paramount has definitely decided on its space on the fifth floor, and is now letting contracts for the necessary railings and partitions. It will be one of the finest exchanges in the country. There will be windows on all three sides.

Up to the time of writing, those who had moved to the new film building at 59 East Elizabeth street, and not previously reported in the World, were the Foursquare Pictures, George Weeks, M. S. Bailey, Vitagraph, and State Film Co. The World Films will move about Nov. 20, Goldwyn about Nov. 15 and the General about the 20th. Paramount will be there around the first of December.

Goldwyn Bookings at the Madison.

Detroit, Mich.—The next sixty days will see many Goldwyn pictures in John H. Kunsky's newest and finest theater—the Madison, Detroit. The week of Nov. 4 was shown "Sunshine Alley," the week of Nov. 11 will be shown "The Spreading Dawn," Nov. 18, "Nearly Married"; Dec. 2, "Joan of Plattsburg," and the week of 11, "The Cinderella Man," finishing the year with "Thais" the week of Dec. 30.

Manager Shapiro at Detroit reports that Goldwyn contracts have been closed in practically every town in Michigan worth while, and he is now concentrating on the Goldwyn specials, such as "The Auction Block," "The Manxman," etc.

Effect of Tax Pleases Detroit Exhibitors

Business Seems Rather to Be Benefited—The Big Difficulties Are Making the Change and the Need for Waiting in Line.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The war tax placed on theater admissions is proving a success in Michigan—success because it is not cutting into business and at the same time it is bringing about better prices. Only in a very few instances are there exhibitors who, being fearful of its effect on business, have announced that they would stand the tax out of their profits. This, of course, is ridiculous on the very face of it for the reason that the government has not put the tax on the exhibitor but on the public, intending that the theater simply act as a collector for the government. There will be no objection if the exhibitor is foolish enough to stand the tax himself, but why in the world should he? What would you think of a collector for an installment furniture house who was sent out to collect bills and he came back with only a part of the money collected, he personally standing the balance out of his own pocket? You would want to have his brain examined, wouldn't you?

In Michigan quite a number of theaters have done this—raised 5 cents on their 10 and 15-cent seats, and then announced to the public that new prices would be 13 and 18 cents and 2 cents for war tax, making a total of 15 and 20 cents for the admission. This plan is working out very successfully where it is in vogue. The majority of theaters, of course, have simply added the regular war tax, and are collecting accordingly.

Where the tax has hit the hardest is with such Detroit theaters as the Washington, Madison, Adams, Broadway-Strand and Majestic theaters—due to the wide variance of prices for various performances and the odd cents; there has been considerable trouble in making change, due to the cashiers being unaccustomed to the odd prices as well as the shortage of pennies. It is a positive fact that one big downtown theater lost $200 the first Sunday of the war tax because people would not stand in line in the cold for such a long time—and it certainly did take a long time to give each customer back his proper change. Hard luck seemed to be the jinx of the day—there were many complaints by people who had to wait, and many finally walked away in disgust. The managing director of this particular theatre said the public was not complaining about the war tax, but he did not see any way for speeding up the making of change as it takes so much time to dole out to theater patrons the correct odd change.

John H. Kunsky, after the first three days of the new tax, found it so unsatisfactory, both because the changing of money was slow and the scarcity of pennies, that he took the bull by the horns on Sunday, Nov. 4, and at the Madison, Strand and Washington theaters, adopted the multiple system of prices, similar to that of the Rialto theater, New York. His 10-cent seats were not changed, but out of it he stood the 1-cent tax; 15-cent seats went to 20, and 25-cent seats to 30, and, of course, the 50-cent seats went to 55; the 75 boxes remained at 75 cents, Mr. Kunsky standing the 8-cent tax himself. You will note that he raised only on some seats, and the difference between the war tax and the net price is sufficient to overcome the tax he stands on the seats where he did not raise. The new plan of multiple prices is working out more satisfactorily, and it is the contention of Mr. Kunsky that it is the only solution. Of couse, if the public could be educated to buy stamp tickets in advance and then simply buy the regular ticket and present this tax ticket, it would be much more satisfactory.

Anyway, we are glad to report—and this is the result of personal investigation—that there have been few "squawks," the public paying the tax because it seems to thoroughly understand what it is for. Some people are prone to complain at first, claiming that the theater was getting the money, but when the manager explained the law, it made a difference.

Exhibitors Turn on the 15-Cent Tax.

Detroit, Mich.—More than 60 Detroit and nearby theaters have signed a pledge not to pay the film tax of 15 cents per reel, and neither will they sign any new contracts containing the clause that they must pay it. They still contend that the tax is one of the producer and not the exhibitor, and that the producer can cover the tax by a change of methods within their own organization, particularly cutting down the salaries of some of the stars. However, on the other hand, the local exchange managers have received positive instructions from their home offices that the tax must positively be collected or they must cancel exhibitors.

We are watching the outcome with interest. It looks to the writer like the biggest battle ever waged between producer, distributor and exhibitor.

Harry Charnas Returns to Cleveland.

Detroit, Mich.—Harry Charnas, president of the Standard Film Service, who has spent the last two weeks in Detroit in the absence of J. C. Fishman, who was honeymooning, has returned to Cleveland, where he makes his headquarters. He declared while here that all three Standard offices were doing well, and particularly the Cleveland and Detroit offices. Mr. Charnas announced also that he had just arranged for Michigan and Ohio to secure the Biograph split-reel reissues featuring Fred Mace, Mabel Norman and other Biograph stars.

D. H. Fink Resigns Iris Management.

Detroit, Mich.—D. Harold Fink, manager of the Iris theater, East Grand Boulevard theater, Detroit, has resigned, effective Nov. 17. He will be succeeded by Mr. Edwards, former manager of the Gratiot theater for William F. Klatt.

Paramount Takes "Joan the Woman."

Detroit, Mich.—"Joan the Woman," featuring Geraldine Farrar, formerly controlled on the state-rights basis by the Barnett Film Attractions, has been taken over by the Famous Players Film Service Co., 278 Jefferson avenue, Detroit, who will now book it to Michigan exhibitors. It will be cut down to make about six reels.

The Paramount is doing so much business in Michigan that it is now requiring five prints on every Paramount and Artcraft feature, with six on the Fairbanks, Hart, Pickford and Clark releases. On the Mack Sennett comedies three copies were used originally and the number has been increased to five.

Paramount has added at Detroit a new department for special publicity and service to the exhibitors.

Crescent Now Open.

Detroit, Mich.—W. O. Kenan, of the Crescent theater, Adrian, Mich., has reopened after being closed for a few weeks to permit of extensive alterations. The entire interior and exterior have been refitted and redecorated, and in the projection room has been added several new Powers machines, and the very latest equipment. In the balcony several hundred seats have been added, and, taken as a whole, the Crescent compares favorably with the most beautiful of the smaller theaters in the smaller cities. In addition to the regular pictures there is a five-piece orchestra that renders excellent music.

Indianapolis Theaters Show No Falling Off

Leading Downtown Theaters of City Get Many Patrons from Teachers in Convention—Other Theaters Report No Decline in Attendance.

(From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.)

INDIANAPOLIS, IND.—The motion picture exhibitors of Indianapolis have not heard many complaints from patrons on the score of the war tax. Those who are collecting the tax separately are having a little difficulty in handling the extra pennies and those who have revised their admission prices, report no decline in attendance. The majority of the ten-cent houses are collecting the tax separately and do not, at the present time, contemplate an increase in admission.

In fact, the attendance records for the week at some of the downtown photoplay houses, especially at the Circle and the Alhambra, were broken, indicating that the upward revision of prices is not going to keep the motion picture fans away. The attendance at the downtown houses, however, was augmented to a considerable degree by the influx of about 6,000 school teachers to the state teachers' association. The teachers, apparently, spent most of their spare time at the motion picture houses.

There is one matter, however, on which the Indianapolis exhibitors are practically all agreed and that is the 15-cent reel tax. They believe they have already been taxed too heavily and many of them are refusing to pay it. They say the film manufacturers, in passing the reel tax on to the exhibitors, are taking an unfair advantage of them and they intend to take definite action on the matter at once.

Two Bluffton Theaters Easily Collect Tax.

Bluffton, Ind.—J. D. Belger, manager of the Grand and Gaiety theaters here, reports that the first few nights of the new war tax passed off satisfactorily, and that not a soul registered a complaint on the additional one cent on each 10-cent admission ticket.

Bloomington Exhibitors Find Pennies Inconvenient.

Bloomington, Ind.—Robert H. Harris, manager of the Harris-Grand and Princess theaters, found the penny business so inconvenient that he changed his mind the second day and revised his admission prices. He is now charging 15 cents, instead of 10 cents, at the Grand, and 15 and 10 cents at the Princess, instead of the flat rate of 10 cents as formerly. Extra music has been added to both theaters with a view of giving the patrons their money's worth.

Columbus Theaters Lower Rates.

Columbus, Ind.—C. E. Rogers, manager of the Crump theater, and E. E. Norman, manager of the Crystal, at Columbus, have announced that admissions have been lowered.

The admission to the Crump theater is four and nine cents instead of five and 10 cents. In reality, of course, the price of admission remains the same, because when the patrons of the house have paid their extra penny for war tax they will be paying five and 10 cents as in the past.

In Mr. Norman's case, however, it is different. He has formerly charged five and 10 cents for admission, but from now on is going to make a flat rate of five cents for any seat in the house.

Tax Collections Smooth in Kokomo.

Kokomo, Ind.—Contrary to the general opinion in these parts, the war tax on admissions to motion picture houses has survived its first few days' existence almost unmarked by complaints or remarks from the theatergoers. In fact what few kicks were registered seemed to be directed against the inconvenience of the tax, rather than the monetary increase.

"I anticipate little or no difference in the size of our audiences," said William Helmick, manager of the Sipe theater.

John Shirk, manager of the Pictureland theater, was of the same opinion, and so was John Whitley, of the Colonial.

The Kokomo motion picture and theater men held a meeting the first part of the week and decided to require the patrons to pay the tax in addition to the admission price for a while, at least. If the plan proves satisfactory they will adopt it permanently, otherwise they will either increase or revise their admission schedules.

Exhibitors Meet in Fort Wayne.

Fort Wayne, Ind.—Motion picture exhibitors of Fort Wayne held a meeting at the Lyric theater last week and discussed the new war tax. They decided that the only practical way of collecting the tax is to have patrons pay it separately, without increasing the price of admission. It was learned at the meeting that there is only one 5-cent house in Fort Wayne at the present time, and this, it is said, will be converted into a 10-cent house before long.

Those who were present at the meeting were W. C. Quimby, of the Jefferson and Strand; J. P. Mollett, of the Grand; Charles Harvout, of the Wells; A. F. Brentlinger, of the Orpheum; O. E. Wobrock, of the Hippodrome; J. Nelson, of the Knitters; Theodore Beiersdorfer, of the Idle Hour; J. McCabe, of the Transfer; Charles Franklin, of the Creighton, and C. F. Whitford, of the Fairfield. Another meeting will be held soon, at which the men will discuss the effect of the tax on attendance.

Will Ask More for Better Show.

Washington, Ind.—L. H. O'Donnell, owner and manager of the Grand and Theato, the two motion picture theaters here, has served notice on the public of an increase in admission as a result of the new war taxes. Instead of 10 cents the admission to the Grand will be 13 cents, which, in addition to the war tax, will make a flat admission price of 15 cents. The prices at the Theato will be 10 cents admission and one cent war tax.

To offset, in a measure, the increase in admission, Mr. O'Donnell has declined to augment the programs. Contracts have been signed for the new Goldwyn pictures, which will be shown every other week, and the White comedies have also been secured.

St. Louis News Letter

By A. H. Giebler

Greater Vitagraph Exchange Moves.

ST. LOUIS.—The Greater Vitagraph exchange, which has been at 3630 Olive street since its establishment, will move to the Plaza building in about a week, and the offices vacated by the Vitagraph will be taken over by D. M. Thomas, manager of the Wm. Fox exchange, whose present office is just next door, at 3632.

The Fox people will not move their present exchange, but will use the Vitagraph offices to give them more space, of which they are badly in need. The partition between the two offices will be torn down, and the floor space thus obtained will just double the room of the present office.

The Vitagraph move is made for the same reason. More room is needed to accommodate the increasing business. The new Vitagraph office will now be in the same row as the Triangle, Goldwyn, Select and Geo. Kleine, who are already housed in the Plaza Building.

The new Vitagraph office will extend the entire width of the building, and will have two entrances. The Lindell boulevard side of the office will be 3311, and the Olive street side, 3310. Both changes will occur within a very short time.

Campaign Against St. Louis Exhibitors by Yeggmen.

St. Louis, Mo.—Yeggs and hold-up men seem to have started a regular campaign against St. Louis exhibitors. Two weeks ago the New Grand Central was robbed of $1,700, and on the night of October 28 Gabe Wagner, manager of the Alps theater, at Whittier and Easton avenue, was held up and relieved of a hundred dollars.

Mr. Wagner had just left the theater to go to his home at 4215 Easton avenue, only a short distance from the theater, when an automobile containing two men drew up to the curb and ordered him to stop.

While the thieves were searching Wagner, Probationary Officer Fredewald, of the Deer Street station, came around the corner, saw what was going on, and ordered the crooks to throw up their hands. One of the men jumped into the machine and got away, and the other ran.

Officer Fredewald shot at the man who ran and finally captured him. He gave his name as Robinson, and said he was a teamster. The other highwayman got away. Some jewelry and $13 was found on the captured crook, who claims that he threw away the money he and his partner got from Wagner.

Minneapolis News Letter.

By John L Johnston, 719 Hennepin Ave., Minneapolis, Minn.

A Fairly Good Week in Twin Cities.

MINNEAPOLIS, MINN.—with the return of real fall weather and the thorough knowledge of increased admission prices, Minneapolis and St. Paul theaters enjoyed a fairly good week, Oct. 28 to Nov. 3, inclusive. Only a few film fans registered any "kick" against increased prices and it was evident that the film houses were drawing many new patrons, and of a better class than previously. According to several exhibitors the new advance in prices will bring about the downfall of many a regular program downtown, for, the exhibitors explain, it is doubtful if people will pay 20 and 25 cents now to see a program feature that they previously saw for 10 and 15 cents, and which will undoubtedly be shown at a small neighborhood house later at cheaper prices. The World correspondent has been informed by half a dozen exhibitors that in the future it appears that strong, well-produced, clean state rights features and special releases of five or six reels from program companies will be most in demand.

S. A. Louis Buys Equipment Stock.

Minneapolis, Minn.—James V. Bryson has sold his Northwestern Motion Picture Equipment Company stock to S. A. Louis, of the Rialto Theater Supply Company. Mr. Bryson will devote his future time to making a success of "20,000 Leagues Under the Sea" and "Come Through," in this territory.

Harry Muir Joins Paramount.

Minneapolis, Minn.—Harry Muir, formerly with the Universal, General, Standard and Bluebird exchanges, has joined the Paramount exchange in the capacity of Twin City salesman.

H. Lorance Now Mutual Salesman.

Minneapolis, Minn.—H. Lorance, formerly of Buffalo, N. Y., has been added to the sales force of the Mutual exchange by Manager Dan Donnelan. Mr. Lorance will handle the Northern Minnesota territory.

George Maxwell Will Sell for U.

Minneapolis, Minn.—George Maxwell, former Vitagraph, Fox and Elliott-Sherman salesman, has been secured by Manager Judell of the Jewel and Universal exchanges for road work (not the kind that prize fighters do, but sales arguing and winning).

Changes at the Supreme Exchange.

Minneapolis, Minn.—Official reports from the Supreme exchange show that Maurice E. Krier, formerly of Chicago, has succeeded Earle D. Perkins as sales manager of the Supreme exchange here. Also, Herbert H. Cass, a gen'man from th' East, has been secured to lead the "Where Are My Children?" road show into North Dakota.

Manager Myron T. Conhaim of the Supreme exchange, has announced that his concern will distribute "A Mormon Maid" in the states of Nebraska and Iowa, and the Supreme has secured the right to distribute the "Midget" comedies in Minnesota, Northern Wisconsin, Iowa, Nebraska and the Dakotas.

Green & Steffes Get "Slacker's Heart" in Minneapolis.

Minneapolis, Minn.—Green & Steffes have bought territorial rights on the Ireland production entitled "A Slacker's Heart," and featuring Edward Arnold, former Essanay star.

From the Diary of Our Sauntering Silas.

Minneapolis, Minn.—Manager Harry Buxbaum of the local Pathe exchange, and J. E. Schwartzbine, staged a special showing of the exceptional Pathe war film in five reels entitled "France in Arms." A good sized audience applauded the many interesting portions of the film and several requests for bookings of it were made directly after its showing.

Manager Charles G. Branham of the Strand theater, Minneapolis, following a very successful week's run of the Jewel feature, "The Man Without a Country," has contracted for a week's run of another Jewel entitled "The Co-Respondent."

Stray Jottings of Middle West.

Denver, Colo.—The Rex Amusement Company has awarded the contract for a new theater building in Grand Junction with a seating capacity of 1,500.

Wynne, Ark.—Clarence Lancester will erect a two-story theater at the corner of Commercial and Woodrow streets.

Little Rock, Ark.—A $25,000 theater for Camp Piken, built under the supervision of the government and operated under government auspices has been authorized.

Texas and Oklahoma Theater Notes.

Gatesville, Tex.—The Regal theater has leased a part of the new building erected by Johnson & West and will move in there as soon as completed.

Gilmer, Tex.—The Rex theater has been sold by C. A. Hooten to John Miller, of Uvalde.

San Antonio, Tex.—Certificate of dissolution has been filed by the Star Theater Company.

Waco, Tex.—A new moving picture theater was opened on Austin street in October. The building has been thoroughly remodeled. Abe Levy & Co. are the owners.

Quinton, Okla.—Clyde Rowton has sold the Majestice theater to E. K. Armistead, recently with the Quality Grocery store.

Healdton, Okla.—Arthur Perry, of Fordyce, Ark., is the new manager of the Kozy theater.

Week's News from Kansas City Filmdom

Jewel Productions Gets Adequate Quarters at Twelfth and Walnut Streets—Changes at Distributing Offices and Theaters—Notes of the Trade.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—The Kansas City office of Jewel Productions, Inc., has been moved to the fourth floor of the Boley building, at 12th and Walnut streets. This change puts the Jewel company in one of the exchange centers of the city, for within two blocks are Goldwyn, Vitagraph, Bluebird, Universal and the Standard Film offices. The new location was formerly occupied by the now extinct Federal Film Corporation. It is very conveniently arranged, with a private office for the manager, a private projection room, built-in film vaults, a fireproof inspection room, and well lighted poster and shipping room. The entire office and outer rooms are being thoroughly cleaned and repainted. Milton Feld, manager of the office, is planning the addition of several new employees to the present force.

Jack Roth Added to Jewel Forces.

Kansas City, Mo.—Jack Roth, formerly with the Kansas City Feature Film, has been added to the selling force of the local Jewel office. He also has been manager of the Empire theater, at Milwaukee, Wis., which position he held before returning to Kansas City.

J. E. Dodson Now with Standard.

Kansas City, Mo.—The Standard Film Corporation announces that J. Erwin Dodson has been added to the sales force of the company. He will sell the William S. Hart two-reelers and Billy West comedies, now handled by the company. He was formerly assistant manager of the local office of the Universal.

Alice Barnett Is Goldwyn Booker.

Kansas City, Mo.—H. C. Phillips, who since the opening of the local Goldwyn office has been its cashier and booker, left November 3 for Chicago, Ill., where he goes to take the position of cashier of the office of Greater Vitagraph. He has also held a similar position with the local Vitagraph exchange. He is succeeded by Miss Alice Barnett.

Dale Hill Gets Goldwyn Territory.

Kansas City, Mo.—Dale P. Hill, formerly traveling salesman for the World Corporation, has been signed by the Kansas City Goldwyn office and will work in the capacities of salesman on the northern Kansas territory.

Edward Walsh Now Heads U. Branch.

Kansas City, Mo.—C. W. Potter, northern Kansas salesman for the Universal, has resigned his position with that company. His successor is Edward Walsh, who was formerly an exhibitor at Macon, Mo.

Theater Changes in Kansas.

Glasco, Kan.—W. A. Hill has bought the house here formerly owned by L. A. Parcell.

Horton, Kan.—The Gem theater here has been sold to Yaple and Hall by A. O. Haviland.

Pittsburg, Kan.—Bids have been advertised for here by McMullen Brothers for the building of an Orpheum theater.

Athol, Kan.—H. E. LaRue will run the picture show formerly run by V. R. Henry.

Arkansas City, Kan.—Karl Dees will open his show in the near future, after having it thoroughly remodeled and redecorated.

Topeka, Kan.—The interior of the Orpheum theater is being redecorated.

Lacygne, Kan.—R. G. Welborn has sold his picture show business to J. E. Strain. Possession was given November 1.

Wichita, Kan.—A new theater will be opened at the corner of Topeka and Williams. It will be called "Liberty."

Giff, Kan.—Ray T. Ingalls became manager of the Goff Electric theater October 1. W. L. Norris, owner of the Electric, is opening a large theater at Army City, near Camp Funston, and has sold his Netawaka and Muscota shows.

Liberal, Kan.—Guy LeMonnire has leased and taken possession of the Majestic theater here.

Leavenworth, Kan.—Harry Rabinowitz and Alois Kirmeyer have recently purchased a building at 306-8 Delaware street and will remodel the first floor for a picture show.

Reynolds, Neb.—R. A. Rothwell is increasing the seating capacity in the opera house here.

Cheater, Neb.—A. W. Hindman has purchased the Gem theater show of Dr. Brugh.

West Point, Neb.—Cake and Carrel have taken possession of the Ideal theater here.

Excelsior Springs, Mo.—F. P. Lupin, formerly owner of the Baltimore theater in Kansas City, Kan., has taken charge of the Auditorium theater here.

Kidder, Mo.—W. A. Harter, of the Wonderland theater, reports a fire in his house recently that destroyed a part of the picture "The Adventurer."

Lewis, Ia.—B. C. Harris has disposed of the Lewis opera house to J. R. Johnston and David Blankenhorn.

Hamburg, Ia.—Howard Cohen is making plans for a new up-to-date theater here.

Coon Rapids, Ia.—Abe Zavitz has bought the moving picture show here and will move it to the opera house.

Theater Changes in Missouri.

Kansas City, Mo.—Martin Beck, managing director of the Orpheum circuit, announces a new vaudeville theater for Kansas City with a seating capacity of 3,000. The company is considering two centrally located sites.

Cowgill, Mo.—The Opera house here has been bought by Glen Butler from H. T. Nelson, the former manager of the house.

Hamilton, Mo.—The Rex theater here has been sold to B. M. Hicks by R. W. Stephenson.

Kansas City, Mo.—The Glory theater here, on South Troost avenue, has been reopened by Nellie Fitzpatrick. This theater, formerly owned by W. E. Eyler, has been closed for several weeks.

Kansas City, Mo.—C. W. Sheppard, 1411 Tracy, will build a one-story and basement garage and picture theater building 100x120, of brick and concrete.

Labelle, Mo.—A disastrous fire occurred recently in which the Crystal theater was totally destroyed.

St. Louis, Mo.—A motion picture theater here was robbed of $1,700 recently.

Brunswick, Mo.—A recent fire damaged the Iris moving picture theater.

St. Louis, Mo.—The New Delmar theater, at 4934 Delmar avenue, was damaged $1,000 by fire October 17.

Gallatin, Mo.—The Isis theater has changed hands. No names given.

Hebron, Neb.—E. M. Etterman has bought the interest of the Elite theater.

Elmrock, Neb.—Fred Fakes has bought the Gem theater from Mr. Sinclair.

New Ulm, Minn.—Articles of incorporation have been filed for the Ruby theater, with a capital of $25,000. Incorporators are M. E. Woodmanse, C. J. Woodmanse and J. A. McClure.

Film Notes and Happenings in Iowa

Exhibitors in Des Moines Handle New Tax Without Co-operation—Muddle Over the 15 Cents a Reel Charge—Notes About Film People.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Des Moines exhibitors never have been very inclined to get together on the tax proposition or on any other proposition for that matter. So each exhibitor met the tax problem to suit himself. Dan Bergman, house manager of the Garden, is charging 10 and 15 cents admission at all times, and the one and two-cent war tax in addition, making admissions at the Garden always 11 and 17 cents. J. Wilowslowsky, of the Palace, is charging 10 and 15 with the war tax in addition, with raises for special features since "The Garden of Allah," beginning Sunday, the 4th, is to be shown for 28 cents admission. Abe Frankel is charging six and 15 cents including war tax at the Casino, while at the Majestic theater it is six and 11. The Unique is the only 5-cent house in the city. Suburban houses are collecting the tax from patrons with no raise in prices.

Iowa Exhibitors in Hubbub Over That Fifteen Cents.

Des Moines, Ia.—Iowa Exhibitors, especially the smaller town exhibitors, with whom the added 15 cents per reel tax means a big hole in the meager profits, are all in a muddle. Some refuse point blank to pay the tax and are having their service stopped as a result. Others are cancelling their service and rushing over to the Mutual fold, since that exchange is paying the tax itself. Of course, the larger exhibitors are not affected so seriously, but many of the small-town fellows are barely meeting their expenses as it is and the few dollars that the 15-cent tax amounts to often means practically all of their profit.

Germans Are Putting This Man Out of Business.

Hubbard, Iowa.—In the small town of Hubbard, Iowa, the center of a very pro-German community, Knowles and Boecke, managers of the Opera House, are being slowly but surely frosted out. Knowles, the acting manager, has no sympathies with the Kaiser and the state of Iowa officials have had their hands full curbing the pro-Germanism of the residents of Hubbard. Anyway, these inhabitants will not help the khaki soldiers even by paying a war tax on their theater tickets, and, besides, they don't like the manager of the theater—so, while the little Opera House has been running two nights a week, Wednesday and Saturday, for some time, it has been closed down except Saturday night and will soon be shut up entirely.

Jewel Productions in Big Iowa Houses.

Des Moines, Ia.—Nicholas Amos is proud of the placing of his Jewel productions in the following list of big houses: Ed Awe, of the Stand, in Fort Dodge; Brown and Anderson, of the Princess, in Boone; Mrs. Col. Hiatt, of the Orpheum, in Webster City; Tom Arthur, of the Cecil, in Mason City; J. D. Allerman, of the Strand, in Clinton; L. P. Blank, of the Palace, in Burlington; J. Miloslowsky, of the Palace, in Des Moines; Frye and Baker, of the Rex, in Ottumwa; J. W. Lake, of the Garden, in Iowa City, and Joe Gerbracht, of the Twin Star, in Ames, are some of the big exhibitors who have placed their seal of favor on the Jewel pictures by booking them in their big houses.

Tax Row on in Muscatine Over Tax.

Muscatine, Iowa.—There is a fearful row being conducted in the city of Muscatine over the admission tax proposition. It seems that Ludy Bosten, of the Amuzu, has raised his prices to 10 and 15 cents, including the war tax, while E. M. Henle, of the Palace, is paying the tax himself and not raising prices. Both men have viciously attacked the other, using vast amount of newspaper space in telling the public where the other fellow is wrong, one accusing the other of not being patriotic, the other coming back with the statement that his opponent is profiting on the raise, using the tax as a blanket. Oh, its a fearful row.

Notes About Iowa Film People.

Des Moines, Ia.—C. E. Budd, of the Lyric, in Grinnell, and D. B. Baker, of Frye & Baker, managers of the Rex theater, Ottumwa, were callers at the Metro office, in Des Moines last week.

Des Moines, Ia.—J. Jolly Jones, salesman for the Des Moines Metro office, has just returned from a two-weeks tour of Nebraska and reports a successful trip.

Des Moines, Ia.—Zach Harris, since taking over the management of the local Bluebird office on Mulberry street, Des Moines, has had the offices redecorated and renovated.

Keokuk, Ia.—Friedman and Cohen, managers of the Hippodrome in Keokuk, ran up to Chicago the early part of last week on business.

Randall, Ia.—The picture houses in Randall and Stanhope, Iowa, have been closed down recently with no reasons given.

Radcliffe, Ia.—Raymond and Estel, managers of the opera house in Radcliffe, Iowa, have opened a new house in McCallsburg, a small town near Radcliffe.

Melcher, Ia.—E. McCoy, of the picture house in Melcher, was a caller at the Bluebird exchange last week.

Estherville, Ia.—Frank King, of the King theater in Estherville, is buying new fixtures and furnishings for the house he is opening in Ida Grove. He also visited the Bluebird office.

Toledo, Ia.—Forney and Kvidera, of the Grand theater in Toledo, Iowa, are remodeling their house and expect to open the 19th of this month with a big feature under the auspices of the Red Cross.

Fairfield, Ia.—Hugh Bennett, who has just taken up the exhibitors' end of the business, and is managing his house, the Fairfield theater in Fairfield, Iowa, is planning to run "Twenty Thousand Leagues Under the Sea" under the auspices of the Woman's Defense League of Fairfield.

Des Moines, Ia.—Zach Harris has arranged to place one hundred billboard stands over Iowa, with beautiful colored pictures of the Bluebird stars. Mr. Harris is also putting out a large quantity of unique advertising novelties, cards, blotters, and the like.

Among Exhibitors in Iowa.

Des Moines, Ia.—The Unity Investment Company is having the first and second stories of a building on Eighth and Locust streets remodeled into a moving picture theater at a cost of $25,000.

Adel, Ia.—Articles of incorporation have been filed for the Adel Opera House Company with a capital of $10,000. Incorporators are John B. White, E. A. Witmer, H. R. Straight and others.

Collins, Ia.—Vasey Opera house was destroyed by fire.

Carrol, Ia.—Abe Zavitz bought the picture show here.

Tingley, Ia.—The Empress theater has been leased by Messrs. Sheesley and Verploogh.

Blockton, Ia.—K. L. Fuller and Veryl Ramsay purchased the Starland theater, formerly owned by Glade Shearer.

Varina, Ia.—Clampitt & Reis will remodel a building here for a motion picture theater.

Redfield, Ia.—R. S. Benjamin has taken over the management of the Peoples theater.

Prairie City, Ia.—R. K. Walker succeeds Mr. Mahoffey in the moving picture business here at the American theater.

Denver News Letter

By E. C. Day.

Most Theaters Work Together to Avoid Confusion in Levying Tax.

DENVER, COLO.—The value of organization among moving picture exhibitors was never more fully illustrated than when the war tax on amusements went into effect on November 1. The new situation was met in Denver and throughout this territory without confusion and with a uniform policy on the part of exhibitors except in a very few instances.

This result was made possible only through the action of the Rocky Mountain Screen Club. Without organization each theater owner would have been left to himself to handle the situation, and while one exhibitor would be assessing the tax to each patron another would be paying the tax out of the regular admission; the public would be confused and there would be no end to the muddle in which exhibitors would find themselves.

Through the medium of the Screen Club this situation was avoided in Denver. Weeks before the new law went into effect the club met and with the aid of legal counsel interpreted the revenue law.

There were only one or two exhibitors in Denver who refused to stand with the other exhibitors in collecting the penny tax direct from the patrons. They are the same who heretofore have hurt the progress of the moving picture industry by cutting prices. Their action in this case has only served to confuse the public. If they were not in the hopeless minority their move in cutting prices might be construed in such a light as to make it appear that the other exhibitors were profiteering.

In the suburban theaters, where the boys and girls make up a large part of the audiences, exhibitors reported that patrons looked upon the tax as a privilege. Children viewed it in the light of a novelty to be able to pay a war tax.

White Coal Will Keep Denver Bright.

Denver, Colo.—Fear that Denver was to be deprived of her Great White Way—Moving Picture Row—which Thomas Edison himself said is the most brilliantly lighted street in the world, has passed. The edict of the United States Government that elaborate electric light signs be curtailed in order to conserve the coal used in making electricity will not affect this city.

The electrical energy which illuminates Curtis street in Denver is supplied by water power. Coal has no part in its making. It is generated on the Grand River in Western Colorado and comes to this city through huge wires a distance of 300 miles over the mountains.

Another Screen Ball Coming.

Denver, Colo.—Denver is to have another Screen Club ball, either the last of November or early in December, according to the announced plans of moving picture men who make up the board of directors of the Rocky Mountain Screen Club. Again the question of getting a star of prominence to lead the grand march is all that remains to complete arrangements.

Letters have been sent to a number of actors and actresses both in the east and west and if one or more of them consent to come the ball will be held on the date that will best suit their convenience.

This will be the second event of the same character to be staged by the Screen Club. The first, held a year ago, was a huge success.

MIDDLE WEST THEATER NOTES.

By Kansas City News Service.

Afton, Okla.—R. O. Lewis has taken charge of the Electric theater.

Tulsa, Okla.—Permit has been issued for a theater to be erected on the old post office site which will cost $400,000.

Cleveland, Okla.—M. E. Lovell has purchased the Olympia theater from Naley & Bender and will continue it in the usual manner.

Princeton, Tex.—Fire recently damaged the building of A. J. Aycock, in which there was a moving picture show. The damage to the show, fixtures and building, which was about $1,200, was partly covered by insurance.

Midland, Tex.—The Unique theater is now under the management of J. A. Reichelberger.

Alice, Tex.—Clarence Parker has sold the Isis theater to J. O. Merchant, of Falfurriss, who is now in charge.

Hugo, Okla.—The Erie theater has been sold by A. J. Wright and Mrs. J. D. Rising to O. Gill of the Dixie theater.

Pine River, Minn.—C. P. Eastman has leased the Cosy theater from E. B. Dahl.

St. Peter, Minn.—F. N. Farris of St. Paul has leased the Princess theater and will conduct a moving picture show there.

Mt. Vernon, Ill.—Howard and Casey are building a brick and stone theater building here, 50 x 120 feet.

Little Rock, Ark.—Plans for the Government theater to be built at Camp Pike have been received. The building will have a seating capacity of 3,000. It will be located at 14 L street, about 600 feet north of the railroad.

NOTES FROM TEXAS.

See "Boys from Home."

Dallas, Tex.—Universal's news weekly for the first week in November got an excellent "play" at the Crystal theater, Dallas. There's a big lot of Texas young fellows with the "Rainbow Division" encamped at Camp Mills, L. I. The weekly gave a number of views of that camp, and Dallas people with friends or relatives there flocked to the Crystal for a glimpse of their "folks."

Brief Texas Items.

Dallas, Tex.—The proceedings at the state capital, which resulted in the impeachment of former Governor James E. Ferguson, were secured in motion pictures.

Mansfield, Tex.—M. M. Farr, Mansfield, wanted electricity for his new theater. He put in a plant—the first the town had had. Now both the little city and his theater are electric lighted.

Lubbock, Tex.—E. L. McElroy, Lyric theater, Lubbock, has made friends with the children. He had every child in town that could come as his guest for the Mutual "Heroic France." Soon afterward he was compelled to enlarge his seating capacity.

Comanche, Tex.—H. L. Ardis, Comanche, is back in the moving picture business, managing the Majestic theater there, after being out for a year.

Lakeview, Tex.—Williams and Roberts, operating the Dreamland theater, Lakeview, have installed two new machines and will run three nights per week—an evidence of the growth of the motion picture business in the smaller towns.

Cuero, Tex.—C. H. Roark has installed a new theater at Cuero.

Kerrville, Tex.—J. L. Pampell, Kerrville, reopened for the winter season during the last week in October.

Waco, Tex.—L. M. Moss and A. Levy are putting in a new 450-seat house at Waco.

Henderson Tex.—G. H. Craig is now operating the Star theater at Henderson.

Hearne, Tex.—J. W. Stewart, Hearne, is giving each Wednesday's receipts at his theater to the local Red Cross chapter.

Texas Exhibitors Have Weather Eye Open

Patrons So Far Are Paying the Ticket Tax Willingly—Theaters Have Generally Raised Admissions—Drought Still Holds.

By Douglas Hawley, "The Times-Herald."

DALLAS, TEX.—"Watchful waiting" for the rains which Texas is needing badly continues, but thus far there has been no indication that the operation has brought results. It's still dry over practically the whole of the state, and while far-sighted people are a bit anxious as to the future, there seems to be no immediate bad effect. Moving picture exhibitors in Dallas during the last week from various Texas points all talked in happy vein, and all declared they were getting their full meed of business, with the war tax question the only thing bothering them.

It's the moot point! What's to be the answer is the all-absorbing problem.

As has been told, the five-cent theater is practically a thing of the past in Texas. Most all exhibitors have "histed" admission charges, and the public in many instances is paying the war tax, thus far, it is reported, with fairly good grace. What the exhibitor wants to know, however, is what the development is going to be. So he's kind of biding his time, with the belief expressed in not a few quarters that a modification of the law must come sooner or later—preferably sooner.

One Theater Reduces Prices.

Dallas, Tex.—Relying on an increased volume of patronage to take care of the war tax, one Dallas theater has reduced its admission charge instead of advancing it, in the face of the war tax. Manager L. G. Bissinger of the Washington theater, using Triangle, Vitagraph, World and Pathe service, has announced the innovation. Heretofore playing to a 20-cent admission straight through, the new prices are 20 cents for night shows and 15 cents for matinees. His advertisements read: "13 cents and 18 cents, with 3 cents for the war tax."

"We are looking at the proposition from a different standpoint to that of most show people, we believe," said Mr. Bissinger. "Theaters — amusements — are luxuries. There have been and will continue to be advances all along the line on necessities. The public must retrench—must practice economies. Those economies are going to be felt most by the purveyors of luxuries. We are going on the hypothesis that the fellow who absorbs the war tax himself will stand the best chance to secure the greatest patronage."

The Washington experiment is being watched with more than ordinary interest by other Texas amusement people.

May Kill Dallas' "White Way."

Dallas, Tex.—There's a nice bit of war brewing between folks who believe in lots of light and optimism and certain city officials who would put over a new local "sign" ordinance. As outlined, the proposed ordinance would make Dallas' "White Way" look like a tank town suffering from a coal oil shortage, amusement people claim. One of them, in a communication to the city officials, has pointed out that eminent psychologists declare that light makes for optimism; that it is conducive to better morals, better health and a better citizenship. He argues that to lessen the number of electrics burned in Dallas each night would keep lots of people away from the city, and also tend to depress feelings—that psychologically, at least, it would be bad business. It is believed that the thought has gone home, and it may be that the proposed new law will not be pressed.

Still After Sunday Shows.

Dallas, Tex.—Fort Worth, with its big army cantonment, is still after Sunday amusements. Associated Press dispatches recently carried a story that such an effort was also being made for the men encamped at Camp Funston, Kan. Following quickly upon it, the camp commandant at Camp Bowie, Fort Worth, followed suit, and Ft. Worth amusement people are hoping that results will soon be apparent. Dallas people in the profession—well, it's another story—you see Dallas has Sunday shows, and it's only thirty miles from Camp Bowie.

Plant at San Antonio to Be Larger.

San Antonio, Tex.—Plans for a considerably enlarged plant have been announced by the Shamrock Photoplay Corporation of San Antonio, Tex. The Shamrock people, with studios at San Jose, Tex., near San Antonio, and on the Encina Sola Ranch, in Coahuila, Mexico, are now making two-reel westerns for the Ultra of New York. It is declared that it will be necessary to put in at least two more companies to supply the demand and that enlargement will be necessary. Plans anticipate facilities to care for any class of production the public may demand. Climatic conditions in the San Antonio country are practically identical with those of Southern California, and the concern is reported to be a going one under able management. P. S. McGeeney is director and W. L. Evans, secretary and treasurer, and L. S. Bishop sales manager of the corporation.

"Blame the Germans."

Dallas, Tex.—On the subject of taxes, one Texas picture man has put the matter of additional charges square up to the proper cause of it all. A big sign in this man's theater, after detailing the new war prices, reads: "Don't blame us; cuss the Germans."

"Don't Worry About West Texas."

Dallas, Tex.—H. F. Robb, of Abilene, of the "R. & R." theaters there and at San Angelo and Big Springs, visited local distributing offices during the last week. "Don't worry about West Texas," said Mr. Robb. "It's pretty dry, but everything's all right, and pretty soon people will be complaining about it being too wet." There's plenty of time for winter rains to put the ground in shape for the winter wheat planting, he declares.

Coon Theater Taken by H. S. Ford.

Amarillo, Tex.—H. S. Ford of Amarillo, Tex., visited the Dallas Fox branch during the week and booked some new features, including Sunshine comedies. Mr. Ford has recently taken over the former Coon theater at Amarillo, and declares that business is first class.

Dys, Foard and Rogers Get Another House.

Dallas, Tex.—Dys, Foard and Rogers, with a chain of theaters in the Texas Pan Handle, have taken over the W. H. Coon theater at Amarillo. This gives them two houses at that place.

"Price Mark" All Fixed.

Dallas, Tex.—Everything's all right with the "Price Mark," the Paramount about which there was some question as to its exhibition in Texas. As was told in these advices last week, the National Board wired Texas censors to look out for the picture. The board gave notice that some cuts and changes had been ordered. The picture was shown at The Old Mill, Dallas, November 4, and it passed muster in good fashion. With the Arbuckle "At Coney Island," the two offerings were big drawing cards.

Eugene Roth Honored as Leading Exhibitor

Opening of the Magnificent New California Theater Made the Occasion for a Hearty Testimonial of Appreciation by Members of the Craft.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—An event intimately connected with the opening of the new California theater, although not a part of the program, was the presentation of a beautifully engrossed and framed testimonial to Manager Eugene Roth on the part of close friends and admirers in the local moving picture field. Insofar as words permit, this expresses the feeling and admiration of the donors for the man who has done so much for the upbuilding of the industry. The testimonial reads as follows: "Aware that the new and magnificent CALIFORNIA THEATER, whose doors are today thrown open for the first time to the moving picture loving public, represents an appeal to all that is highest and best in our art and craft, lending to the finest work of the producer a fit setting for its display and to the votary of the art a sublime temple for his devotions, on a scale of majesty, of beauty and of grandeur hitherto unapproached, and realizing that this new edifice and the enterprise for which it stands now comes the culmination of long, patient and painstaking labor on the part of its manager, EUGENE H. ROTH, and as a testimony to his undaunted energy, his unbounded faith in the moving picture industry, his vision, his loyalty and his zeal, and as a further manifestation of those fine ideals for which he has always stood in his daily dealings and business relationships.

"The undersigned representatives of the motion picture industry of San Francisco desire on this occasion to extend to EUGENE H. ROTH their sincere congratulations upon this auspicious event, to express to him their gratification and their deep appreciation of the services he has rendered the craft, to give assurance of the high esteem and warm personal regard in which he is held by all his friends, endeared to him by his kindness, graciousness and many fine personal qualities, to assert their confidence in the unqualified success of the new venture under its present guidance, and to voice the hope that this new structure, destined to dignify and elevate the motion picture art, will long endure, a monument worthy of the City of the Golden Gate, a delight to this and many future generations. Dated at San Francisco, California, November the first, nineteen hundred seventeen."

(Signed) Benj. F. Simpson, Triangle; Kahn & Greenfield, Kahn & Greenfield circuit; M. L. Markowitz, California Film exchange; C. M. Simmons, Goldwyn; E. O. Child, Pathe; Newton E. Levi, Mutual; Louis Hyman and Sol L. Lesser, All Star Feature; Marion H. Kohn, Consolidated; E. C. Jensen, World Film; M. J. Cohen, George Kleine system; William J. Citron, Fox Film; H. W. Schmidt, General Film; R. B. Quive, Vitagraph; E. M. Asher and E. B. Johnson, Turner & Dahnken circuit; Edward H. Kemp; A. Markowitz, Western Feature Film; Louis R. Reichert, Metro; T. A. Church, Moving Picture World; E. H. Emmick, Peerless Film; Herman Wobber and J. H. Allen, Paramount; Ben S. Cohen and X. X. Stout, Select Pictures; Joe Huff, formerly of the Unique and Odeon theaters, and W. O. Edmonds, of Reno.

Prominent Producers Visit San Francisco.

San Francisco, Cal.—Adolph Zukor, his son Eugene, and Jesse L. Lasky, were recent visitors here and attended the opening of the California theater. In commenting on the trip to the Pacific Coast and to this city Mr. Zukor said "We are glad to visit this section again as we find that exhibitors in the Far West are very progressive and we gain much encouragement from them. It is very gratifying to note that better pictures bring an immediate response and we are working steadily to improve our releases. We came to this city to attend the opening of the new California theater and can say without fear of contradiction that it is not surpassed anywhere. It is a splendid example of the heights to which moving picture presentation has reached. While here it is our intention to visit other of your principal theaters and to confer with exhibitors as to their needs. Conditions are very favorable at all of the places we have visited on our trip westward and the business is making a steady growth." Mr. Zukor returned to Los Angeles after a stay of a few days; while Mr. Lasky left for the East, after seeing Sessue Hayawaka off for Honolulu with a company to make a series of pictures. Mr. Lasky is much interested in the new San Francisco, having been born here and having made this city his home for twenty years, leaving before the fire of 1906 and not returning until ten years after. He misses the old landmarks but glories in the wonderful growth of the city in recent years

Select Pictures Man Off for New York.

San Francisco, Cal.—Ben S. Cohen, district manager for the Select Pictures Corp., recently tendered his resignation and has since left for New York at the request of the home office.

Gets Pictures of Snake Dance.

San Francisco, Cal.—The University of California has secured moving pictures of the famous snake dance of the Hopi Indians, Arizona, these having been taken by Carl Oscar Borg, with financial assistance of Mrs. Phoebe Hearst. He was allowed to take the pictures only after it was explained to the Indian chiefs that they would be used only for educational purposes. They portray in detail the snake and antelope dances, the line of Hopis carrying venomous rattlesnakes in their mouths, and finally, the Indians gathering the snakes by armfuls and rushing to the desert to liberate them.

Goldwyn Exchanges Managers.

San Francisco, Cal.—C. M. Simmons, who has had charge of the local Goldwyn office since it was opened a few months ago, has been transferred to Los Angeles, and G. C. Parsons, of the latter office has been placed in charge here. Mr. Simmons is well known among exhibitors in the southern part of the State, having spent much of his time there when he was connected with Artcraft when this concern was operated independent of Paramount. He was also formerly Mutual manager at Los Angeles.

Frank Eberhard Leaves World Film.

San Francisco, Cal.—Frank Eberhard, local manager for the World Film Corporation for the past year, has resigned to attend to private business interests in the Middle West. His position will be filled for an indefinite period by Division Manager E. C. Jensen. Ricord Gradwell, vice-president and general manager of this concern, was here last week for a short stay. Barney Lyon, formerly road man out of this office, has been transferred to the Salt Lake branch.

Peerless Film Service to Expand.

San Francisco, Cal.—The Peerless Film Service, which has been handling the early Hart re-issues in California, has secured rights to these in the four states of the Northwest and plans to open a branch office at Seattle. E. H. Emmick has left for Los Angeles to make improvements in the office there to handle the increased business. He recently booked Christie comedies over the entire T. & D. circuit, with the exception of the local house.

Imperial to Show Colored Films.

San Francisco, Cal.—The Imperial theater will shortly present the Leon Douglass colored pictures to its patrons, this being the first time that these have been shown at a local house.

Brief San Francisco Notes.

E. H. Watson, formerly with the Vitagraph at Seattle, is now assistant manager at the local Triangle office.

A. Brigg, head salesman for the George Kleine System, Los Angeles, was a recent visitor here.

Ralph Smith, formerly booker for the Triangle, is now on the road for this concern, taking the place of Maurice F. Lowery, who is in training at American Lake.

The Kale Slide Company has purchased the business of the Alta Slide Company, conducted by Stark Bros.

The Turner & Dahnken circuit has booked the George Ade Fables and O. Henry pictures from the General Film Company for all its houses outside of San Francisco.

The Orpheum theater has made extensive changes in its operating room and is now showing feature pictures, instead of split reels.

M. E. Cory, manager of the Jewel Productions, has returned from a highly successful trip through the Sacramento Valley.

New Jewel Theater on Market Street Opens

Imposing New House Seats 1,050—Prices Range from 10 to 30 Cents—L. V. De Lorme Will Be Manager—Officers of the Corporation.

SAN FRANCISCO, CAL.—The Jewel theater, dedicated in its slogan to "Gems of the Silent Drama," was opened on the afternoon of Oct. 27th with the Goldwyn release, "The Manx-Man." This house is located on Market street, near Seventh, and adjoins the Rialto theater, while in front of it lies the beautiful Civic Center. It is conducted by the Jewel Amusement Company, Inc., consisting of H. D. Pressey, president; L. D. Creater, secretary; F. M. Gibbs, managing director and L. V. DeLorme, resident manager. The latter was formerly with the Rialto theater.

The new house has an imposing front, finished in pleasing light tints, with the added decoration of an ornamental marquis extending the full width of the sidewalk. Its seating capacity is 1,050 and the balcony includes loges, with 220 seats. Two of the interesting architectural features are the stairway leading to the balcony and the revolving house sign. The former is of onyx and is of broad proportions, making an imposing showing from the lobby. The house sign is a dazzling crystal-shaped emblem, reflecting light from many faces, and visible for a long distance.

The management has adopted the policy of making a weekly change of bill and will vary the prevailing custom by making the change on Saturday, instead of Sunday. Performances are continuous from 11 a. m. to 11 p. m. The prices are 10 and 20 cents for matinees, and 15 and 25 cents for evening performances, with loges at 30 cents. Music is furnished by a large Wurlitzer instrument presided over by Milton Charles, and added musical features will be presented from time to time. Girl ushers, clad in natty uniforms, direct patrons to their seats.

Goldwyn Pictures will be featured here regularly, as will Christie comedies. The house has also started off with a serial, this being the initial Paramount production in this line, "Who Is Number One?"

British Columbia News Lette

645 Burrard Street, Vancouver, B. C.

A. D. Keen Makes Home-Made Comedy.

VANCOUVER, B. C.—The first photoplay ever made in British Columbia is now being exhibited at the Colonial theater in Vancouver. Strange to say, however, the much-talked-of and long-expected home-made film has come from a source where nobody was looking for it. That picture plays would sooner or later be produced in British Columbia has been a matter of public anticipation for a long period. Various companies and syndicates have been formed from time to time, but up to the present not one of them has even turned a crank. Whether moved by impatience at the long delays of the would-be producers who have talked much but done little, or whether merely to show the public, who were beginning to doubt the fact, that pictures really could be made in Vancouver, it has remained for our old friend A. D. Kean to step into the breach and turn out a real, live, honest-to-God comedy. It's title is "The Adventures of Count E. Z. Kisser," and that it has hit the bulls-eye with a whack is proven by the overflowing crowds now flocking to see it. Mr. Kean is so much encouraged by the success of this first attempt that he has decided to produce other and more carefully prepared plays.

E. A. Langley Joins Dominion Exclusives

Vancouver, B. C.—E. R. Fauser, managing director of the Dominion Exclusives, Ltd., distributors for William Fox in Western Canada, reports that E. A. Langley, formerly British Columbia manager of the Canadian Universal, has joined the Dominion Exclusives, Ltd., as special representative. Mr. Langley, who is exceedingly popular among the trade, and who has been much missed from film circles in Vancouver, is now covering the province of Alberta. Mr. Fauser also states that changes have been made in both the Winnipeg and Calgary offices of this concern.

W. S. Jones Heads Winnipeg Office.

W. S. Jones, who was formerly owner of the Columbia theater in Winnipeg, has assumed the management of the Winnipeg office, replacing W. Etris, who has been transferred to the Calgary office and replaces J. C. Belmont.

R. A. Scott, general representative of the Dominion Exclusives, Ltd., is at the present time making his headquarters in Winnipeg.

W. Walkley Promoted to Manager.

Vancouver, B. C.—Following the retirement of E. A. Langley from the management of the Canadian Universal, his place has been taken by W. Walkley who has been connected with the exchange for several years as booker and assistant manager. Mr. Walkley's appointment caused no surprise, for it was felt by all that his painstaking habits and close attention to business would sooner or later gain him the control of the exchange. We wish him all success in his new position.

Association Prepares to Fight Tax.

Vancouver, B. C.—With a view to arousing public opinion in regard to the war tax and securing co-operation in the fight which is to be made against it, the Motion Picture Exhibitor's Association of British Columbia has issued a slide which is being projected on the screen of every theater in the province at every performance. This slide is worded as follows: "BREWSTER'S SPECIAL AMUSEMENT TAX HITS US ALL HARD. THEATER OWNER AND PUBLIC SUFFER ALIKE. WAS THIS IMPOSITION NECESSARY?" The term "Brewster's Special Amusement Tax" is used to drive home the fact that not one cent of the revenue derived from the tax will be used for war purposes. It is felt that when everybody realizes that this so-colled war tax is not a war tax at all, the public will be ready to stand solidly behind the Association in the fight for amendment or abolition of the Act.

Theaters Add 5 Cents and Reckon Losses

Seattle Exhibitors Find Fewer Patrons and Some Exhibitors Regret the Raised Prices—Next Sixty Days Will Be Critical.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—By the 1st of November all motion picture houses in Seattle and its vicinity raised their admission prices 5 cents and various reports on the result have been made to the World correspondent. One manager said: "It is making no difference, except that we are taking in more money." This condition, however, was found to be the exception rather than the rule. Most of them admitted that their gross receipts had fallen off, but many expressed the opinion that as soon as their patrons had time to grow accustomed to the change the volume of business would come back to normal. Nevertheless it seems that the people have to get used to the actual paying of 5 cents more in these days of war economy.

The neighborhood and small town houses are feeling the effect more than the downtown houses in the city, but even many of these are finding that the additional nickel on each ticket is not making up for the decrease in the number of admissions. The assistant manager of one of the big theaters declared that he was in favor of the use of stamps to make the exact 10 per cent. tax on each ticket, instead of the flat 5-cent raise. By placing a 2-cent stamp on each ticket, he said, exhibitors would make it clear to the patrons that they were paying a tax, and they would not feel that they were being hoodwinked into making the exhibitor a present of that extra 5 cents.

At the Orpheum theater, where vaudeville and pictures are shown, the prices have not been raised. The matinee price is being advertised as 9 cents, with a war tax of 1 cent added, and the evening price as 13 cents, with a war tax of 2 cents added. At the Palace Hip, another vaudevile and picture house, the matinee prices are advertised at 9 cents, with a 1-cent war tax, but the evening price has been raised to 18 cents with a 2-cent war tax.

The tax of 15 cents per reel per day placed upon the films by the exchanges has been the cause of much discussion in this territory, but the majority of exhibitors are paying it. The Mutual, Triangle and Exhibitors' exchanges are not asking the tax, and several other managers admit that they are losing more by cancellations than if their company paid the tax themselves, while some declare that they are not even receiving complaints from the exhibitors. Some of the exhibitors who control the situation in their immediate territory are refusing to pay the tax, and a few of the smaller men in the business are cancelling their contracts at all exchanges where it is asked.

In speaking of the tax on the gross receipts one of Seattle's leading exhibitors said: "The next 60 days will be the test. By that time we shall know the full effect of the tax; for those who cannot survive will have to retire within that limit. It will be a hard pull for many of us, because few men in the amusement business have any surplus capital. Consequently we shall all have to cut down on expenses as much as possible and try to make both ends meet. I am going to cut down my advertising bill about $200 a month, using instead of the big half-page and quarter-page ads two fives in each daily edition of the leading advertising paper and two tens in the Sunday editions; less in the other two papers. I shall use these two columns to announce the present program and the one coming for the next week. If I have a change in the middle of the next week I shall divide the second column in half, devoting the upper half to the first and the lower to the second. I have been feeling for a long time that I should cut down on my advertising. Now I've got to. I imagine there are a great many of us who have been thinking of ways that we could reduce expenses, but were just afraid to do it. Now that we have to we'll find out we can."

Forming Exchange Managers Association.

Seattle, Wash.—Exchange managers of Seattle met on October 25 to discuss the formation of an exchange managers' association which should take up questions for the co-operation of exchanges in bettering their service to exhibitors. One of the first subjects to be brought before the meeting will be the matter of a later express delivery. The last one of the day now is at 4 o'clock in the afternoon, and the exchanges are considering sending all films by parcel post unless the express companies grant a later delivery. J. A. Koerpel, manager of the local World office, was asked to act as temporary chairman pending the formal election of officers, and it is felt that his personal enthusiasm will go a long way toward making this association, which has been started several times before, a permanent one.

Seattle Supply House Selling New Box Office Equipment.

Seattle, Wash.—The Theater Supply Company has installed a new branch, which is meeting with great success among the exhibitors of this section. This new addition is the Vogelson Pay As You Enter System. Already two downtown theaters have installed tlhese machines, viz., the Colonial and the Little T theater. This machine receives and registers all coins, as well as automatically making change. Its use also obviates the necessity of a doorman, since the door may be opened by a spring pressed by the girl in the box office.

Three complete motion picture equipments were sold last week by the Theater Supply Company, one going to the Jewell theater, Korno, Wash., one to the Princess theater, Buckley, Wash., and one to the Grand, at Prairie, Ore. All these equipments were Motiograph machines.

Alaska Lodge Buys Theater Equipment.

Seattle, Wash.—The A. B. Lodge, of McCarty, Alaska, sent down an order this week to the Seattle branch of G. A. Metcalfe for a complete motion picture equipment, including screens, chairs and two Power's 6A motor-driven machines.

Another Power's 6A was shipped by the same company to Samuel E. Laurie for use in his home.

Mrs. O. T. Bergner Buys Two Theaters.

Seattle, Wash.—Mrs. O. T. Bergner, of Ashland, Ore., was film shopping in Seattle this week for her three new acquisitions in Oregon. She has just bought the Vining theater, of Ashland, and the Page and Star, of Medford, from G. A. Hunt. Mr. Hunt plans to make his future home in Seattle.

Visitors in Seattle Exchanges.

Seattle, Wash.—A few of the exhibitors visiting Seattle film exchanges this week were: J. D. Straus, Crystal theater, Astoria (Mr. and Mrs. Straus are spending the week at the Savoy hotel); H. B. McLarkin, the People's Amusement Company, Portland; Jack Rantz, Dream and Rex, Bremerton; Mme. Paul, Shelton theater, Shelton; H. T. Moore, Colonial, Tacoma; C. E. McKee, Orpheum, Everett.

Stories of the Films

General Film Company, Inc.

JAXON.

BARNYARD FROLICS (One Reel).—The Jabs and Jenks farms adjoin each other and Jennie Jenks and Jabs are sweethearts, much against the wishes of their fathers. However, it take a lot of watching to keep the lovers apart.

Pokes, rudely tossed from his side-door Pullman, arrives on the Jabs farm as old man Jabs, who is stuffing a scarecrow, has gone to the barn for more hay. He takes the scarecrow's place and nearly scares the old man into fits. From then on the place is in an uproar.

An article in the paper concerning spooks convinces the villages that devils infest the Jabs and Jenks farms. The police force is summoned and a lively chase follows, but Pokes gets away by converting one of the farm implements into a motor cycle. Jabs and Jennie get married and all live happily ever after.

BROADWAY STAR FEATURE.

THE RENAISSANCE AT CHARLEROI (One of the O. Henry Series—Four Parts).—The cast: Grandemont Charles (J. Frank Glendon); His Mother (Eleanor Lawson); Adele Fauquier (Agnes Eyre); Victor Fauquier (Webster Campbell); Quadroon (Marguerite Forrest); Adele's friend (Ethel Northup).

Grandemont Charles, a seventy-five dollar a month clerk in a broker's office in New Orleans, is a descendant of the noble Charles family of France. He is in love with Adele Fauquier, but she has repeatedly refused to marry him saying, "First find my brother Victor." Ten years before Victor had fallen in love with an undesirable girl whom Grandemont, to save Adele from pain, had paid to go away. When Victor learned that Grandemont was responsible for her disappearance he attacked him at night, and, in boyish fury at his defeat, had rushed away saying, "None of you shall ever see my face again." Unknown to them Adele had seen the two men fighting, and when her brother failed to return she suspected Grandemont, who could not explain without revealing Victor's affair. Grandemont has spent all his wealth in trying to find Victor, and Charleroi, the only family plantation, has been sold.

It is the 19th of January, which for generations has been a family anniversary given to princely commemmoration. Grandemont has saved six hundred dollars from his salary for the marriage which Adele refuses to consent to, and, inspired by the thought of a renaissance at Charleroi, he rents the mansion for two days from a lawyer in the Chancery Court, and from a furniture dealer he secures appropriate furnishings for drawing room, dining room, and two guest rooms. Old family retainers promise delighted service.

At eight o'clock Grandemont awaits his guests. For the first time in history the invitation of a Charles is ignored. The invited guests have taken it as a joke. Grandemont orders dinner served at 9, and as he is sitting down alone a tramp appears. He is made the honored guest, and tells thrilling tales of adventure in Mexico. At last he grows sleepy, and, sinking back in his chair, says, "That was such a good dinner, Grande." Then Grandemont knows that his ten years search is over. Victor has returned. And his face shines as he says to the prodigal, "Tomorrow I will take you to her."

ESSANAY.

THE FABLE OF THE BACK-TRACKERS FROM THE HOT SIDEWALKS (George Ade Fable—Two Parts).—The cast: Buddie (as a boy) (Russell McDermott); Buddie (as a man) (Rod LaRocque); Roscoe (as a boy) (Tommy Carey); Roscoe (as a man) (Walter Schoeller).

Once there was a farm dwelling on a knoll that served as the home for a foundling who was getting his board and keep. Being a relation, he only had to crowd fourteen hours of labor into each day. He slept in an apartment just under the rafters, with the seed corn and medicinal herbs, and was up at four g. m. without leaving a call.

The county seat was a boob settlement, but to the adopted waif it looked like four European capitals welded together until he got a book of travel views, and then he was taken with a sudden yearn to zip away in a day coach, with his head out of the window.

The call could not be downed, and soon the sturdy specimen was on his way for the incandescent pitfalls determined to take up some vocation that could be practiced while seated in a rocking chair.

He started in a livery stable, but in three years we find him employed in a department store in the very heart of the city, and twenty years later was a perfectly good floorwalker, with nearly $80 piled up awaiting investment.

He decided to backtrack it to the jungle and let the poor flatheads look at his palm beach suit while they were washing up for dinner. But times have changed, and instead of finding the muscle bound yeomen tilling the soil he is informed that the family is just going to the links, and is rebuked with, "You should have brought your clubs along."

Moral: It must be dull for the people away out in the country without any fire engines passing in front of the house.

THE FABLE OF THE TOILSOME ASCENT AND THE SHINING TABLE LAND (George Ade Fable—Two Parts).—The cast: Sylvester (R. Paul Harvey); Sylvester (aged 10) (Russell McDermott); Father (Bert Westem); Mother (Miss Leona Ball).

Once upon a time the stork came staggering up to a frame dwelling with a hefty boy. The gaping spectators predicted he was destined for public service. Several years later he began to speak pieces, and his parents were assured he was cut out for a statesman. In college he got his diploma on a fluke, but his get-away speech brought the biggest hand of all. Back home he opened a lazy law office, and sat back to await his election. All who saw him moving along the hitch rack applying the ointment to the rustics were certain he would not be held back from the political pie long. But he ignored the whispering political Ikes, who met in the dim back rooms and plugged the key holes. When the convention met all the young candidate's friends among the masses were back home working their gardens. The machine rolled right over the popular idol, leaving him all sprawled out. When he came out again for the same job the voters saw it was no use trying to block him, so he landed. When he was past 35 seasons he discovered he was full of the new Progressive doctrines. He was strong for any reform move that 55 per cent. or more of the people favored. One morning our hero roached his hair a new way, for the bulletins told him he had been elected to Congress.

Moral: There is always room and board at the top.

Universal Film Mfg. Co

ANIMATED WEEKLY.

ISSUE NO. 97 (Nov. 7).

Jackies become Rear-Admirals of the Roasting Range. Enlisted men who volunteer to man the overworked galleys of the Navy learn French frills in famous hotel kitchens—New York City. Subtitles: Squad of steak-students under the McAlpin's famous chef, Panohard. Broiling of a hot grill is a lark to a gunner's mate. The slices grow thick when they think of the enemy.

Universal Unfurls Largest Film Service Flag.—This motion picture company tops the list of film contributors with 270 men in its country's service—New York City. Subtitle: President Carl Laemmle at the halyards.

Cincinnati Police Shine in Military Review.—Inspection by Mayor George Puchta shows the Queen City forces in splendid form—Cincinnati, Ohio. Subtitles: Mounted units rival veteran cavalry. Mayor Puchta addresses the home defenders.

Virginia Honors Historic Visit of La Fayette.—Our debt of gratitude to France in the Revolution is echoed in unveiling of commemorative tablet—Norfolk, Va. Subtitles: U. S. sailors and school children followed La Fayette's own route through the streets. The tablet was unveiled by Miss Courtney Arps, a descendant of the great Frenchman's host.

King George Honors New Heroes of the War.—In the Forecourt of Buckingham Palace he publicly bestows eight Victoria crosses—London, England. Subtitles: The men whose conspicuous bravery won England's honor.

Mileage Efficiency Record in Long Road Grind.—Five test cars driven a thousand miles at grueling pace arrive from Akron with Ohio air in every tire—New York City. Subtitles: A message to Mayor Mitchel from Mayor Laub, of Akron, Ohio, is received by Secretary Rousseau. Secretary Rousseau congratulates H. S. Firestone.

In the Train of the Great War.—French official records of recent significant events. Subtitles: For the soldiers who died for France. Following a requiem mass as Gueux, the Archbishop of Rheims blesses the graves of war heroes, General de Castelnau honored. The municipality of St. Afrique presents a sword to hero of the Marne. Prince of Connaught welcomed in France. The young prince bestows military decorations at Noyon. Proudly shown the battle-scarred flag of the Chasseurs. Reviewing the French Army on the Aisne front. Servia's little army comes back. Col. Stoisitch directs a bombardment in the Macedonia hills. Heavy artillery hammering Bulgarian trenches.

Cartoons by Hy Mayer.

L-KO.

HULA HULA HUGHIE (Two Parts—Nov. 14).—Hughie has a better half who leaves the dressing of her little girl to him, and so the kiddie is costumed in a pillow case, with the horns cut off. The most important people in town, outside of Hughie and his wife, are the Purity League, with the Judge Knott at their head. Hughie takes his daughter to the beach and puts her in her baby-wagon in the shade to sleep it off. The kiddie is a fine swimmer and goes for a dip. The life-guard is sleepy, and seeing the empty wagon gets in for a nap. Hughie and the Judge both pick out a beach-peach and proceed to have a good time. Some one pushes the wagon and the life-guard is shoved into the sea. Hughie thinks it is his kiddie, and pursues madly. Mrs. Hughie is on the beach, and catches her child in bathing, thinks she is drowning and calls for help. The life-guard brings her in, while Hughie is having a lovely time with the girls. One of them dresses in a seaweed skirt and does a Hula Hula. They tell Hughie that he would be a hit as a dancer and wreath him in seaweed.

Of course Hughie believes all this hot air about his being a vision in a Hula Hula outfit, and he dances his head, arms and legs off just to prove it. Mrs. Hughie never said anything like this to him, and the exhilarating effect on the beach maidens causes him to double his exertions until he drops limp on the beach like a baby whale. The Purity League resolves to clean up the beach, and the whole bunch is arrested and taken to the station. There they recognize Judge Knott, and threaten to give him away if he fines them. So he lets them all go. The prettiest girl writes a note to Hughie asking him to meet her on the beach that night. When he goes she prepares to let her confederate in to rob his house. Wife wakes and finds the note. Hughie, tired of waiting, returns to the house and meets the girl. He hides her in his wife's room. Mrs. Hughie has met the life-guard, whom she brings home with her. The girl tells Hughie there is a strange man with his wife. Hughie and the guard fight. Then Hughie's kiddie comes in and asks for the pretty lady who was there, and the fat is in the fire. Wife calls the cops, and Hughie's finish is a rapid one.

NESTOR.

THE SHAME OF THE BULLCON (Nov. 12).—The cast: Nifty Nancy (Gale Henry); Homeless Herbert (Wm. Franey); Pinkie Pete (Milburn Moranti).

It was the spring of the year in the far north. Bullcon country, and the mining camp and the "Empty Poke" dance hall, presided over by Nifty Nancy, were doing a thriving business. But Nancy had a yearning for something better.

Then homeless Herbert blew into town. He was real tough and he wanted everyone to know it. The entry into the "Empty Poke" dance hall was not to his liking, so he made it. Having impressed those present with his importance, he bade them all drink on him, and they did. But even then his cup was not full. Something was lacking, and that something Homeless Herbert discovered was Nifty Nancy. So he brought her there. Nancy was anything but pleased with the masterful man of the wilds, particularly when his opened poke disclosed nothing but sand. Homeless Herbert declared that it took sand to buy booze in the Bullcon country without money, and that he had lots of it—meaning sand.

Pinkie Pete, the manager thought otherwise. In the fight which followed Nifty Nancy's eyes were opened for the first time to real love. She fell in love with the stranger, and prevailed upon him to lead a better life. Forthwith Herbert set out upon his quest of the better life.

Then to Nifty Nancy came the realization that as she was she could not hope to be what she wanted. To be worthy of her knight, meaning Herbert, Nancy must need put the

old life behind her. With palpitating bosom she nails the door of the "Empty Poke" shut. However, while thus engaged, her knight, Herbert, dashes up to her for protection from an angry Indian squaw and a raft of children. In courting Nancy, Herbert had for the moment forgotten that he was an already married man with many responsibilities, but his wife had not, and Herbert is led away to split the winter's wood.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 5—"In Mid Air"—Two Parts—Nov. 16).—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Patrick Kelly (Bobby Mack); Steele Heffern (Charles Brindley); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Pierre Fouchard (L. M. Wells); Dutch Kate (Miriam Shelby). Written and produced by Jacques Jaccard.

Two shots are heard, and Piccard drops to the floor—dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door, and then he smashes the glass of a window and also escapes. Fouchard is the justice of the peace, and therefore issues a warrant for the arrest of Winthrop; he swears "Steele" and four other men in as deputies, and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive, and search the bunkhouse, the stable, and then come to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall, and killing her sweetheart. As soon as the men have left, Virginia upbraids Winthrop, and orders him from the cabin.

Kelly and Little Bear follow Steele, and hear him tell his men that they will wait half an hour, and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to police headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them, to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts running across it, but before she reaches the other side one of her pursuers cuts the ropes. As everything drops from under her, Virginia grabs at a guide rope.

BUTTERFLY PICTURES.

THE CRICKET (Five Parts—Nov. 12).—The cast: The Cricket, a child (Zoe Rae); The Cricket, grown up (Rene Rogers); Saveline (Fred Warren); Cæsar (Harry Holden); Pinglet (Winter Hall); Pascal, a boy (George Hupp); Pascal, a man (Hal Cooley); Vera Raymonde (Gretchen Lederer).

Three old bachelors live in the same garret and have sworn never to let a woman come between them. One day a little girl, called the Cricket, is engaged in the theater in which they are all employed. She makes a great hit, and they proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure.

They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to wed none but Pascal, an actor, who first, as a boy, introduced her to the theater. They are determined that she shall marry the son of their old friend, the banker. The quarrel grows, and ends in her leaving them for Pascal.

Pascal and the Cricket win success on the stage, and one night the three foster fathers come to see them. One of them is asked by the usher if he may leave a child of one of the actors in his box. The child recognizes the old man from a photograph which her mother loves. The old fellow struggles with his pride, but finally steals the little edition of the Cricket, gets his two cronies together, and makes for the old garret for a reunion. The Cricket's parents are distracted at the child's disappearance, when a note arrives begging them to come; and then peace is restored.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 26 (Nov. 10).

Mrs. McAdoo Lights Beacon of Liberty.—Huge bonfire of wood from all the states heralds success of Second Liberty Loan.—Washington, D. C. Subtitles: Arrival of the President's daughter. Pyramid of kindling, five stories high. Pressing a button, she starts a blaze to light Democracy's hosts to victory.

London Joins in Opening "War Hut" for U. S. Soldiers.—Ambassador Page dedicates "The Eagle," where Y. M. C. A. will care for our men at British Capital.—London, England. Subtitles: Ambassador and Mrs. Page arrive. U. S. Civil War veterans gather to cheer the younger fighters. Sammies on hand to enjoy "the hut."

Soldier Fire Laddies Protect Army Camps.—With hundreds of wooden buildings in each cantonment, the fire department plays an important part. Subtitles: Eagle eyes, from a lofty tower, keep constant watch over the camp. "Fire!" The signal sounds! In an instant, manned for action, the fire machines start off. No crack city company has anything on Uncle Sam's men when it comes to speed.

Battle-Scarred "Tank" Crawls Over New York in Quest of Recruits.—Huge Leviathan from No Man's land performs astounding stunts on Fifth avenue while thousands gape in wonder.—New York City.

Vice President Marshall greets neighbors at his winter home with words of faith in country's victory in war.—Scottsdale, Ariz. Subtitles: "America is enlisted for the war and her men, her money and sacred honor are pledged to cause of freedom and democracy." "We shall do battle that the liberty of mankind shall not be crucified upon the iron cross." With Mrs. Marshall he shakes hands with thousands.

New Dance Steps in Daring Air Quadrille.—Double-header performance by bi-plane shows what can be done by Uncle Sam's frisky aviation experts. — Somewhere-in-America. Subtitle: Double loop-the-loop, in perfect time.

Boxing a Great Help in Getting Men in Trim the Bout with Germans.—Officers at Southern training camp set fast example for soldiers by hot milling with gloves.—Norfolk, Va. Subtitle: Lieut. Barrett and Millionaire A. Drexel Biddle slam each other like reg'lar fellers.

Santa Fe Trains in Head-on Collision.—One life lost as switch engines collide on curve in railroad yards.—Phoenix, Ariz.

Gov. Whitman Sees Plattsburg in Action.—Future officers of Uncle Sam's soldiers reviewed by New York's chief executive.—Plattsburg, N. Y. Subtitle: Governor Whitman and Colonel Wolf.

An American in France Who Needs no Introduction. Subtitles: General Pershing and Ambassador Sharp. American Artillery officers fly over battlefield to get range for heavy artillery. Great crowds visit invalides to view guns and trench mortars captured from the Germans.

Cartoons from the world's greatest newspapers. Subtitles: "Revolution," by Carter in The Philadelphia Press. "Cleaning Out the Dirty Sheets," by Evans in The Baltimore American. "Next," by Darling in The New York Tribune.

Mutual Film Corp.

CUB.

JERRY'S VICTORY (One Reel—Nov. 22).—The cast: Jerry (George Ovey); his sweetheart (Claire Alexander); Flashey Joe (Roy Watson). Story by James Dayton. Produced by Charles E. Bartlett.

Jerry for once is in right with his sweetheart's father. All progresses well until one unfortunate night Jerry takes her to a movie show and here she meets Flashy Joe. His gaudy raiment and apparent wealth wins her heart from Jerry. Some time later she completely overthrows Jerry and goes auto riding with Fashy.

Jerry determines on revenge patterned on the movie they had witnessed together, "The Sandbagger's Romance." He goes to the hardware store to purchase a deadly weapon but finds them too expensive. He gets an idea and buys iron washers. He takes these to his room and loads a sock with sand and the iron. Following Flashy to his apartment he lays in wait but is discovered by Flashy from the upper window and knocked out by a water pitcher which Flashy drops on his head. While groggy, the girl's father happens along and pours a drink of high voltage whiskey down Jerry's throat. The effect is sudden. Jerry sees a revolving world and dancing elephants. Flashy meanwhile drops the washbowl but strikes father instead of Jerry. Coming to, Jerry sneaks up the back fire escape and as Flashy looks out again drops the skylight on his head. This knocks Flashy to the sidewalk, where he sits gazing blankly at father, whose head protrudes through the washbowl. The girl happens along. Jerry confronts her, and, realizing what a hero he is, she accepts him again.

MUTUAL STAR PRODUCTION.

SNAP JUDGMENT (American—Five Parts—Nov. 19).—The cast: Jimmie Page and Arizona Pete (William Russell); Marah Manning (Francelia Billington); Franklin P. Manning (Harvey Clark); Phoebe Lind (Ada Gleason); Henry Page (Charles Newton); "Smiling Jed" Baldwin (Perry Banks); Steve Bradley (Clarence Burton); Tom West (Ashton Dearholt); Katie Clawson (Ruth Everdale). Scenario by Chester Clapp. Directed by Edward Sloman.

Jimmie Page finds a big hearted western cattleman getting the worst of it one evening and stops to help him beat off the two thugs who planned to rob him. It was commendable, only it happened that Jimmie was getting married that evening, and Marah Manning, his fiancee, did not fancy having the bridegroom late.

Result—wedding all broken up to smash, Jimmie unforgiven and enroute to Lone Star with his cattleman friend, who took pity on him and invited him west to forget his troubles. But Jimmie plunged right into trouble by this move.

Arizona Pete, a bad man from the north, who had held up a Lone Star saloon for a lot of money, was a dead ringer for Jimmie. The sheriff insisted that Jimmie was Pete himself. So did Phoebe Lind, who came down from the north to persuade Pete to settle down in matrimony and give up his taking ways. And into the midst of this comes Marah and her father, who had repented of their anger and had come to find Jimmie, forgive him and take him home and marry him. At last Marah wanted to marry him and she brought her father along just for company and to pay the bills.

Phoebe finds Jimmie and Marah runs across Pete and each girl thinks the man she has found is her particular choice. And the sheriff and his posse is running around loose all over the country and getting into all sorts of queer caves and things and mistaking Pete for Jimmie and Jimmie for Pete until he is all mixed up.

SIGNAL.

THE LOST EXPRESS (Episode No. 11—"When North Was South"—Two Parts—Nov. 28).—The big fire destroys much of the old town near Mountain King. The gold that has been taken out of the mine is in danger.

Bonner and the minister are to have charge of the gold removal. "Harelip" and "The Baron" knock out Bonner and his partner. They are gagged and the boat is in the hands of the gang. "The Baron," who is steering, loses his helm in the dark and the boat swings round. They steer for the same dock they have left. There the gang is met by Bonner, Murphy and the minister who recapture the gold boat after a fight.

MUTUAL WEEKLY.

ISSUE NO. 150 (Nov. 11).

San Francisco, Cal.—Famous infantry regiment back from Hawaii. Start on 30-mile hike.

Quantico, Va.—Sec. of the Navy Daniels reviews U. S. marines in training here.

Squantum, Mass.—"Liberty" Shipyard is dedicated. Will cost $28,000,000 and turn out 45 destroyers for Uncle Sam in year's time.

Camp Kearney, Cal.—"Billy" Sunday starts $30,000,000 drive for the Army Y. M. C. A. "Billy" says he will go to France and preach to the boys in the trenches. Subtitles: "Brighten up the corner." "Come up, Devil!"

Washington, D. C.—Dr. Wm. J. Manning invents an army stretcher for use in the trenches. The stretcher adjusts itself to sharp turns.

Chicago, Ill.—Girls write letter 473 feet long to their soldier boys.

(*Continued on page 1226.*)

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Calendar of Daily Program Releases

Releases for Weeks Ending November 24 and December 1

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 19, 1917.

BUTTERFLY—The Man From Montana (Five Parts—Drama) 02784
NESTOR—Strike One (Comedy)..... 02785

WEDNESDAY, NOVEMBER 21, 1917.

L-KO—The Joy Riders (Two Parts—Comedy)..... 02786
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical) 02787

FRIDAY, NOVEMBER 23, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational) 02788
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical) 02789

SATURDAY, NOVEMBER 24, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 6—"Fighting Blood"—Two Parts—Drama)..... 02790
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 02791

MONDAY, NOVEMBER 26, 1917.

BUTTERFLY—Fear Not (Five Parts—Drama)..... 02793
NESTOR—Water On the Brain (Comedy)..... 02794

WEDNESDAY, NOVEMBER 28, 1917.

L-KO—Kid Snatchers (Two Parts—Comedy)..... 02795
ANIMATED WEEKLY—Issue No. 100 (Topical)... 02796

FRIDAY, NOVEMBER 30, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 47 (Topical) 02797
UNIVERSAL CURRENT EVENTS—Issue No. 29 (Educational) 02798

SATURDAY, DECEMBER 1, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 7—"The Lion's Claws"—Two Parts—Drama).... 02799
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two Parts—Drama) 02782

(Note.).—The first episode of the new serial, "The Mystery Ship," will be released Saturday, November 24, instead of on Saturday, November 17, as originally scheduled. Episode two will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two.

The first three numbers of the "Finley Nature Studies" have been withdrawn from the Universal program for the time being.

Universal Film Mfg. Company
(Continued.)

Mutual Film Corporation

MONDAY, NOVEMBER 19, 1917.

MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama).....05896-97-98-99-5900
MUTUAL STAR PRODUCTION—Please Help Emily (Frohman) (Five Parts—Drama).....05901-02-03-04-05
MUTUAL WEEKLY—Issue No. 151 (Topical)..... 05906

TUESDAY, NOVEMBER 20, 1917.

STRAND—A Maid to Order (Comedy)..... 05907

THURSDAY, NOVEMBER 22, 1917.

CUB—Jerry's Victory (Comedy)..... 05908
SIGNAL—The Lost Express (Episode No. 10—"The Secret of the Mine") (Two Parts—Drama)..... 05909-10

MONDAY, NOVEMBER 26, 1917.

MUTUAL STAR PRODUCTION—The Mate of the Sally Ann (American—Five Parts—Dr.)..05911-12-13-14-15
MUTUAL STAR PRODUCTION—The American Maid (Goodrich—Five Parts—Drama) 05916-17-18-19-20
MUTUAL—Mutual Weekly No. 152 (Topical)..... 05921

TUESDAY, NOVEMBER 27, 1917.

STRAND—Tom, Dick and Harry (Comedy)..... 05922

THURSDAY, NOVEMBER 29, 1917.

CUB—Jerry and the Burglars (Comedy)..... 05923
SIGNAL—The Lost Express (Episode No. 11—"A Fight for a Million"—Two Parts—Drama)..... 05924

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SCHLES

(Continued from page 1223.)

Washington, D. C.—New "Mums" named for General Pershing and Marshal Joffre. 17th annual Chrysantheumum Show opens. Subtitle: The "Gen. Pershing" is the newest and most brilliant bloom yet produced.

Imperial Valley, Cal.—Gobblers for Christmas.

Del Monte, Cal.—"Sport of Kings" revived here. Society sees inaugural handicap won by Celeste. Subtitle: "They're off."

Ft. Sam Houston, Tex.—Houston riot trials begin here. 63 negroes of 24th Infantry face death penalty, if convicted of charges of mutiny and murder.

Excerpts from a letter received from a khaki-clad boy somewhere in France. Subtitles: Dear Mother: We arrived in France safe and sound without the loss of a single man. We are billeted in a quaint village not far from the front. Yesterday I had my first lesson in French. One of our boys has adopted two little orphans. Our mascot is always hungry. Fortunately we have a good cook and our food is of the best. Our boys always share their "eats" with the less fortunate. Another outfit arrived today and will soon go into training. I will write you more about our instruction next week. General Pershing is holding a review this afternoon.

STRAND.

A MAID TO ORDER (One Reel—Nov. 20).—Jay is being initiated into the Royal Good Fellows Lodge and is cleaning the globes of a street lamp post. Billie is on a hunt for a maid. The employment agency cannot secure one. Billie spies Jay at work and offers him a job as butler for her new tenant. Jay turns her down. Jay's initiation is followed by a banquet and afterward the boys go out for a goor time.

Tim, a policemen, dozing on his beat, becomes their victim and in the resulting chase Jay becomes the particular prey of the irate cop. Meanwhile, Billie has assumed the duties of maid. As she goes to the kitchen, Jay, whose line of retreat has led to Billie's kitchen door, leans against the door to rest. Billie opens it, Jay tumbles in and Billie makes him take the job of butler. At dinner, Jay's sister is a guest, she recognizes him but remains silent. Jay is much wrought up and drops his service tray, flees to the kitchen, finds Tim courting the cook, and jumps at the opportunity to fight. The arrival of a real maid and butler brings peace to everybody and Cupid does some initiating of his own.

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HEARST PATHE NEWS NO. 89 (Nov. 3).

St. Louis, Mo.—Prominent citizens of this city organize a home defense guard to help maintain order while the militiamen are away. Subtitles: They are equipped with Lewis machine guns for an emergency. And also with an armored auto of the latest type.

El Centro, Cal.—Owing to the unprecedented demand for cotton, the great crop raised in California is being shipped ahead of time. Subtitle: The gins are working night and day to keep up with the demand.

Baltimore, Md.—Once more is America shocked by mysterious fire which destroys $5,000,000 of munitions for U. S. forces abroad. Subtitles: A British steamship laden with supplies is also burned.

Glasgow, Scotland.—All Britain is inseparably united in this great war and thousands cheer King George on his visit to the Clydeside. Subtitles: War's silent heroines, the women who make the guns and shells are fittingly honored. And the men who gave their best for their country's freedom.

On the Western Front.—Releasing all her able-bodied soldiers for the firing line, France is making good use of her many German prisoners. Subtitles: These Teutons are razing forests, too, but in a good cause. They do not mind being prisoners when soup time comes. The sanitary regulations are strictly enforced.

Camp Lewis, Wash.—Clean, healthful sport is encouraged at army camps, and keen rivalry develops among the boys for athletic supremacy. Subtitles: Hold fast—the time-honored motto of Uncle Sam's warriors. By the fireside.

Imperial, Cal.—Goat raising is becoming very popular as officials endeavor to reduce the cost of meat and increase the supply of wool. Subtitles: Goats thrive on grounds where other animals would starve. Posing for the camera. Large herds of cattle will also be ready for the market soon.

Houston, Texas.—Clearing fields around their training camp is not a difficult task for the soldiers of the 8th Illinois Infantry. Subtitles: Team work is the essential feature of all military activities. The larger trees are dynamited.

With the Stars and Stripes Abroad.—French Officials War Pictures. Subtitles: The battle is on. After months of training Pershing's boys are ready and aviators prepare to regulate the artillery fire. Off to reconnoitre the enemy's positions to get the gun range. In action at last.

HEARST-PATHE NEWS NO. 90 (Nov. 6).

New Haven, Conn.—Maine's Artillery Boys meet the Newport Naval eleven on the gridiron, and Jackies and soldiers attend the contest. Subtitles: The Navy humbles the Army by the mighty score of 39 to 0. After the game French officers exhibit the famous "75's."

Calpatria, Cal.—Thanksgiving is coming and so are the turkeys, for the big Western farms are preparing to supply the holiday's needs. Subtitles: Grooming the gobblers for the feast. Pheasants, too, are in demand for the national celebration.

New York City.—Lovers of song hail Signor Enrico Caruso, the world famous tenor, on his return from a long South American tour. Subtitle: Right to left, Caruso, Gatti-Casazza and Antonio Scotti.

Somewhere in England.—At one of Britain's training camps, a contingent of U. S. troops is getting ready to join Pershing's forces in action. Subtitles: The cooks are always on the job and are the camp favorites. Officers of the regiment.

New Orleans, La.—Relief from the sugar shortage is near at hand as the big Louisiana planters rush the harvesting of their cane crops. Subtitles: The loading device saves the labor of hundreds of hands. The cane going into the mills where it is crushed into pulp. The sugar juice drips into the large vats.

Latonia, Ky.—The historic Latonia Derby, the turf classic of the season, brings out the finest array of three-year-olds in the country. Subtitles: It is nip and tuck all the way. J. O. Keene's Moscowa covers the 2¼ miles in 3.52 minutes, winning the $10,000 purse.

New London, Conn.—Recognizing the value of submarines in modern warfare, the Chilean Navy is having a fleet of undersea boats built. Subtitles: The last one finished, the H-6, can submerge in record time. The Chilean cruiser, Chacabduco, will escort the H-6 home.

Washington, D. C.—Nature's own is not forgotten in the turmoil of war, and the blooms at the U. S. Chrysanthemum show are as fine as ever. Subtitle: Two rare blooms are called Joffre and Pershing.

Noyon, France.—Visiting different parts of the French front, the Prince of Connaught voices the unity of the Allies in the final drive. Subtitles: Britain honors the heroes of her invincible Ally. With the soldiers of Alsace, striving to liberate their lost lands. For the honor of France and the safety of Democracy.

THE SEVEN PEARLS (No. 10—"The Hold-Up"—Two Parts).—Ilma, who has been rendered unconscious by an electric shock as she flashed a warning to the mayor and saved his life, is revived by Harry and carried to the railroad station by the mayor and his daughter, who agree that she deserves the pearl they have.

Harry and Ilma return to the city with the pearl, and Harry attends a meeting of Grady's gang trying to recover some of the other pearls that the members have in their possession. He learns that one of the gang has sold his pearl to a fence, and a banker by the name of Nello Falenti is going to buy it. Ilma discovers the banker is trying to convince

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one of his honest bookkeepers that the accounts in the bank are all right, when he knows they are not. Harry forces the crooked banker into "a business proposition." Falenti agrees to have $100,000.00 in the bank by the following Saturday. He will take $80,000.00 of of this for himself and leave $20,000.00 for Harry and Grady's gang. Harry secures the combination of the safe and the keys to the bank, and reports to Grady. The gangster plans the robbery.

That night Harry again goes to Falenti and proposes that he take the entire $100,000 and split the $20,000.00. Falenti agrees, and when the gang opens the safe it is empty. After leaving the gangsters, Harry goes to Falenti to demand his $100,000. Falenti gives it to him and Harry buys the pearl that Falenti had secured from the "Fence." Ilma steps in and Harry gives the Pearl to her. She covers Falenti while Harry calls up the police, stating that he is the banker, and that he wants a guard to protect the money he had taken home from the bank. While Harry is talking, Ilma disappears and he goes in search of her.

THE SEVEN PEARLS (No. 11—"The Gems of Jeopardy"—Two Parts).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Barry).

At Ilma's apartment, Perry demands the three pearls. She refuses. He draws his revolver and gives her three minutes to decide. Ilma faints. Perry binds her to a chair. Recovering, Ilma is again commanded to deliver the pearls. She shakes her head vigorously. He takes a jar from his pocket and a pair of jeweler's scales. Holding the jar he says: "This is vitriol." He places the scales so that the pan is above Ilma's head, then takes a candle, lights it and asks if she is ready. Ilma will not relent. "This may not kill you, but your beauty will be gone forever."

Perry is interrupted by the entrance of Kismet, who covers Perry, then knocks the scales over.

Perry meets Stokes, who informs him that he is wanted by the police. Stokes tells Perry unless he gives him a pearl he will call the police. Perry gives him a pearl.

Ilma hears a knock and is overjoyed to see Harry. She tells him that Perry has two pearls. Ilma finds a note from Kismet, telling her Perry has surrendered one of the pearls to Stokes.

That evening Ilma calls at the Stokes home, and poses as a detective. Harry, as an inspector, calls to read the meter. Examining the pearl, Ilma refuses to return it to Mrs. Stokes. Ilma pretends to throw it on the floor. Stokes starts toward her. Harry blows the fuse, putting the house in darkness. Stokes grapples with Ilma. Harry picks Ilma up and rushes out. She tells him the pearl is under the table. Harry goes back, runs his hand under the table, is seen by Stokes, who orders his servants to seize him. As Harry rushes up the stairs, he is seen by Perry. Harry gets through the skylight, sees a ladder lying against a chimney, mounts it. Perry sends one of the men after Harry. He gives the chimney a push, which sends the ladder toward the other roof. As the film fades out, the man is bending Harry over the edge.

UNDER THE STARS AND STRIPES IN FRANCE (Two Parts—Special).—As the name of the subject implies, it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." This film contains views taken under the auspices of the Cinematographic Division of the French Army. Our soldiers are to be seen affiliating with the French inhabitants of the towns and villages in which they are billeted. Various fair maids of France are shown teaching Uncle Sam's boys how to speak French. Evidence is given that the relations existing between the French of all ages and the Americans is of the most cordial nature.

Artillery, small arms, rifle and bomb throwing practice are all shown. The conditions under which the troops are being hardened for the coming combat with the enemy are as close to actuality as is possible. We see the boys digging long the lines of trenches and putting in the bomb-proofs, all as carefully as though the lives of all depended upon the way in which they are constructed. We see them in various manoeuvres in the field; we see them on their "hikes"; we see them in their camps apparently very much at home and happy; and it is quite evident that they are quartered in by no means what is the least attractive part of France, for the surroundings are beautiful in every instance.

A most interesting part of the picture is that showing a grand review of the Americans. It was held on a large plain, and it is with surprise and gratification that we note that Uncle Sam has many thousands of men already across the water. The titles, of course, do not tell the number, but as far as the eye can reach are stalwart, sunburned men, marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all defile before the camera.

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FRANCE IN ARMS (Five Parts—Nov. 11—Special).—This picture was taken by the Cinematographic Section of the French Army. At the start we see the young men who have been called to the colors going through the course of training devised to render them fit to take their places on the battlefield. Then comes scenes showing how France has mobilized her industries in order to enable her to supply her armies with food, clothing, ammunition, small arms and artillery. Charts are given with these scenes which make clear the ever increasing efficiency of this effort and show that in 1917 the output of all manner of supplies is at the highest point yet attained in the war. Scenes of munition plants, storehouses filled with clothing, food of all kinds and military supplies, herds of cattle and flocks of sheep show forcibly that the development of the manufacturing and commissary departments has kept pace with the development of man power.

From the manufacture of the big guns we are taken to the front, where we see guns of every size from the smallest to the trench mortars and machine guns to the giants mounted on railway carriages which hurl shells weighing over a ton distances of nearly 30 miles. We are shown these guns in action and descriptive titles explain fully the nature of each gun, the size of the shell, and the distance of the range at which it is effective. After each shot a scene is inserted showing the character of the explosion and its effect.

We are than shown the great advance made in aeroplane construction. We are told that at the outbreak of war France possessed only about 150 aviators, three types of planes, the Bleriot, Farman and Caudron, and very few aeroplanes ready for use. The old types of flying machines are shown and then the new. The 1914 machines placed along side of the latest models look like baby carriages beside new model locomotives.

In the aeroplane section are given views which are most thrilling. The cameraman was taken aboard one of the big flyers of a French attacking squadron and filmed every stage of a battle above the clouds with a German squadron. The cameraman was under fire all the time he was taking the picture. The plane in which he is a passenger selects an adversary from the German air fleet. Fire is opened on both sides. Both flyers manoeuvre at dizzy angles seeking to get a commanding position. Suddenly the German plane falters, begins to circle around aimlessly, and then plunges toward the earth. The cameraman records every second of her drop until she plunges her nose into the earth below, a total wreck.

Another series of big scenes is given in an attack by the French at sunrise. We are shown the poilus, standing in the trenches waiting the signal for "over the top." The word is given They scramble from the relative security of the trench out into the open where they are at once exposed to the fire of the Germans, whose trenches are in plain view not far away. Men begin to fall at once, but there is no faltering. With bayonets set the poilus go forward. We see them reach the German trench and plunge their bayonets at the foe beneath. They jump in and soon the strings of German prisoners come forth, proof that the trench has been captured.

SYLVIA OF THE SECRET SERVICE (Five Parts—Astra—Nov. 25).—The cast: Sylvia Carroll (Irene Castle); Van Brunn (J. H. Gilmour); Curtis Prescott (Elliot Dexter); Fay Walling (Suzanne Willa); Hemming (J. W. Percival). Produced by Astra Film Co. Directed by Geo. Fitzmaurice.

Curtis Prescott is employed by Van Brunn, an Amsterdam diamond merchant. Van Brunn's "Kimberly" diamond is wanted for the British Crown. Prescott is instructed to take the diamond to London. Johan, a member of the Wade gang, follows Prescott. On the boat Carroll, of the Secret Service, is discovered to be a beautiful girl. Prescott deposits the diamond with the purser. The Wade gang capture Carroll, while the leader secures the diamond.

Sylvia and Prescott have become friends. After the robbery the girl manages to attract the attention of the steward and is rescued. Wade is captured and the diamond taken from him. Fay, another member of the gang, discovers that Prescott has a valuable diamond. The gangsters steal it. It is "The Kimberly." Prescott had placed a fake diamond in the purser's care.

Hemming, of Scotland Yard, boards the vessel when it reaches Liverpool and arrests Prescott for the murder of Van Brunn. The detective ridicules the work of Sylvia. Sylvia tells Prescott she believes in him and promises to help him.

Hemming arrives in America, appeals to the Secret Service Chief and Sylvia is detailed. She meets Prescott and he informs her he managed to escape from England.

Martin, Fay and other gang members attracted by a newspaper story to the effect that a Western millionairess wishes to buy diamonds, calls on Sylvia and discovers her identity.

Sylvia discovers the gang's headquarters. Prescott is made a prisoner by the gangsters. He manages to cut his bonds and is leaving when Hemming appears and Prescott receives a wound on the head. Sylvia seeks to hide Prescott. Sylvia pleads with Hemming to permit her to visit a saloon where the gang will meet. Hemming refuses. Sylvia disguises and goes to the hang-out. She meets Fay and learns of a later meeting. Hemming arrests Fay. At the station Fay is confronted with Prescott, whom Hemming believes a gang member, but she does not know Prescott. Sylvia enters with other gangsters whom she has captured and shows the diamond she has taken from them. Fay confesses as to the murder of Van Brunn.

Sylvia approaches Hemming, takes out her knitting, places it in her hands and says, "Just a souvenir that even knitting comes in handy. As far as the world will know, you and I worked on this case together!"

Miscellaneous Subjects

FILM D'ART CORP.

AUNTIE'S TRIUMPH (Two Parts).—The cast: Aunt Kate (Jeanne Hall); Uncle Ted (Albert Roccardi); Bud (Philip Robson); Slink (Charles Ascott); Janie (Aurora Wells; The Waiter (Harry Gould).

Aunt Kate, leader of the temperance movement in the locality, does not know that Uncle Ted is boss of the moonshine corn-whiskey still in the mountains. Uncle Ted is shocked when he learns that Auntie has given aid to Revenue Officers on the trail of moonshiners. A meeting is arranged by the anti-temperance crowd. Bud, in company with his helper, Slink, gets Uncle Ted away from Auntie by playing burglar—Uncle Ted playing as his captor. At the meeting, poker is played and each tries to cheat the other. Uncle Ted leaves in anger, stating that he will help his wife in her temperance movement. While trying to enter his home quietly he is mistaken for a burglar and arrested. At the police station he meets the revenue officers who recognize him as the man who escaped from them by going thru a door in the trunk of a tree, the secret of which they were unable to discover. The sergeant is a friend of Uncle Ted's and he laughs at the revenue officers accusations.

At the temperance meeting held the next evening Uncle Ted makes a speech for temperance. He insists upon all to "hit the water trail" and for that purpose has plenty of water upon the temperance platform. Bud and Slink, now angry at Uncle Ted, arrive at the meeting and see an opportunity to "get even." Awaiting his chance, Slink pours whiskey into the water used for the "trail hitting" and the effects of the liquor soon show upon Auntie and the others on the platform. Bud and Slink are arrested on suspicion, but are allowed to go—after promising that they will work for temperance. Election eve finds Auntie and Uncle Ted much indisposed, but happy at the thought that temperance has won the election.

COUSINS (Two Parts).—The cast: Aunt Kate (Jeanne Hall); Uncle Ted (Albert Roccardi); Charlie Squiggles (Charles Ascott); Cousin Janie (Aurora Wells); The Major (Philip Robson); Archibald Bump (James Davis).

Aunt Kitty loves her country, and her enthusiasm and devotion has caused her to be known as "Patriotic Auntie." Cousin Janie announces that her sweetheart, Charlie Squiggles, is on his way to marry her. Auntie is angered. She insists that he is a slacker and refuses to allow him to come to the home. Uncle Ted, who is an officer of the Home Guard, has a great fondness for Janie, and makes it appear that Charlie has come to join the Home Guard. Charlie arrives, and not knowing he is Janie's sweetheart, Auntie treats him royally.

At a banquet, Auntie announces that the ladies can do the fighting on the field of battle as well as the men and that she has organized a company of women who will begin drilling the next day. The next day Auntie has her troubles with the woman regiment, but after adopting male tactics, she soon brings her ranks to order.

Uncle Ted's company deserts and joins Auntie's contingent; but the Major saves the day. Then America calls, and we find men from every walk of life answering it. Uncle Ted and Auntie forget their personal difficulties and hold themselves in readiness to do or die for their country.

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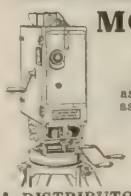
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GREATER VITAGRAPH.

I WILL REPAY (Five Parts—Nov. 12).—The cast: Virginia Rodney (Corinne Griffith); Steve Bascomb (William Dunn); Azalea Adair (Mary Maurice); Caesar (Arthur Donaldson); Beulah (Eulalie Jensen); Roger Kendall (George J. Forth). Directed by William P. S. Earle.

Roger Kendall is not enthusiastic when the editor of his magazine sends him to Nashville to close a contract at two cents a word with Azalea Adair, a "coming" writer. The chief impression gained by the journey and arrival is made by a torn $1 bill which he gives to the negro who drives him to Miss Adair's home. The impression is accentuated when she later displays the bill in sending a maid to the store.

Among his hotel acquaintances is Major Caswell, whom he dislikes but tolerates to the extent of drinking with him at the hotel bar, where the major again excites Kendall's interest by producing the torn bill. Kendall also meets Virginia Rodney, daughter of the judge, a close friend of Azalea, who is somewhat of an invalid, and the two are at once drawn toward each other.

The real tragedy in Azalea's life is hidden from Kendall—that she is the wife of Major Caswell, who abuses her, taking by force every cent she can earn, even the money her father's slave, Caesar, can make running his dilapidated hack, and which he gives her. But the possession, first by Azalea and then by Caswell, of the torn bill he gives Caesar, creates a suspicion of the true state of affairs.

A suitor for Virginia's hand, and at the same time consorting with Beulah, the mulatto owner of a "speak easy," is Steve Bascomb. Virginia gives a party in Kendall's honor in course of which Steve proposes to her. The mulatto woman, jealous, tries to stab him but Kendall interferes.

Meantime, Kendall has induced his editor to pay Azalea eight cents a word instead of two, and he gives her $50 in cash to bind the contract. Caswell oversees the transaction, and in a struggle gets the money from her and goes to the "speak easy" with Steve. Caesar finds his mistress senseless on the floor, and, going to the dive, chokes Caswell to death. Kendall and Virginia's father find the body but protect Caesar, and Azalea goes to live with Virginia, who is betrothed to Kendall.

GOLDWYN PICTURES.

FOR THE FREEDOM OF THE WORLD (Eight Parts—November).—Gordon Harvey, a wealthy young American, who has enlisted in the American Legion of the Canadian Army because he believes it his duty, even before his country is at war, to fight to uphold the liberty of humanity, wins a commission and the heart of Betty Milburn. Duty calls him to France, and his bride, distracted, disguises herself as a war nurse and follows, though she knows full well that if they are found together at the front it means death punishment for them both.

Her presence behind the trenches is revealed by a cowardly officer who had been a suitor for her hand, and her husband is called to account. Together they decide on the great sacrifice. Rather than give her over to a firing squad he shoots her, and as she falls apparently dying, he goes out on a mission he believes means certain death.

But Betty, fortunately, has not been fatally wounded, and her husband escapes death by a miracle. He is rescued under fire from the enemy by Ralph Perry, his treacherous brother officer, and sentenced to death on another charge.

Husband and wife are reunited in their great love. Harvey, who has been promoted to a captaincy, is awarded the Victoria Cross, and even the villainous Perry, for his bravery in his hour of greatest danger, is spared the execution of sentence of the court martial.

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THE LASH OF POWER (Five Parts—Nov. 5).—The cast: John Rand (Kenneth Harlan); Marion Sherwood (Carmel Myers); Mrs. C. W. Sherwood (Helen Wright); Chas. W. Sherwood (Chas. Hill Mailes); Rex Reynolds (T. D. Crittenden); Oliver Mullen (Jack Nelson); Phyllis Ward (Gertrude Astor). Written and prepared

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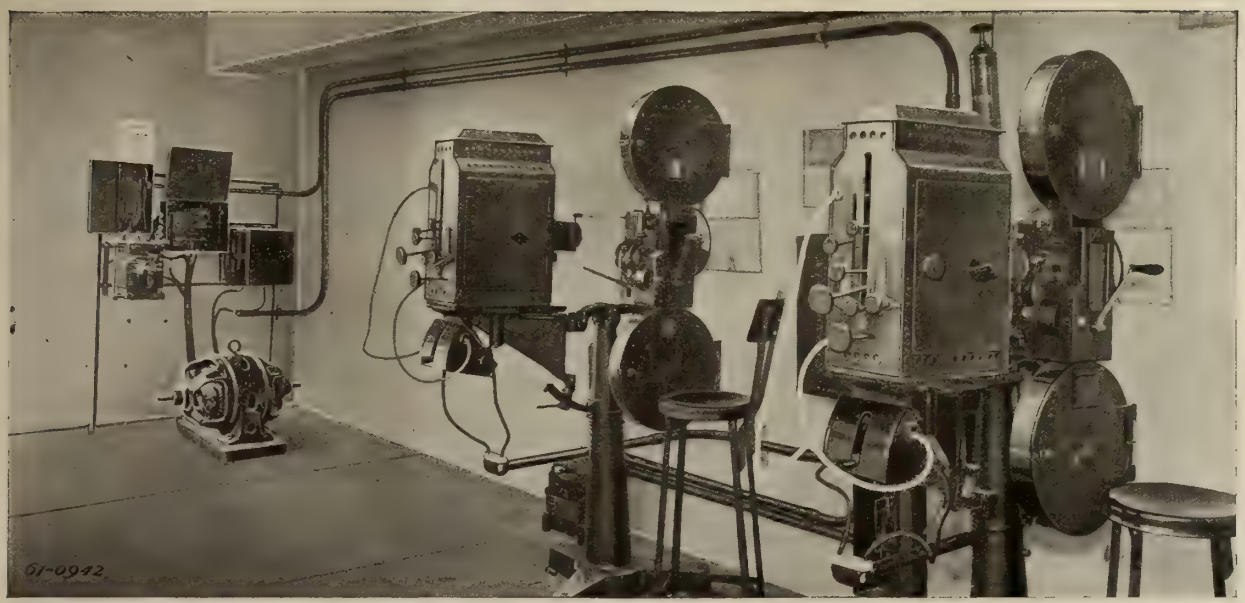

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John Rand, living in a small western city, was one of those men whose latent forces would make him either a curse or blessing to mankind. He dreamed of greatness and power, holding Napoleon as his ideal. Marion Sherwood loved Rand, but loved society and fine clothes more.

When her father fell heir to the control of a great trust company, and moved to New York, young Rand went along. When he asked Sherwood for his daughter's hand, Rand was told that his income was too small to marry on; but was advised that once he attained wealth he could marry the girl.

An old man who has spent his life experimenting with a high explosive brings the formula to the trust company for safe deposit. Young Rand is alone in the office and takes charge of the paper. When Rand learns later that the inventor has been killed by his own explosive, he sells the secret to a foreign government.

With the proceeds he speculates in Wall street and becomes immensely rich. His wealth creates a desire for power and a determination to be avenged upon all who have opposed him. His love for Marion Sherwood dissolves into hatred for her father, and Rand goes on with his purpose to likewise ruin everyone of his acquaintance.

Finally he is so detested that opposition to him contemplates violence and anarchists are employed to destroy him. While he is in his spacious mansion, Rand's home and everyone in it blows to atoms under the power of tremendous explosives. Rand awakes from a dream. The nightmare has changed his vision of the future. Love is at hand, and he folds Marion Sherwood to his heart.

THE SAVAGE (Five Parts—Nov. 19).—The cast: Marie Louise (Ruth Clifford); Lizette (Colleen Moore); Julio Sandoval (Monroe Salisbury); Captain (McKeever (Allen Sears); Michael Montague (W. H. Bainbridge); Joe Bedotte (Arthur Tavares); Baptiste (George Franklin); Pierre (Duke Lee). Directed by Rupert Julian.

Capt. McKeever, of the Northwestern Mounted Police, has come to Cheval Blanc to arrest Joe Bedotte for illicit traffic in whiskey, and to greet his fiancee, Marie Louise, who is returning home after her long absence at school in Montreal. Bedotte comes down from the mountains to have a general good time.

Marie sees Julio Sandoval, a half-breed, who has saved her from drowning. Marie treats Julio with courtesy and when he again sees Lizette his head is turned. Bedotte has lost his heart to Lizette, who spurns him.

When MceKever tries to serve his warrant upon Bedotte, the denizens of Cheval Blanc attack the officer and it is only through Julio's connivance that he escapes. McKeever decides to go into the mountains after Bedotte, sends a letter to headquarters, which Marie chances to read, and warns his superiors they must send a rescuing party if the Captain does not show up within five days. McKeever is made prisoner and his life threatened.

The village Factor, Marie's father, is called to Montreal, McKeever fails to return and Louise urges a rescue party to follow him into the mountains. Lizette gives encouragement to Bedotte to make trouble for the white girl.

While paying a visit to a pool near the village Louise is surprised by Julio who carries her to a cabin on the mountain top. The tremendous exertion breaks down the half-breed's iron constitution; he has an attack of mountain fever.

Pity overcomes the girl's fright. She nurses Julio and when rescuers come she meets them and hides the fact that he is there. Julio's mother has preceded the party by only a few moments and Marie is able to couple the Indian woman with a plausible story of her absence. When Marie gets back to Cheval Blanc, she learns that Capt. McKever's rescue has not been accomplished. Julio recovers and in gratitude volunteers to head a party and rescue the officer. He goes to the mountains, rescues McKeever and surrenders his own life as a consequence.

GEORGE KLEINE SYSTEM.

CY WHITTAKER'S WARD (Edison Perfection Picture—Five Parts—Oct. 22).—The cast: Captain Cy Whittaker (William Wadsworth); Emily Thomas (Shirley Mason); Heman Atkins (Wm. Burton); Richard Thomas (Carter Harkness); Phoebe Dawes (Mary E. Forbes); Sarah Oliver (Emily Lorrain). Story by J. C. Lincoln.

When Captain Cyrus Whittaker returned to Bayport after an absence of twenty-five years, during which he had accumulated a fortune, he found the home of his boyhocd about to be sold for taxes. Atkins, political boss of the town, has induced the selectman to sell the house because he is desirous of acquiring the property. Knowing the taxes have been paid, Cy proceeds to tear the "For Sale" sign off his home. He takes a dislike to Atkins.

When the School Committee disagrees over the appointment of a teacher, Cy finds the majority favor a new teacher because Atkins wants her. He goes to work for Miss Dawes, the old teacher, and Miss Dawes is appointed.

Cy has an unexpected guest in the person of Emily Thomas, who arrives with a note from Sarah Oliver, a relative of his. Sarah tells him Emily is the daughter of his old sweetheart, that her father is in jail and her mother dead. Cy is disconcerted, but Emily makes herself so useful and so endears herself to the old captain that he postpones sending her back.

One day when Emily and her adopted father are taking a walk, the child is saved from a vicious cow by Miss Dawes, and Cy is upbraided for not taking better care of his charge. Shortly afterwards he is again worsted when he tries to interfere with the teacher's discipline of Emily. Cy resolves to defeat Miss Dawes when the committee meets to decide on a new teacher for the next term.

In the meantime, Thomas, Emily's father, leaves prison and goes in search of his wife and child. He goes to Bayport to extort money from Cy by pretending he wants his daughter. Emily entreats her guardian not to allow Thomas to take her.

Atkins and Thomas unite in their enmity against Cy, but Atkins is greatly alarmed when he learns Whittaker is looking for the man who defrauded Emily's grandfather, and he concocts a plan to rid himself of Cy. He and Thomas know that they can reach the old sea captain through the child he loves and it is only when a sheriff comes to take Emily that Cy agrees to drop out of the suit and to turn over his home to Atkins if they will only let him keep Emily.

While they are preparing to leave Sarah arrives and recognizes Atkins as the man who has robbed Emily's grandfather, and Atkins confesses. Cy marries the school teacher and with Emily they settle down in the old home.

COURAGE OF THE COMMONPLACE (Edison Perfection Pictures—Five Parts—Nov. 12).—The cast: Johnny McLean (Leslie Austin); Henry McLean, his father (William Calhoun); The Girl (Mildred Havens); Her Mother (Lucia Moore); Brant, her brother (Stanley Wheatcroft); Terence O'Hara (Ben Le Mar); Mrs. O'Hara (Jessie Stevens); Brady (William Wadsworth); Mrs. Brady (Charlotte Lambert); Babe Thomas (Lima Kaya).

John McLean belonged to a family that for years had sent its sons to Yale. Without exception those sons had always been chosen in the Senior Societies, but "Mac" had done nothing to distinguish himself and became uneasy as "Tap Day" drew near. He gets a letter from his father telling him if he should not be chosen to remember "the courage of the commonplace is greater than the courage of the crisis."

Tap Day came, but McLean was not among the number chosen. The girl he has fallen in love with is a witness of his humiliation. She could not speak to him because she was afraid she would break down, and smarting under this blow, "Mac" faces the future. He knows he has been easy going and resolves to apply to his career the "courage of the commonplace." He does not see the girl again, but three years later graduates from Boston Tech., first in his class.

Shortly after "Mac" returns home his father tells him he has been chosen superintendent of the Oriel Mine. The position was offered him because his name had been given by the faculty of "Tech." as the man most fitted for the responsibility.

McLean finds conditions at the mine very serious. There is much discontent and O'Hara, the head foreman, is one of the chief malcontents. He sets about to improve conditions. He lays off the chronic slackers. He forms clubs where the men and their families gather in the evening. He helps all who are in trouble but holds every man up to his duty. O'Hara and his men threaten to strike but postpone it when some of the women intercede.

A fire breaks out in the mine, imprisoning many men. Accompanied by a few volunteers McLean goes down. Under his direction the men are shut off by a wall of earth and rock. While another party is digging the way through a separating wall, O'Hara becomes deranged and McLean overcomes him with difficulty, emerging with a broken arm.

After days of anxiety the rescue party breaks through the wall and the exhausted men are taken to the top. The young superintendent is the hero of the hour.

The strain has been too much for McLean, and he collapses. Nursed back to health and strength he is carried to spend commencement week at Yale, where the President holds him up as an example of what a supposed failure can do if he has the "Courage of the Commonplace."

"Mac" sees the girl whom he has loved all these years and he tells her so, but is given little time for love-making. Borne away on the shoulders of his classmates in triumph, he has to add one more day to the long time he has waited for the girl.

TWO-BIT SEATS (Essanay Perfection Picture—Five Parts—Nov. 5).—The cast: Jimmy Mason (Taylor Holmes); Alice Carroll (Marguerite Clayton); Merton Styles (Sydney Ainsworth); Mr. Faulkner (John Cossar).

"Two-Bits," the price men used to pay for a hair cut, isn't much money in these days with old Mr. H. C. L. at our heels, but one "Two-Bit" piece surely changed the life events of Jimmy Mason.

Jimmy couldn't get an orchestra seat to see the wonderful lady in tights so he invested "Two-Bits" and went to the gallery. There he found a seat beside a wonderful girl. He sat to the finish but didn't see the show—her eyes blurred everything commonplace—and then they became acquainted when she accidentally jabbed him with a hatpin.

The next night he asked her to go with him to an orchestra box. But Alice wouldn't listen. But she would go to the "Two-Bit" gallery. And they went often, but Jimmy always suffered the fear that Faulkner, his boss, would see him and think him a terribly cheap sport. But Alice told Jimmy not to waste money on seats in the orchestra. And so it went.

Finally the blow falls when his employer sees him and Alice exiting from the gallery. Hope is gone when he is called before the boss the next morning and asked how long he had been patronizing the gallery, but all is well and the sun shines again when "the old man" approves and proves it with a promotion.

Jimmie dashes to Alice's house and tells her about the promotion and what he thinks of a certain girl.

Then Alice tells him that all along she had a definite idea in preferring "Two-Bit Seats." You are entitled to one guess. You're Right.

GIFT O' GAB (Essanay Perfection Picture—Five Parts—Nov. 26).—The cast: Tom Bain (Jack Gardner); Peggy Dinsmore (Helen Ferguson); "Chub" Dinsmore (Frank Morris). Adapted from Ainslee's Magazine by H. Tipton Steck.

Tom Bain was born with a tongue so glib that his parents, early in his career, predicted he would be a second Chauncey Depew. In college it developed until he was capable of selling Liberty Bonds in a poor house. But Tom was ambitious to be an inventor and so built a tunneling machine that "would start at one side of a mountain and propel itself through to the other without man's assistance."

His gift of gab sold the rights to the machine to a big manufacturing firm, but they soon found it worthless and instead of building machines, Tom was placed on the payroll as a salesman. And then, after an exciting series of adventures, Tom finally wins the hand of Peggy, whom he had met and courted in his college days. The wedding occurs in a hospital where the couple meet accidentally as patients.

TRIANGLE FILM CORP.

INDISCREET CORINNE (Five Parts—Nov. 11).—The cast: Corinne Chilvere (Olive Thomas); Nicholas Fenwick (George Chesbro); Rocky Van Sandt (Jos. Bennett); Pansy Hartley (Joseph Sedgwick); Florette (Annette De For); Mrs. Chilvere (Lillian Langdon); Mr.

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Chilvere (Thos. H. Guise); Aunt Theodora (Lou Coonley); "Live Wire" Dodge (Thornton Edwards); P. A. Britton (Edwin Brady); Mrs. Cotter Brown (Anna Dodge); Mr. Cotter Brown (Harry Rattenberry). Story by H. B. Daniels. Scenario by Geo. Elwood Jenks. Directed by Jack Dillon.

Corinne Chilvere, a daughter of wealthy parents, longs for a "past" like the women of the novels she has read. She answers an advertisement for a woman with a "past." This "ad" is inserted by press agents who are looking for a queen for a Broadway Beauty contest. She is to meet Nicholas Fenwick, millionaire, and win a proposal of marriage.

Corinne meets Fenwick as a masked cabaret dancer and finally wins him away from another woman who is her opponent. The press agents then find Corinne has no "past," only money and family, and that they have lost their queen.

THE MEDICINE MAN (Five Parts—Nov 11).—The cast: Jim Walton (Roy Stewart); Edith Strang (Ann Kronan); Seth Hopkins (Percy Challenger); Joe Malone (Aaron Edwards); Luther Hill (Carl Ulman); Doc. Hamilton (Wilbur Higbee). Story by Jack Cunningham. Picturized by Alvin H. Neitz. Directed by Cliff Smith.

Jim Walton, sheriff of El Dorado, finds Joe Malone working an abandoned mine in which he has unearthed a rich vein of ore. Walton has the mine sealed.

A traveling quack doctor is in town with a pretty dancing girl who attracts a crowd. Malone recognizes the dancing girl as the rightful heir of the abandoned mine, through her parents, long since dead, and tells the doctor of the fabulous riches that are within their grasp, and the doctor starts east to interest capital in the property.

While he is away Joe seeks to double cross him by marrying the dancing girl, Edith, but Walton, understanding his game, foils Malone's plans and takes her under his own wing.

The doctor returns and takes Edith from the sheriff. That night Walton fears something is in the air and reaches the doctor's cabin just as Edith is being forced to sign away her rich mine. The sheriff takes a hand and through a confession wrung from Malone, restores Edith to her birthright. Edith prepares to go east to school, but at the last moment decides to remain and become "Mrs. Sheriff."

FOX FILM CORP.

THE ROSE OF BLOOD (Standard Pictures—Six Parts—Nov. 4).—The cast: Lisza Tapenko (Theda Bara); Vassya (Rich Ordynski); Prince Arbassoff (Charles Clary); Koliensky (Herschel Mayall); Kostya (Marie Keirnan); Princess Arbassoff (Bert Turner); Governess (Genevieve Blinn); Prime Minister (Joe King); Revolutionist (Hector V. Sarno). Story by Richard Ordynski. Directed by J. Gordon Edwards.

Lisza Tapenko is a daughter of the common people. The advantage of a university education enables her to gain employment as governess in the home of Prince Arbassoff. On the death of his wife the Prince turns to Lisza and pleads that he loves her. To escape the prince's importunities she seeks refuge in Switzerland. In Switzerland she falls in with a group of revolutionists. Yielding to her fascination for a young Russian known as "The Firebrand" she joins the band and agrees to do her part towards ridding her oppressed land of its haughty rulers. As Lisza kills enemy after enemy of her people she commemorates each deed with a red rose.

THE PAINTED MADONNA (Five Parts—Nov. 11).—The cast: Stella Dean (Sonia Markova); Milton Taylor, an artist (Sidney Mason); John Radon (William Lampe); Frank Osborne, Milton's friend (David Herblin); Rev. Charles Lamb (Albert Tavernier); Helen (Anita Navaro); Fanny Ben (Edith Reeves); Annabel Dean, the mother (Julia Stuart). Story by George M. Scarborough. Directed by O. C. A. Lund.

Stella Dean, living a happy life in Pleasantville, happens one day upon the easel and brushes of Milton Tayor, an artist. Just as she finishes a caricature of "Daddy Long Legs" and labels it "The Great Artist, Milton Taylor!" Taylor surprises her. She runs away laughing. John Radon resents her flirtation with the artist. She is in love with Radon. Her love for him is misplaced and she leaves her home in Pleasantville. When her mother reads her confession she dies of a broken heart.

Milton Taylor is in love with Stella Dean and he is depressed when he learns that she has left home. He goes to New York. Stella is there, too. Under the name of Claire Leone she is with a musical show. In his search for a subject for a Madonna Taylor finds Claire but does not recognize her until the picture is finished. When the picture finally is on canvass Claire cries out:

"So that's your joke, you cynical fool!"

Taylor begins to drink hard. Stella, who has been going the pace, too, repents. She finally transforms her home into a refuge for homeless girls. Taylor goes back to Pleasantville to recuperate. There he finds Stella in prayer in church. He watches her leave the church. She sees Radon taking another girl into an abandoned cabin, as he did her years before.

PARAMOUNT.

FAINT HEART AND FAIR LADY (Klever Komedy—Nov. 5).—Vic is a bashful but brawny blacksmith and longs for the sight of a fair damsel from the big city. Along comes a tallyho full of the fair sex and Vic falls in love, saves a lady's purse from a thief and wins her regard. He follows her to the city and there encounters difficulties in the shape of a proud mama.

Vic takes lessons in lovemaking from Professor Mush and goes to elope with his sweetheart. He and a friend from the old town carry a stepladder to the home of the fair one and at the same time Professor Mush, who happens to be in love with the same lady, also appears with a ladder. He is vanquished, however, and Vic escapes safely with his lady love in an auto.

PARAMOUNT-BRAY PICTOGRAPHS NO. 92.—Goodrich Dirt, the newest cartoon comedian of the Paramount-Bray Pictographs, heeds the call to the colors in this release. He is seen offering his and his pup's services to the Government, inspired somewhat by the thought of food and clothing, with little work.

Goodrich's fond dream of three square meals a day is shattered, however, by his experiences on his first day in the army, when through a series of misadventures he is forced to feed the entire regiment without being able to partake of the food himself. In his misery and hunger he falls asleep and dreams of a sumptuous meal which is his reward for capturing a German trench single-handed. As he is about to eat he is rudely awakened by the Captain of his company and sentenced to thirty days in the guard house, on bread and water, for sleeping at his post.

The thrill and excitement of lumbering in winter is also shown in this issue. In view of the fact that practically all the lumbering operations in this country are being carried on by or under the supervision of the Federal Government, this feature of the release should be of particular interest.

The cultivation of flowers in Japan—the art in which the Nipponese far excel their Western brethren—is charmingly displayed in this issue. Not only the beautiful gardens of Japan are shown, but the various means by which the Japanese preserve the blooms and the many unique and artistic arrangements in which the flowers are fastened are also interestingly portrayed.

THE ANTICS OF ANN (Five Parts—Nov. 12).—The cast: Ann Wharton (Ann Pennington); Tom Randall (Harry Ham); Olive Wharton (Ormi Hawley); Gordon Trent (Crauford Kent); Mr. Wharton (W. T. Carleton); Mrs. Bredwell (Charlotte Granville). Directed by Edward Dillon.

Ann Wharton, a harum scarum pupil at the Bredwell Seminary, is late for breakfast. When she is called to account, she further disgraces herself by snapping a spoonful of cereal in Mrs. Bredwell's face. The cereal was intended for a gloating schoolmate, but the explanation is not accepted by Mrs. Bredwell. Ordered to her room, Ann sees her friend and admirer, Tom Randall, a pupil at the neighboring boys' school, starting off to play football. Ann hails him and decides to join the game.

In the boys' gymnasium she dons football togs. She then rushes to the field, captures the ball, and starts to run. The boys follow her, one tackles, and all pile on top. There is general consternation when her identity is discovered. She rushes back to school and starts to climb back into her own room. But before she can get in, Mrs. Bredwell notices her and is shocked to see what she supposes is a man's leg dangling from Ann's window. She rushes upstairs and discovers Ann herself. As punishment, the latter is forced to exhibit herself before her disgusted schoolmates. Meanwhile Tom finds Ann's clothes in the locker room and ties them up in a bundle, planning to return them to Ann at the dance to be given by the Bredwell girls that evening. Tom goes to the affair, but before he can deliver the bundle to Ann, a jealous schoolmate discovers it and takes it to Mrs. Bredwell, who decides that Ann be sent home. Mrs. Bredwell intends to write to Mr. Wharton concerning his daughter.

Ann is worried and decides to go home before her father can get the letter. She slips away that night, but falls asleep in a rowboat she uses to reach the station. When she wakes the following morning she finds herself bumping into a railroad bridge. She gets out and starts to walk to the station. On the way she meets Tom, who offers to see her home. Tom has been invited to make the trip on a construction train, so he takes Ann along. It is night when they reach home and they are much concerned to find Ann's people away.

Meanwhile Mrs. Bredwell has discovered Ann's escape and she telegraphs Mr. Wharton, who is stopping at a summer resort with his oldest daughter, Olive. He suspects that she has gone home and arrives to find Tom and Ann trying to satisfy their hunger with crackers. He orders Tom from the house. The next day Ann is taken away to the summer resort. Here she incurs further displeasure by appearing in a risque bathing suit, and later disguising herself as a foreign dancer. Tom appears, much to Mr. Wharton's displeasure.

In the midst of her escapades Ann discovers that her sister Olive is planning to elope with Trent, a good-for-nothing young man. Ann spoils the elopement for the time being, but brings down her father's wrath upon herself and also causes Tom to mistrust her. Her father threatens to send her away. To escape this punishment, Ann runs away again, meets Tom, explains her conduct, is forgiven, and agrees to marry him immediately. They are married and go to Tom's bungalow.

Olive discovers Ann's escape and tells her father. While Mr. Wharton is rushing about and looking for Ann, Olive elopes with Trent. They do not get far, however, for Trent, who is wanted on a charge of bigamy, is caught and arrested. Olive returns to the hotel. Mr. Wharton is at last rewarded in his search. He finds Ann—but a more dignified Ann—married to Tom and keeping house in a snug little bungalow.

THE JUDGMENT HOUSE (J. Stuart Blackton Production—Five Parts—Nov. 19).—Jasmine Grenfel, a beautiful and frivolous English girl, has two suitors—Ian Stafford, Under-Colonial Secretary for England, and Rudyard Byng, who is host at the reception at the opening of the play. Miss Grenfel asks Stafford to give her a year before asking a definite answer. Byng is a forceful personage who has battered his way to wealth in the diamond fields of South Africa. Stafford is more intellectual than Byng. The latter proposes just as Stafford's year of probation expires, and Jasmine accepts him.

Stafford goes to South Africa, and three years elapse. Jasmine is unhappy, because Byng dissipates. Krool, his servant, is spying on his master, as does Fellowes, private secretary to Byng. Fellowes is carrying on affairs with several women, including Al'mah, an Oriental dancer. He also tries to make love to Jasmine. Al'mah swears she will kill Fellowes when she learns of his unfaithfulness to her. Krool finds the indiscreet letter from Fellowes to Jasmine and takes it to Byng, who threatens to kill both his wife and secretary.

Stafford returns in time to prevent the tragedy. When Jasmine learns that even Stafford believes her guilty she is blinded with rage against Fellowes and bitterness against Stafford. Krool has been beaten by Byng and is extremely bitter against Fellowes as well as Byng.

Fellowes is murdered and Byng finds a poisoned needle near the body. Just at this point the Boer war breaks out and Jasmine and Byng separate, both going to South Africa. Byng distinguishes himself in the field, the war bringing out the best in him. Al'mah, now a nurse, is fatally wounded and confesses that she killed Fellowes. Jasmine and Byng are reunited.

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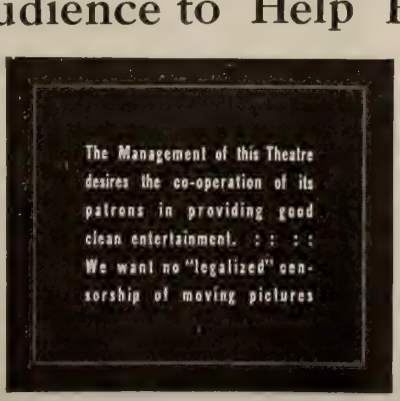
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MOVING PICTURE WORLD
516 Fifth Avenue, New York City

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Crystal Film Co.....	2	—
Blackton Productions Co.....	2	—
Vitagraph.....	3	3
Paragon Film Corp	9	—
Solax Co.....	4	—
Peerless Film Co.....	1	—
Ideal Film Laboratories and Studios.	1	—
Herbert Brenon Studios.....	1	—
Biograph Company	2	—
Erbograph Company	2	—
All Star Feature Film Co...	1	—
Artcraft Pictures	2	—
World Film Corp.....	2	—
Selznick Pictures	2	—
Russian Art Films	1	—
Hedwig Laboratories, Inc.....	1	—
Sherry Films	1	—
Urban Spirograph	1	—
Horsley Studio	1	—
Inter-Ocean Film Corp.....	2	—
Sun Photoplay	2	—
Cosmofotofilm Co., Inc.....	2	—
Universal Film Mfg. Co., N. Y. Office.	2	1
Ivan Film Productions, Inc.....	1	—
Steiner Films	1	—
Allen Film Co.....	—	1
Metro Pictures Corp.....	4	—
Uncle Sam Films.....	1	—
Select Films	1	—
Myers & Weil	2	—
American Film Laboratories, Inc...	2	—
Highgrade Films..... ...	1	—
Commercial Slide and Film Service..	1	—
Eclair Studio	2	—
Educational Films Corp. of America.	2	—
Prizma, Inc.....	2	—
Charter Features	2	—
N. J. Metro Film Service.....	2	—
Unicorn Films	1	—
Lloyds Film Storage Corp.....	2	—
Fox Film Corp., N. Y. Office.....	4	5
Exclusive Features, Inc.....	1	—
Carried forward.....	85	10

Studio, Producer, or Exchange	Simplex	Other Makes
Carried forward	85	10
International Film Service.....	—	2
Export and Import Film Co.....	1	—
Hepwich Films	—	2
Pathe Exchange, Inc., 1600 Broadway.	2	—
Balboa Amusement Producing Co...	—	2
Renowned Pictures, Inc.....	—	2
Bluebird Photo-Plays, Inc.....	—	2
Hamilton Motion Picture Serv. Corp.	2	—
Public Projection Rooms.....	4	—
J. R. Miles Projection Room.....	2	—
Kineticartoon Corp.....	1	—
Leggett-Gruen	—	1
Paramount Pictures Corporation....	2	—
C. L. Chester, Inc.....	—	1
Clinical Film Service Co., Inc.....	—	1
Goldwyn Pictures Corp.....	15	—
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Cardinal Film Co. (Joan the Woman)	12	—
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Technicolor Motion Picture Corp....	12	—
General Film Co.....	1	1
Jesse L. Lasky Feature Play Co.....	2	—
Famous Players Film Co.....	2	—
Paramount Pictures Corp.....	1	—
Triangle Film Corp., Offices.....	2	—
Beseler Educational Film Co.....	2	—
Artfilm Studio	1	—
Vitagraph Studios.....	1	—
Renfax	1	—
American Correspondent Film Co..	1	—
Equitable Motion Picture Corp.....	1	—
Rolfe Studios	1	—
Metro Pictures Corp., Studio.....	1	—
Palisade Film Studio.....	—	1
Fox Studio	2	3
Triangle Studio	1	4
Goldwyn Studio	2	—
Universal Film Corp., Studio.....	6	3
V. L. S. E.....	—	2
Submarine Film Corp.....	2	—
Rex Film Laboratories.....	1	—
Grand Total	278	37

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1224.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in New Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).
In the Park (Two parts—Drama).

CINEMA NEWS SYNDICATE.

American War and News Weekly.

ESSANAY.

The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fourth Series.*)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).

SPARKLE COMEDIES.

(*Fourth Series.*)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
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THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Riviera (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porcehfontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

RELEASES FOR WEEK OF NOV. 18.

The Queen of Spades (Five parts—Drama—Russian Art Films).
The Fatal Ring (Episode No. 20—"The End of the Trail"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 10—"The Hold-Up"—Two Parts—Drama—Astra).
Clubs Are Trump (Two parts—Comedy—Rolin).
Argus Pictorial No. 1 (One-Reel Educational).
Our National Parks—Mesa Verde Park (One-Reel Scenic—Pathe).
Katzenjammer Kids—"Der Last Straw" (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel) (International Split Reel).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Nov. 26—A Country Hero.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

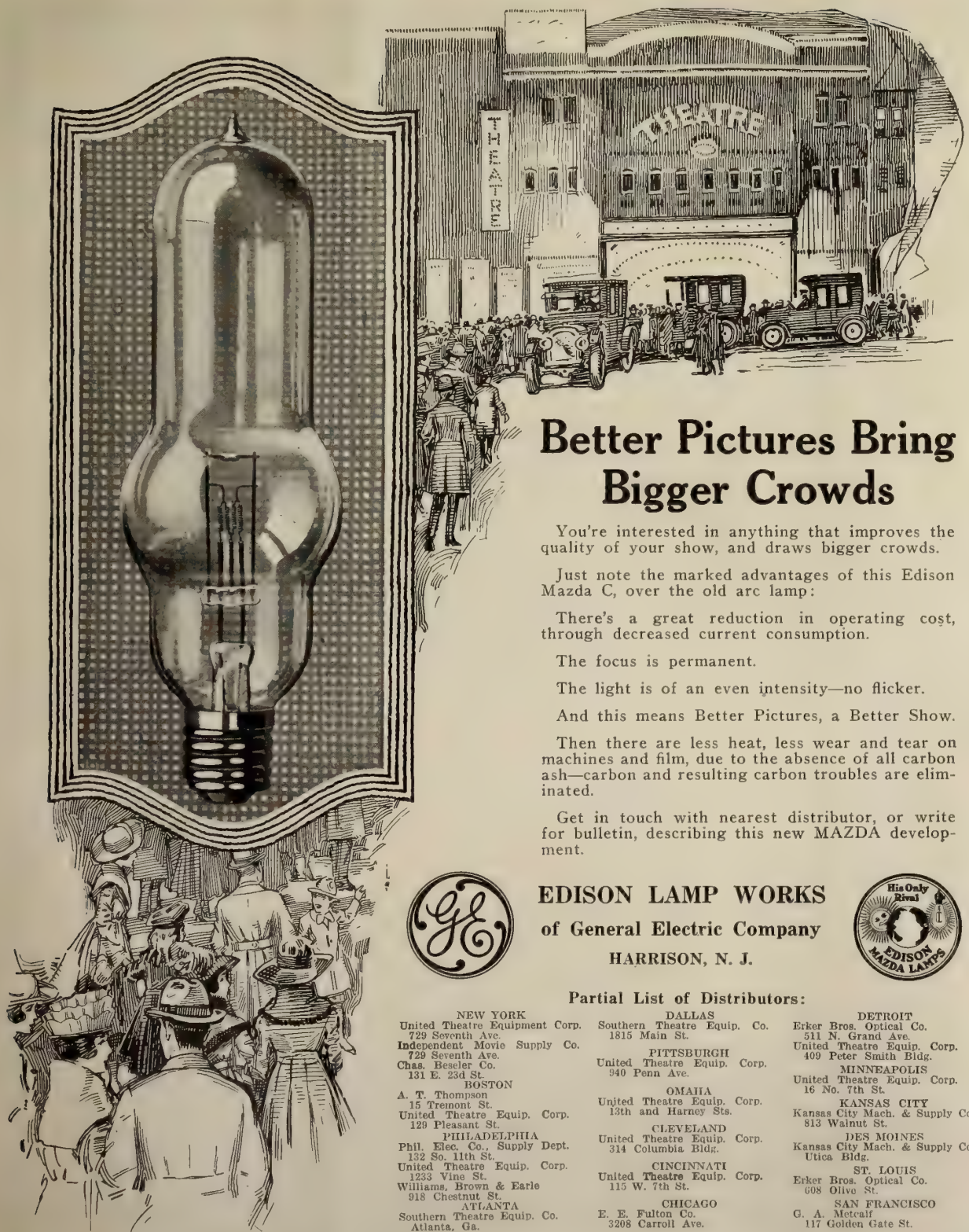
PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



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United Theatre Equip. Corp.
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EDISON MAZDA C MOTION PICTURE LAMPS

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1224.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).

NESTOR.

Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 16—The Mystery Ship (Episode No. 1, "The Crescent Star"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Nov. 23—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1224.)

Mutual Film Corp.

CUB.

Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).

GAUMONT.

Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.
Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).

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Beautiful Goldfish (Approx. 467 feet).
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The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).
Nov. 5—Favorite Film Features—"The Strength of Men"—Two parts—Drama) and Captain Barnacle's Legacy (Comedy).
Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.

GEORGE KLEINE SYSTEM.

Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

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Speer Carbon Company

ST. MARYS, PA.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1224.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself. (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy)

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN FICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)
The Weaver of Life (Drama).

L. LAWRENCE WEBER PHOTO DRAMAS, INC.
Raffles, the Amateur Cracksman (Seven parts—Drama).

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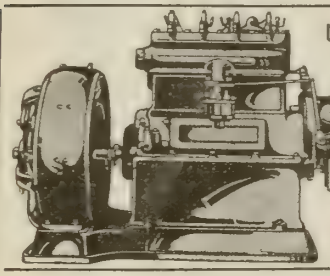

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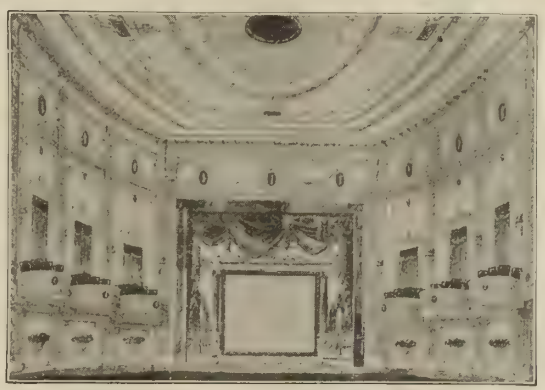

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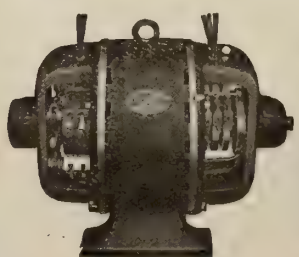

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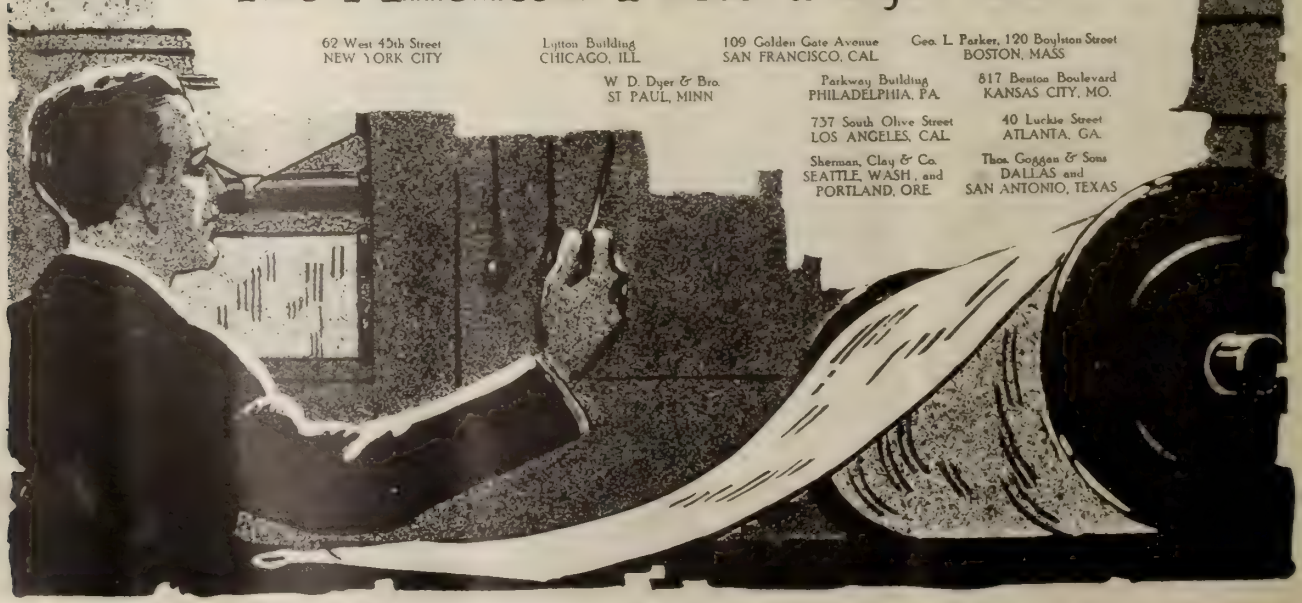

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BERNSTEIN FILM PRODUCTIONS
STUDIO AND OFFICES
BOYLE AND STEPHENSON AVENUES
LOS ANGELES. CALIFORNIA.

October
Twenty Ninth
Nineteen Seventeen.

Nicholas Power Company,
90 Gold Street,
New York City,
New York.

Gentlemen;

I notice in your "close-up" of last week's box score showing the number of Power's in the Pacific Coast Studios that you have the studio of the Bernstein Film Productions classed among "other makes".

Whoever "kept score" evidently committed an "error"when it came to us as we have always used a Powers. In fact I installed the first Powers in the Universal Coast Studio.

Kindly make this correction as we dont want to be classed among the "Other Makes". There is only one machine when you want real projection.

Very truly yours,

I Bernstein

President and General Manager.

P. S. We use a Powers 6B--No.19694.

We sincerely apologize to the BERNSTEIN FILM PRODUCTIONS for the typographical error which placed their name among the users of "OTHER MAKES"

Nicholas Power Company
INCORPORATED
90 GOLD ST
NEW YORK

Vol. 34, No 9 December 1, 1917 Price 15 Cents

MOVING PICTURE WORLD

CALIFORNIA STATE

Founded by J. P. Chalmers in 1907

Goldwyn pictures

"Goldwyn productions come closer to perfection than any motion pictures now being made."
CLEVELAND NEWS

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

Herbert Rawlinson

"He pokes a gun in my face and backs me across the room to a minister and a girl I never saw before and says:"

"COME THROUGH"

GEORGE BRONSON HOWARD at his incomparable best. An underworld and society drama with the *biggest twist* ever screened. Surprise at the shouting point. One absolutely certain money-getter. Publicity of every kind to match.

"The Man Without A Country"

Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. From the deathless masterpiece by Edward Everett Hale. Produced by Thanhauser.

"Pay Me"

Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

"The Co-Respondent"

Elaine Hammerstein and Wilfred Lucas in a $50,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness. Glorious diving nymphs. *The Picture Magnificent.* 6 Reels. Produced by Allen Holubar.

"The Price of a Good Time"

Mildred Harris and Kenneth Harlan in the most affecting love story ever fatefully surrounded by the temptations of illicit pleasure and clothes. From "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and detail by Lois Weber, *the Belasco of the Screen.* See and book at any Jewel Exchange.

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

GEORGE K. SPOOR

announces

TAYLOR HOLMES

the star with the widest smile

in

The Ultra Feature

"Uneasy Money"

Taken from the story by P. G. Wodehouse in The Saturday Evening Post

COMING SOON!

BIGGEST
Money Getter of
The Season for Exhibitors—

"THE MYSTERY SHIP" is without the slightest shadow of a doubt the biggest money getter of the season for Exhibitors. If you think this is "just conversation" go to your nearest Universal Exchange and ask them to project the first episodes of "THE MYSTERY SHIP" for you on the screen—then pass your own opinion.

$35,000.00

spent to procure a few feet of film for the first episode alone—but, ye gods—what colossal thrills in that few feet! Huge castle walls dynamited—destroying $35,000 worth of property to give your patrons a $35,000 thrill—biggest they have ever seen in any serial in their lives. Judge of the immensity of this serial by this tremendous wallop.

f the Serials

Have you your copy of the Big Ad Campaign book? — — — — — — —

BIGGEST and finest advertising campaign book ever issued, ready for every Exhibitor. Completely filled with ideas, ready made display ads, novelties, stunts, publicity stories and helps to assist you in putting over "THE MYSTERY SHIP" for 18 straight weeks in tornado style.

RY SHIP"

BEN WILSON
NEVA GERBER
Kingsley. Benedict

and big Universal cast, enables you to advertise broadcast the serial with the ALL STAR CAST. A score of distinct advantages guarantee you biggest returns you ever had.

A Real Winner!

FROM any angle you view "THE MYSTERY SHIP" you'll find that it's a real winner. Punch, power, love, romance, daring adventures, thrilling escapes, combine to give your patrons the serial with 18 weeks of wallops. BOOK NOW, thru any Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the World"

1600 Broadway New York

William Stowell in "FIGHTING MAD"

What Would You Do?

IF a dissolute man whose life your medical skill had saved, robbed you of your beloved wife, then cast her off to crawl like a wounded animal to your door to die—would you take her in and care for her child, just born? WAIT! In through the door comes—the destroyer of your happiness and hers.

How would you treat him?

BEFORE you make up your mind, see William Stowell in "Fighting Mad," at your nearest Universal Exchange. See one of the biggest emotional crises ever put on the screen. See a mighty photodrama that thrills with its rush of action, while it glorifies the noblest impulses of the human breast. See "Fighting Mad." The booking will take care of itself.

Watch for these Two Butterfly Productions

LOUISE LOVELY with BETTY SCHADE in "THE WOLF AND HIS MATE" Directed by ED. LeSAINT

GRACE CUNARD in "HELL'S CRATER" Directed by W. PEARSON

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

Butterfly Stars

Louise Lovely

Molly Malone

Ella Hall

Zoe Ray

HOW THE CRITICS RAVE ABOUT

Thos. H. Ince's NEWEST *and* GREATEST SPECTACLE

WID—"Properly handled, **'The Zeppelin's Last Raid'** should get oodles of money. If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter."

TELEGRAPH:

"The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in **'The Zeppelin's Last Raid,'** their first release, a feature that will **thrill, entertain and impress all who see it, and one which the wise exhibitor will make every effort to show."**

REVIEW:

"The U. S. EXHIBITORS' BOOKING CORPORATION are launching 'THE ZEPPELIN'S LAST RAID' as their initial release. **SUCCESS IS SPELLED FOR THEM."**

NEWS :

"It will meet **every demand of the exhibitor** whether he cater to a **hundred a night** or **two thousand,** and **REGARDLESS OF HIS NEIGHBORHOOD."**

WORLD:

"**For the FIRST TIME** the workings of a German dirigible are shown on the screen, and the **DETAILS OF A RAID** upon a **DEFENSELESS VILLAGE REPRODUCED."**

MIRROR:

"All in all, 'THE ZEPPELIN'S LAST RAID' again demonstrates the **skill** and **artistic sense** of THOS. H. INCE as a director and **producer of big pictures."**

NEW YORK TRIBUNE:

"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREN."

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall—William Oldknow

Top o' the Times Building, New York

NEXT

ANOTHER THOS. H. INCE SENSATION

BESSIE BARRISCALE *in* "THOSE WHO PAY"

OPEN BOOKING or FRANCHISES in Order of Application

Book through the following exchanges:

HOFFMAN-FOURSQUARE: NEW YORK (729 Seventh Ave.); BUFFALO (147 W. Swan St.); PITTSBURGH (127 Fourth Ave.); CLEVELAND (Sloane Bldg., Prospect St.); DETROIT (Joseph Mack Bldg., Elizabeth St.); CINCINNATI (301 Empress Theatre Bldg.); CHICAGO (207 S. Wabash Ave.); ST. LOUIS (301 Empress Theatre Bldg.); KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (address 729 Seventh Ave., New York, pending opening of new offices)—FRANK GERSTEN, INC.: NEW JERSEY (220 W. 42nd St., New York)—GLOBE FEATURE FILM CO: NEW ENGLAND (20 Winchester St., Boston, Mass.) CONSOLIDATED FILM & SUPPLY COMPANY: ATLANTA (Walton St.); NEW ORLEANS (Gravier St.); DALLAS (Commerce St.).

See the 6 Star Cast in "My Little Boy"

A BLUEBIRD Photoplay As exquisite as a breath of morn. Directed by Elsie Jane Wilson. Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.) 1600 Broadway, New York

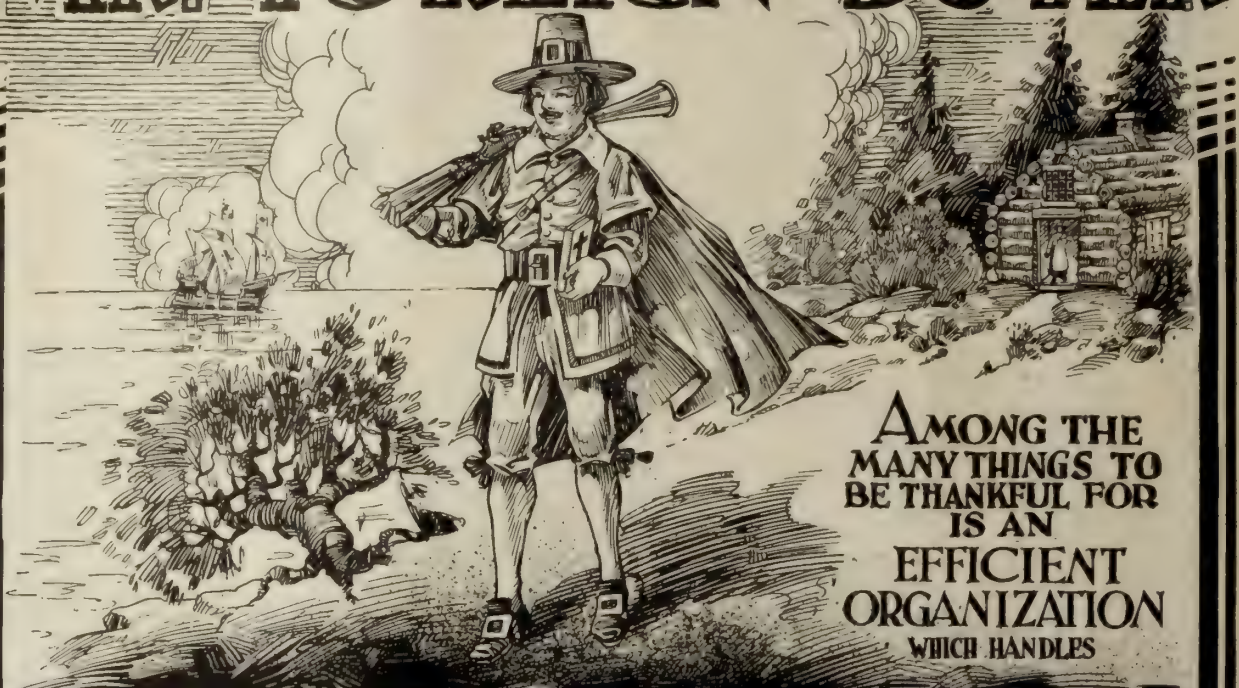
LITTLE BOY BLUE tossed on a bed of fevered pain. The long hours of anguish extended into the night. Bitter thoughts of Uncle Oliver surged through Clara's mind—that he to whom Love was a stranger should have hurt their Little Boy, whose sunny presence was the very embodiment of Love. *Clara*—Ella Hall. *Clara's Mother*—Gretchen Lederer.

THE pent-up resentment of years burst into a torrent of words from Fred when Uncle Oliver opposed his marriage to Clara. "I'm not afraid of you any longer," he cried. "You're going to listen to what I say. I shall marry whom I choose and when I choose; and I can make my own living." *Fred*—Emory Johnston. *Uncle Oliver*—Winter Hall.

OLD JOE had served the father and the grandfather of Little Boy Blue yet his heart was as young as the spirit of youth itself. And it did not make him unhappy to know that the Little Boy's noise disturbed the early morning slumbers of grouchy Uncle Oliver—in fact he enjoyed it. *Old Joe*—Harry Holden. *Little Boy Blue*—Little Zoe Rae.

MAE MURRAY
IN
"FACE VALUE"
BLUEBIRD STAR
A Super BLUEBIRD Wonder-Play which gives great Scope to the remarkable Versatility and unique Personality of Broadway's Favorite Star.
Directed by Robt. Z. Leonard
BLUEBIRD Photoplays Inc
1600 BROADWAY
NEW YORK

MR. FOREIGN BUYER



AMONG THE MANY THINGS TO BE THANKFUL FOR IS AN EFFICIENT ORGANIZATION WHICH HANDLES

$UCCE$$FUL PRODUCTION$ FOR FOREIGN FIELDS

OUR EFFICIENCY IS AN ESTABLISHED FACT
OUR PRODUCTIONS HAVE PROVEN SUCCESSFUL
OUR CONNECTIONS EMBRACE THE ENTIRE WORLD
OUR PRODUCTIONS ARE SELECTED BY EXPERTS,
YOUR REQUIREMENTS ARE KNOWN BY US,

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EXCLUSIVE EXPORTERS OF SPEER CARBONS

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220 W. 42nd ST.
NEW YORK CITY

SCHLES

Paramount-Mack Sennett
Comedies "The Pullman Bride"
Thackeray is said to have discovered the title for "*Vanity Fair*" in a dream.
That was before the days of the PARAMOUNT--MACK SENNETT COMEDIES.
In fact, if anybody had ever dreamed of anything like "*The Pullman Bride*" in Thack's day, everybody in the town would have been praying for sleep.
GLORIA SWANSON is the bride and CHESTER CONKLIN mixes things up for the groom.
It's some dream all right, all right!
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*
Paramount Pictures

Paramount-Mack Sennett Comedies

"THE PULLMAN BRIDE"

"*Here comes the bride*" and "*Oh, Boy*"—it's some bride.

It's a fine little wedding with the groom all resplendent with that greenish expression, and the meek little bride with the exultant look and a piano mover grip on his arm.

Gosh—*ain't matrimony wonderful.*

And the Pullman honeymoon—that's when it really starts—Oh! merciful camouflage—the wedding party gets so mixed.

Did you ever think of all the funny things that could happen to a new bride in a Pullman car?

Of course you couldn't

But MACK SENNETT didn't miss any—in fact he invented a few new ones.

Don't miss it.

A new force at work for the exhibitors of America

Leading, as always, Famous Players-Lasky Corporation, has encouraged newspapers to go to work seriously and scientifically, to develop our great industry.

Or course, exhibitors of Paramount and Artcraft Pictures will reap most or nearly all of the benefit of this great movement, because it is so firmly impressed in the minds of newspapers through the million dollar advertising campaign, and from actually viewing the pictures and plainly recognizing the superiority in quality—that there are only two kinds of pictures, namely, Paramount or Artcraft Pictures—and the others.

For instance the Troy (N. Y.) Sunday Budget writes in part—

"I might call your attention to the fact that on Sunday, December 9th, we plan to put out a special theatrical and motion picture section of some 12 or 16 pages, which we will circularize from Troy, Albany, Cohoes, Watervliet, and Mechanicsville—the general idea of this section being to create sentiment for the need of amusement of our people in the midst of war times. The section will contain strong editorial argument, specially written articles by well-known men generally and locally, on the subject of amusement. The fact that there are very few legitimate theatres in this territory will make the section chiefly devoted to motion picture theatres."

We have literally hundreds of letters of this kind and in an early issue of the "Morning Telegraph" where the space available for display is larger, we will print excerpts from thirty of them, selected to cover nearly every State in the Union.

Here is a permanent value—the exhibitor buys in addition to the privilege of showing the foremost stars and productions available today.

Here is immediate revenue, which the Famous Players-Lasky Corporation is turning to the thousands of theatres on whose screens the Paramount and Artcraft productions are seen.

Pictures that are worthy of newspaper backing are the pictures your patrons want to see—and you want to show.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Let two Exhibitors tell about Who is "Number One"?

STANLEY THEATRE
586-588-590 SEVENTH AVE.
BETWEEN 41ST AND 42ND STS.
NEW YORK CITY

November 8, 1917.

Wm. L. Sherry, Pres.,
Wm. L. Sherry Feature Film Co.,
729 Seventh Ave
New York City.

Dear Mr. Sherry:

We ran the second episode of Who is "Number One?" yesterday and I want you to know how well pleased I am with the Serial. We had great crowds all day and from the enthusiasm they showed I know they are coming back.

Paramount is making a mighty good start in the serial line and my only regret is that it was impossible for me to get three days instead of one.

Yours very truly;
STANLEY THEATRE
Leon D Langsfeld
Manager

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Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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K C FEATURE FILM CO

VERY MUCH GRATIFIED WITH FIRST SHOWING OF PARAMOUNT SERIAL WHO IS NUMBER ONE AT THIS THEATRE STARTING YESTERDAY PLAYED TO CAPACITY ALL DAY OBLIGED TO TURN AWAY MANY DURING EVENING OUR METHOD OF BRINGING OUT GREAT ADVERTISING POSSIBILITES OF TITLE OF SERIAL COUPLED WITH PARAMOUNT QUALITY AND PUBLICITY SHOULD ASSURE US VERY SATISFACTORY RETURNS FOR ENTIRE PERIOD

MAJESTIC THEATRE CO

WM O HARE MGR.

Paramount Pictures

VICTOR MOORE KLEVER KOMEDIES

"Nutty Knitters"

By
Thomas J. Gray
Directed by
Chester M. De Vonde

KK

"Capitally worked out"

"Thomas J. Gray has another of those Victor Moore comedies at the Strand this week. Each has a farce idea that is capitally worked out. Funnier than any of the highly rated . . . comedies. And it's told quickly, thanks to Chester M. De Vonde's direction."—S. Jay Kaufman in "Round the Town," New York Globe.

Proving again that Klever Komedies are the comedies that feature a real star and are

The comedies that tell a story

Released November 19th

Open Booking All Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

Paramount Pictures

Goldwyn Pictures

"The Auction Block" At Your Regular Rental

EXHIBITORS at this moment need all of the powerful productions that producing organizations can give them to offset war taxes and purely temporary conditions.

Goldwyn therefore announces that Rex Beach's remarkable and costly production, "The Auction Block," will be released to all Goldwyn contract exhibitors December 2nd, at the regular rental prices paid by them for the Goldwyn productions.

We have paid the Rex Beach corporation a tremendous sum for the right to release "The Auction Block" under these conditions as a substitute for Mabel Normand in "Joan of Plattsburg." Miss Normand's first picture contains military material that officials deem it unwise to reveal at this time. To avoid embarrassing our government in any way "Joan of Plattsburg" will be held until the proper changes can be made in the story.

Never before has a Rex Beach production been available to exhibitors except at advanced prices and Goldwyn makes the statement that never again will exhibitors have the opportunity to book a Rex Beach picture under such conditions as these.

On the opposite page exhibitors may see for themselves the immense profit-making opportunities afforded them by the next four Goldwyn releases.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street, New York City

Goldwyn Pictures

No Other Company Ever Did This For You

THINK of the power, the liberality and the bigness of a producing company that offers in straight succession to exhibitors such an array of remarkable productions as these:

November 18: MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. All exhibitors liked this young and appealing star in "Baby Mine." Your public will like her still more in "Nearly Married" because it is a greater picture.

December 2: REX BEACH'S greatest story, "THE AUCTION BLOCK." You remember the profits you made on "The Spoilers," "The Ne'er-Do-Well" and "The Barrier"? You will do a still bigger business with "The Auction Block." It is the biggest of all Rex Beach productions.

December 16: MAE MARSH in "THE CINDERELLA MAN," from Oliver Morosco's stage success by Edward Childs Carpenter. More beautiful and appealing than "Polly of the Circus." George Loane Tucker directed this, the greatest Mae Marsh production ever made.

December 30: MARY GARDEN in "THAIS," by ANATOLE FRANCE. First appearance on the screen of one of the world's greatest personalities in the most widely known of all modern stories. "Thais" gave Mary Garden her greatest international fame.

Any theatre on earth could make a success and play to capacity audiences with these four productions, each of which has cost a fortune. At no performances will you be able to accommodate the crowds at the box-office. Think of getting productions like these *at regular contract rentals.* Only Goldwyn does things like these for its exhibitors.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Exhibitors, knowing of the remarkable success of this production in other cities, are swamping Goldwyn with bookings.

This is the picture that makes heavy public patronage *an absolute certainty.*

In every theatre it has returned a profit and won tremendous popular approval.

If temporary conditions have slackened your business "The Manx-Man" will solve your problem. It is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Unless you contract for this production *now* you may have to wait for "open dates"

THE MANX-MAN CO.
PRESENTS:
The sensational booking success of the year
George Loane Tucker's
picturization of
HALL CAINE'S
greatest story

THE MANX-MAN

with
Elisabeth Risdon
Henry Ainley
Fred Groves

"The picture that makes you prouder than ever of being an American."

IRA M. LOWRY
PRESENTS:

FOR THE FREEDOM OF THE WORLD

by
CAPT. EDWIN
BOWER
HESSER

Playing to capacity business and turn-away at every performance wherever booked.

A huge, timely patriotic production that makes the blood thrill; a keyed-to-the-minute panorama of human courage.

The biggest screen drama of the World War.

"For the Freedom of the World" can be booked only through Goldwyn. To reap the largest exhibitor profits write or telegraph *at once* for prices and "open dates."

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Marie Dressler Comedies

Another Marie Dressler Comedy of Laughter and Thrills

DECEMBER 9 is the release date for this famous comedienne's second appearance in her new series of uproarious screen entertainments.

Exhibitors throughout America are stimulating their programs and attracting new patronage by booking this Marie Dressler series of two-reel comedies.

Dressler Producing Corporation
presents:

MARIE DRESSLER
IN
"FIRED"

These popular comedies are released on the open booking plan and can be booked only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Pathé

"THEY SIMPLY GO WILD OVER HIM"

"I must tell you how my patrons like LUKE" They simply go wild over him especially the two reel comedies. I think 'Luke's Lively Life' was the most satisfactory film of any kind I ever ran in this house."

E.R. STEELE, PROP'R, STAR THEATRE, OWENSVILLE, IND.

We receive scores of letters like this on the two reel **LONESOME LUKE** and the one reel **ROLIN COMEDIES** in each of which **HAROLD LLOYD** is starred. No exhibitor is giving his audience the best in comedy until he shows Harold Lloyd

Pathé

DORIS KENYON

without doubt one of the most beautiful girls of stage and screen

is the star of "*The* HIDDEN HAND." With her are such sterling players as Sheldon Lewis, who in Pathé serials has set a new standard for screen "heavies," Arline Pretty, and Mahlon Hamilton.....

If you are one of the great majority of successful exhibitors you have made much money with Pathé serials. You know they are built for your audiences. You owe it to yourself to look into "*The* HIDDEN HAND." Ask the nearest Pathé exchange to screen for you several episodes. You'll want it!

Released November 25th

Pathé

A scientific criminal of extraordinary attainments and utter malevolence; a beautiful American girl who through accident of birth is involved in the political strife of a great empire and thus has powerful and unscrupulous enemies; here are the elements of a fascinating and thrilling serial.....

The HIDDEN HAND

You remember the constant and endless charm of "The Exploits of Elaine" with its new type of scientific criminal. Arthur B. Reeve wrote it. Now with the aid of Charles A. Logue he has put those thrills into "*The* **HIDDEN HAND**."

PATHÉ

FANNIE WARD

BRYANT WASHBURN

BESSIE LOVE

FRANK KEENAN

PEARL WHITE

The resources, the long experience of the greatest motion picture organization in the world are devoted to making five reel features which in stars, direction, story and are unsurpassed. .... Brains, money and skill are all-evident in the PATHÉ PLAYS .....

"STRANDED IN ARCADY" with IRENE CASTLE *is recomended heartily.... A blithe bit of film romancing... Produced in a superior manner.... It has a style, an atmosphere, that make it good seeing."...* Chicago Examiner .....

"STRANDED IN ARCADY" *photography splendid; Scenery bewitching; An hour's pleasant diversion; Clean from start to finish."* Chicago Tribune .....

PLAYS

Winsome

IRENE CASTLE

Is announced in the third of the splendid PATHE PLAYS

SYLVIA OF THE SECRET SERVICE

..... FIVE PARTS ..... RELEASED NOVEMBER 25th .....

Produced by ASTRA .... Directed by George Fitzmaurice ...

A dashing, fast moving, thrilling play, produced according to the highest standards of Photoplay art, and certain to please your audiene.....

Pathé

The SEVEN PEARLS

WITH

MOLLIE KING

AND

CREIGHTON HALE

Produced by ASTRA

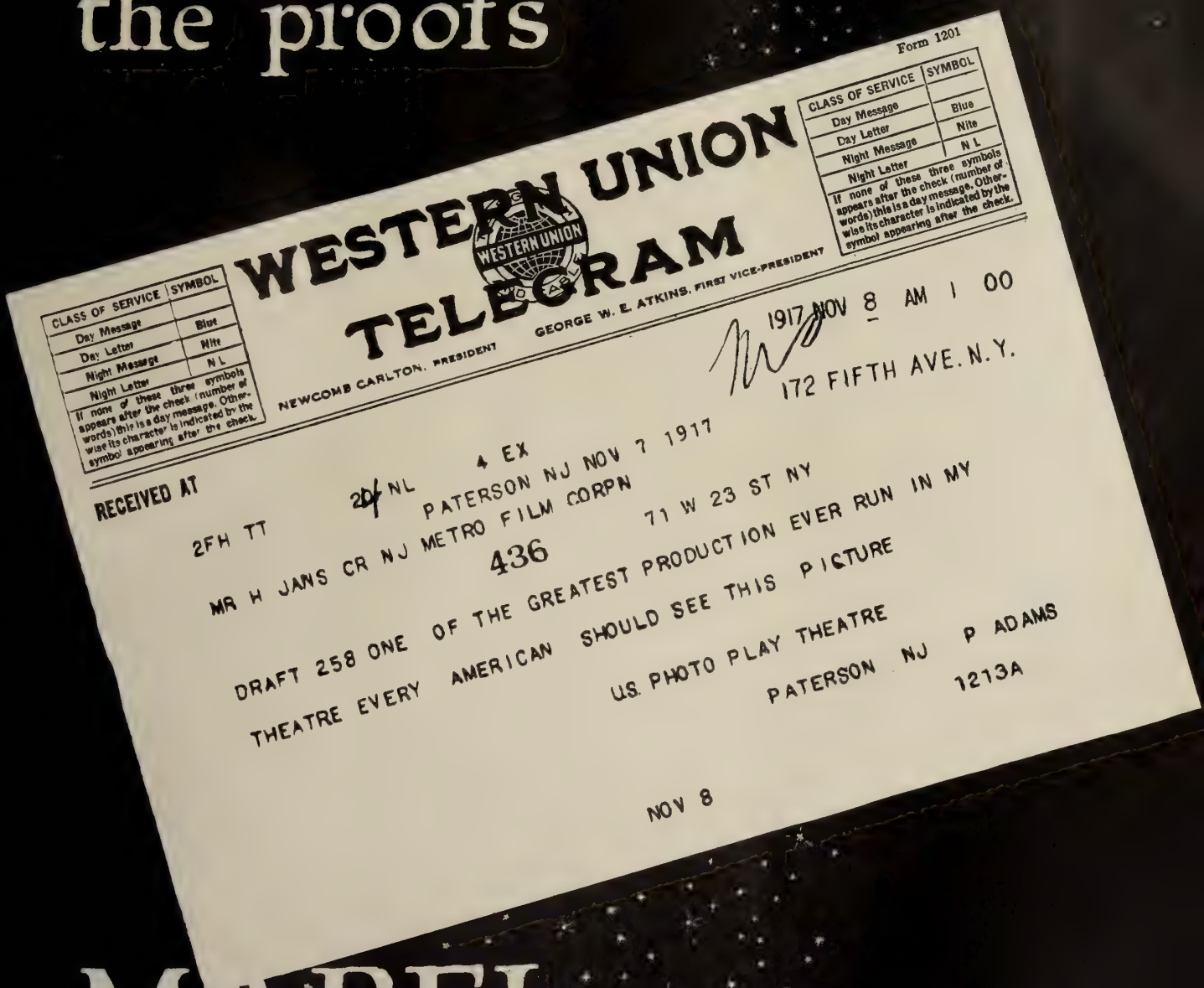
Directed by Donald Mackenzie

Written by · · Chas. W. Goddard

After all is said and done Pathé Serials day in and day out bring more people into the picture theaters than any pictures made .....

BOOK "The SEVEN PEARLS" — and you'll see the reason why.

Here come the proofs



Form 1201

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Message	
Day Letter	Blue
Night Message	Nite
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MABEL TALIAFERRO

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CHARACTER QUALITY ENTERPRISE ACCURACY

New York American

THE AMERICAN PEOPLE'S

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-20 PAGES

PRICE ONE CENT in greater New York. TWO CENT

Ye TOWNE GOSSIP

(REG. U.S. PAT. OFF.)

BY K.C.B.

MR. AND Mrs. Sidney Drew.
SOMEWHERE IN New York.
DEAR FOLKS.
I'VE NEVER met you.
AND ON my paths.
ABOUT NEW York.
I'VE NEVER seen you.
BUT SOMEHOW.
I HAVE a feeling.
THAT WE'RE friends.
AND THAT some day.
WE'LL JUST sit down.
AND START right in.
WITHOUT ANY preliminaries.
OR ANYTHING.
AND JUST be friends.
AND WE probably won't.
BUT ALWAYS.
THERE'LL BE that feeling.
AND I'LL know about it.
AND SO will you.
BECAUSE IT must be.
THAT WHEN folks
GIVE SO much pleasure
OF A clean.
AND HEALTHY.
AND WHOLESOME sort
AS YOU give.
THAT IN return.
THERE MUST come back
A CONSCIOUSNESS.
OF THE friends you make
AND FOR months.
I'VE WANTED to tell you.
THAT WHENEVER it happens.
I SEE your pictures.
IN A picture house.
I COME away.
WITH A desire.
TO SIT right down
AND WRITE you.
AND TELL you.
JUST HOW much.
A LOT of folks.
AND THEIR wives.
WOULD LIKE you to know.
THAT IN that part.
OF THEIR hearts.
THAT THEY keep for the folks.
WHO BRING them joy.
THERE'S MRS. Drew
AND MR. Drew.
AND I'VE wanted to tell you.
THAT THOSE of us.
WHO HAVE children
ARE NEVER ashamed.
TO LET the kids.
LOOK INTO that part.
OF OUR hearts.
AND SEE you there.
AND THOSE are the things.
THAT I'VE wanted to say.
AND THIS morning.
WHEN SOME poor man
WITHOUT A soul.
ASKS YOU.
HOW MUCH it cost.
TO GET in here.
THE WAY you have.
JUST TELL him.
THAT ALL it cost.
WAS A cleanly mind
AND ITS use.
IN THE things you do.

I THANK you.

MITCHEL ORIZE VOTE

EDUCATION—NO. 3

By F. Opper

-AND REMEMBER, THE PRIMARIES ARE NO GOOD UNLESS THEY GO OUR WAY!
POOR JACK! WE SHALL MISS HIM IN OUR SET
ANY LEGAL OPINIONS IN FAVOR OF CORPORATIONS WANTED THIS MORNING?
N.Y. CENTRAL

SWA ACT PROT THE P

Strong-Arm Band Silverman, Strik Hired to Pose

Plotters So Brazen lings Came to F quarters and Mu

An unsolicited tribute from the famous K . C . B. in the New York American.

RELEASED
NOVEMBER
26th

by

METRO

Maxwell Karger
Production Manager

METRO PICTURES CORPORATION Presents

The greatest personality in the history of American Amusements.

ETHEL BARRYMORE

in The ETERNAL MOTHER

Adopted from Frank Mc.Call's great novel "Red Horse Hill" by Mary Murillo and directed by Frank Reicher.

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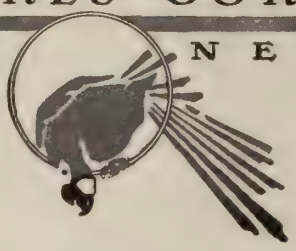

To Ascher Brothers of Chicago.

Gentlemen:

We thank you for opening your new, beautiful Adelphi Theatre with Emily Stevens in "OUTWITTED."

We thank you for having opened your Lane Court Theatre with Emily Stevens in "THE WAGER"

We thank you for having opened your Metropolitan Theatre with Ethel Barrymore in "THE WHITE RAVEN."

We now suggest that you prepare another new theatre and begin its career with the greatest production in which appears the greatest character of the year. *This character is JUNE.*

Yours very truly,

METRO Pictures Corporation.
by the President.

P.S. *Your habit of opening your new theatres with METRO Pictures is gratifying. It indicates confidence in METRO Pictures.* WATCH METRO

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with

Winifred Allen

Supervised by Allan Dwan

The story of a Joan of to-day—a martyr to Humanity's holy cause. Here's a chance to feature a big patriotic "Allies" day at your theatre.

Released November 25

TRIANGLE

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and

Walt Whitman

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The blue blood of aristocracy turns yellow when not mixed with the red blood of democracy. Here's a play with a message that will linger with your audience.

TRIANGLE

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"WON BY A FOWL"

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and

Fritz Schade

Released November 25

It's some predicament to crawl into a baking oven and find a sputtering bomb for a boon companion. Here's a smile all the while.

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THE GOOD ONES NEVER DIE

Book the Fairbanks and Hart Reissues

Exhibitors that are running the Fairbanks and Hart re-issues report that they are going over in wonderful shape and are proving big money-getters.

This is your opportunity to run big stars in their best productions at reasonable prices.

Don't delay. Wire or write the nearest TRIANGLE exchange for prices.

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The most beautiful stars on the screen
Also the most popular man
In the December releases —

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JEWEL CARMEN JUNE CAPRICE

GEORGE WALSH

Fox Specials have taken the country by storm

BECAUSE the stars are best
the stories are best
the productions are best

Any Exhibitor who contracts Fox features secures a mint of gold

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SANTA CLAUS
INTENDED
THIS PICTURE

"THE BABES

WITH FRANCIS CARPENTER AND VIRGINIA LEE CORBIN

AS A
CHRISTMAS
PRESENT
FOR THE
WORLD

"THE BABES

PRESENTS

BOOK NOW

IN "THE WOODS"

STAGED BY C. M. AND S. A. FRANKLIN

SEE IT AT ANY FOX BRANCH AND GIVE YOUR PATRONS A MERRY HOLIDAY

IN "THE WOODS"

FOX FILM CORPORATION

JANE KATHERINE LEE

Trouble

A SPARKLING

Screen's best juvenile comediennes

Exhibitors' best money getters

Public's best liked young'uns

READY DEC. 9th

THIS is a William

You must see it

FOX FILM COR

ALL GROWN-UPS BUT THE

Fox BABY GRANDS as

makers

COMEDY-DRAMA

You'll laugh, cry and laugh again

Appeals to humans of all ages

Box office tonic that never fails

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Fox Standard Picture

before you can book it

PORATION~New York

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A CONTRACT FOR FOX FEATURES IS A

WILLIAM FOX
presents

JUNE CAPRICE
The Sunshine Maid
in

UNKNOWN 274

Story by George Scarborough *Staged by Harry Millarde*

A girl who rises from an orphanage to be the wife of a millionaire.

Guided by fate through traps and temptations, her career takes her into Broadway's gay life with "The Golden Kid"

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One a Week
52 a year

DEFINITE ENTRANCE TO PROSPERITY

Thrills for the Eager
Throbs for the Sentimental
Love for the Lovers
Coin for the Exhibitors.

We wish you could read our mail from the enthusiastic exhibitors who have contracted for

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The greatest money making picture Bara ever made

WILLIAM FOX
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THEDA BARA
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The ROSE of BLOOD

By Richard Ordynski
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A great 1918 vampire role with Theda Bara at the acme of her vamping:

Released now on the open market as an individual attraction

Present crisis in Russia excitingly depicted

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A GREAT BIG STIFF PUNCH IN THE HEART

WILLIAM FOX
Presents
WILLIAM FARNUM
in

The HEART *of a* LION

Based on Ralph Connor's novel, "The Doctor"

Staged by Frank Lloyd.

NO PERSON, YOUNG OR OLD CAN SEE THIS PICTURE WITHOUT BEING THRILLED.

BOOK NOW

RELEASED IN DECEMBER ON THE OPEN MARKET

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JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

A Sequel to

"TESS OF THE STORM COUNTRY"

Directed by Charles Miller

Picturized by Mary Murillo and Courtney Ryley Cooper from the novel of the same name by

GRACE MILLER WHITE

"A distinct triumph for Norma Talmadge."

—*Motion Picture News.*

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"HER SILENT SACRIFICE"

Directed by Edward José.

Scenario by Eve Unsell, from the play "The Red Mouse" by Henry J. W. Dam.

The love that dares all, and wins all—this is the theme of Miss Brady's first Select Picture.

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The Photoplay of the Hour:

"OVER THERE"

Directed by James Kirkwood

Produced by Charles Richman Pictures Corporation

with

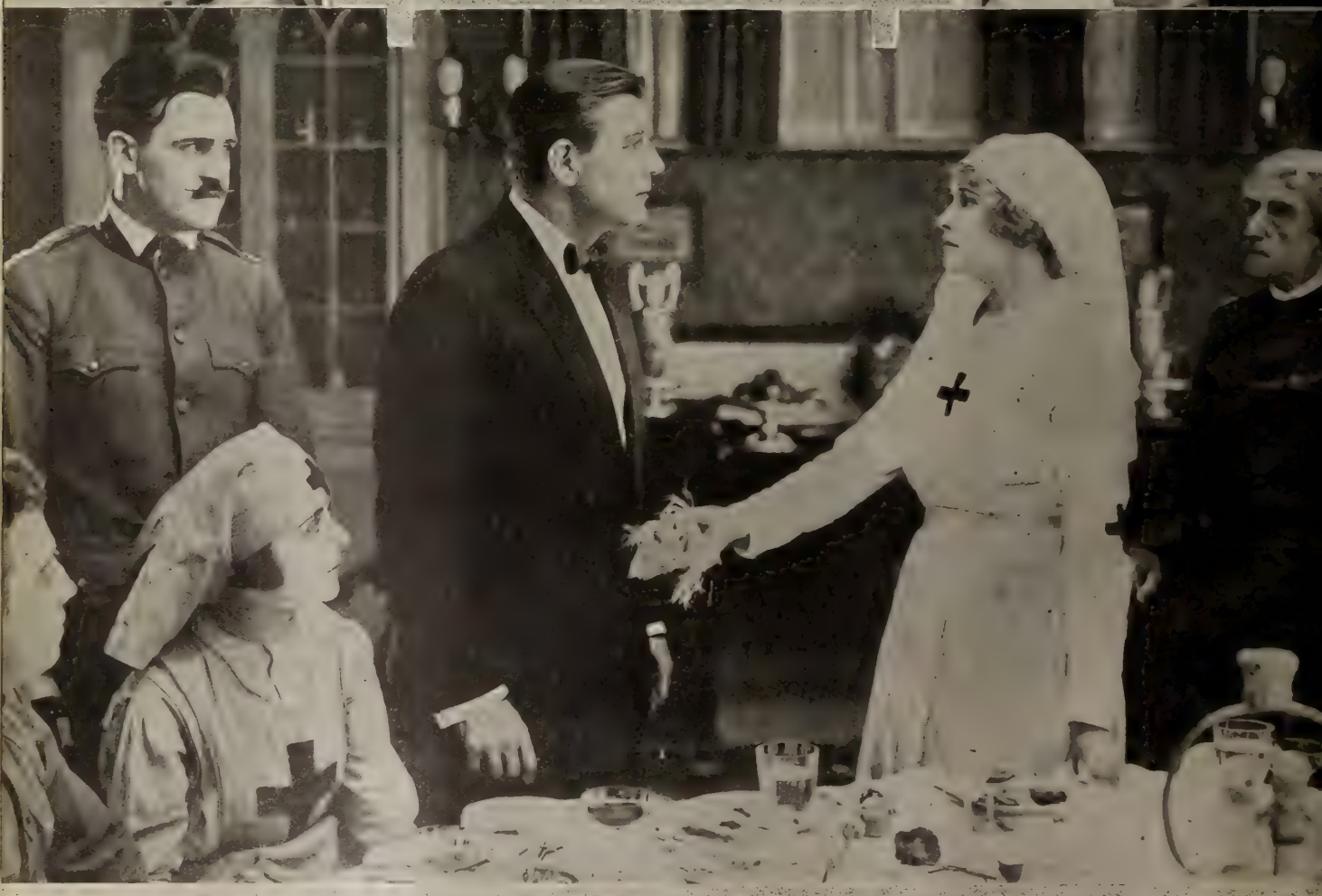
CHARLES RICHMAN

and

ANNA Q. NILSSON

"It will, without a doubt, provide the exhibitor with a strong box-office attraction."

—*Exhibitor's Trade Review.*



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LEWIS J. SELZNICK

presents

RITA JOLIVET

The International Star

In

"LEST WE FORGET"

Scenario and Direction by Leonce Perret.
Produced by Rita Jolivet Film Corporation.

More than a photoplay—a supreme screen romance, and the greatest spectacle ever filmed!

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THE GOVERNMENT HAS DECREED THAT

EXCHANGEMEN

MUST

KNIT

THEIR BROWS IN PERPLEXITY AT THE SCARCITY OF GOOD COMEDIES WITH THE INCREASED OVERHEAD---DECREASE OF MIRTH-MAKING CONSISTENTLY FUNNY FEATURES---RESTRICTED DISTRIBUTION OF OTHER BRANDS EXCHANGEMEN HAVE BECOME

SWEATERS

WHEN ASKED BY EXHIBITORS *"WHAT GOOD COMEDY CAN YOU GIVE ME TO-DAY?"* WHAT A TREMENDOUS RELIEF IT WOULD BE WERE YOU ABLE TO SAY TO YOUR LIST OF EXHIBITORS "THIS WEEK WE CAN GIVE YOU A TWO-REEL COMEDY OF THE HILARIOUS KIND THAT CREATES LAUGHS WITH THE

MUFFLERS

WIDE OPEN

REAL DYED-IN-THE-WOOL SHOUT PROVOKING COMEDIES CONCEIVED ALONG ORIGINAL LINES WITH NEW PLOTS, SITUATIONS, CLIMAXES AND FEATURING THE MOST UNUSUAL ACROBATIC COMEDIAN THE SCREEN HAS EVER KNOWN

YOU CAN NOW APPEAL TO THE GREAT AND GROWING COMEDY LOVING

ARMY OF AMERICA

COMEDIES ARE COMEDIES ONLY WHEN THEY

PYRAMID

THE LAUGHS. PILE THEM ONE UPON ANOTHER

WE HAVE FOUR COMEDIES COMPLETE. THE FIRST TO REACH THE MARKET WILL CREATE MORE COMMENT THAN THE KAISER'S LATEST MISTAKE

BECAUSE OF THE GROWING DEMAND FOR COMEDIES AND THE FACT THAT WE ARE TERRIBLY BUSY ORIGINATING OTHER MIRTHSOME PRODUCTIONS AND BECAUSE WE ***ARE*** SO BUSY WE MUST ASK YOU TO COMMUNICATE WITH US AS SUGGESTED BELOW. WE WILL NOT HAVE TIME TO ANSWER THE HUNDREDS OF LETTERS WHICH MUST NECESSARILY FOLLOW AN ANNOUNCEMENT SO IMPORTANT— WE WILL AVOID WASTING THE ENERGY WE REQUIRE TO CONTINUE THE GOOD WORK SHOWN IN THE FOUR COMPLETED COMEDIES NOW ON HAND BY RECEIVING ALL MAIL AT THE ADDRESS GIVEN AT THE BOTTOM OF THIS PAGE.

POLICY

ONE TWO REEL COMEDY EVERY TWO WEEKS.

TERRITORIAL FRANCHISE PLANS TO GOVERN THE SALES.

ABSOLUTELY NOVEL PLOTS, IDEAS AND CLIMAXES.

TO BACK THE PRODUCTIONS WITH THE GREATEST AND MOST HUMOROUS CAMPAIGN OF EXPLOITATION EVER CONCEIVED.

WATCH FOR THE SEMI-MONTHLY TICKLE

PERPLEXED EXCHANGEMEN ADDRESS

BOX 10001 MOVING PICTURE WORLD

IF YOUR LETTER IS NOT ANSWERED WITHIN ONE WEEK—— YOU WILL KNOW YOUR TERRITORY HAS BEEN DISPOSED OF.

PLEASE MAIL ME THE "TICKLER" WITH DETAILS OF BOOKING ARRANGEMENTS.

NAME _____

THEATRE _____

CITY _____ STATE _____

An Advertisement
by
W. W. Hodkinson

THE OLDEST CONCERN IN THE BUSINESS

The hundreds of friends who have written and telegraphed congratulations on the organization of the "new" W. W. Hodkinson Corporation suggest this thought to me.

This company is not new. It is ten years old. It is the oldest concern with a continuous history of ONE CONSISTENT POLICY and one fairly consistent head that the trade has seen or seems likely to see.

Only in corporate form are we new. Our ideals and our policies are as old as my experience in the business.

I have talked with exhibitors for ten years, and I number by thousands those who believe in me and in my understanding and sympathy with their problems.

For the others, I set down here the exhibitor experience which followed the four big steps listed last week. The records will bear out every statement I make.

In 1907, in Ogden, Utah, my exhibitor rival followed me with programs running a full week—and made more money.

In San Francisco in 1911, the tri-weekly change, with non-conflict, uniform age, scheduled films, bettered the service of the big houses and saved the lives of the little ones.

The "Progressive" exchange system of 1913 built the Pacific Coast into the greatest motion picture territory in the world for exhibitors as well as producers.

During my presidency of Paramount, the feature picture was definitely established as the solid basis of the business, and my policy of exhibitor protection and a dependable program put literally thousands of exhibitors into Dun and Bradstreet with ratings into the millions.

Not one of my plans has been a rehash of the old—nor are my plans of today like, in detail, anything that I have ever offered before. But each has been grounded on the same eternal principles of fairness, co-operation and inter-dependence. Each grew with the business, each was adapted to and looked beyond the crisis of the moment.

Today, again, my plan faces and looks beyond the present crisis. It does more than that. In the past progress has been made in opposition to the elements which ruled the business and to the elements which surrounded me.

Today, in full control of my organization, free to select the greatest pictures and distribute them in a way worth while, I have also eliminated all the elements which could possibly obstruct me. Today you are dealing alone with

Wm. W. Hodkinson

Bookings for the first two Paralta Plays are now being made: "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale. Write the home office about your town.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

"A Man's Man"

Screen version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

Clune's Auditorium in Los Angeles seats *3,000.*
"A Man's Man" was shown there and packed them in four times a day for a full week.
Clune's Auditorium has played the biggest, from "The Birth of a Nation" to "Intolerance."
But it remained for "A Man's Man" to break the Saturday night house record of attendance in Clune's Auditorium in Los Angeles.
How many seats in *your* theatre?
It isn't enough!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

Mutual Film Corporation, *Presents*

Edna Goodrich *in* "American Maid"

In five acts. Directed by Albert Capellani.
Released the week of Nov. 26th.

Check up for yourself the box-office value of this picture. The star—Edna Goodrich, known the world over as a beauty and one of America's foremost actresses. The director—Albert Capellani, a man whose work is known to photoplay fans everywhere. The story—an intense heart-interest drama brimming over with patriotism. Add up these factors and you'll realize that "American Maid" is a picture you can't afford to overlook. The big houses are booking it for long runs.

Other Edna Goodrich features available at Mutual Exchanges include "Reputation," "Queen X" and "A Daughter of Maryland."

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere

BIG STARS ONLY

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

MARY MILES MINTER

in

"THE MATE of THE SALLY ANN"

A comedy-drama in five acts. By Henry Albert Phillips. Directed by Henry King. Released the week of November 26th.

Mary Miles Minter, the idol of hundreds of thousands of picture-goers, never had a more fitting vehicle. Dock the "Sally Ann" in *your* theatre and "pipe" all hands on deck. This and other Minter features can be booked at any Mutual Exchange.

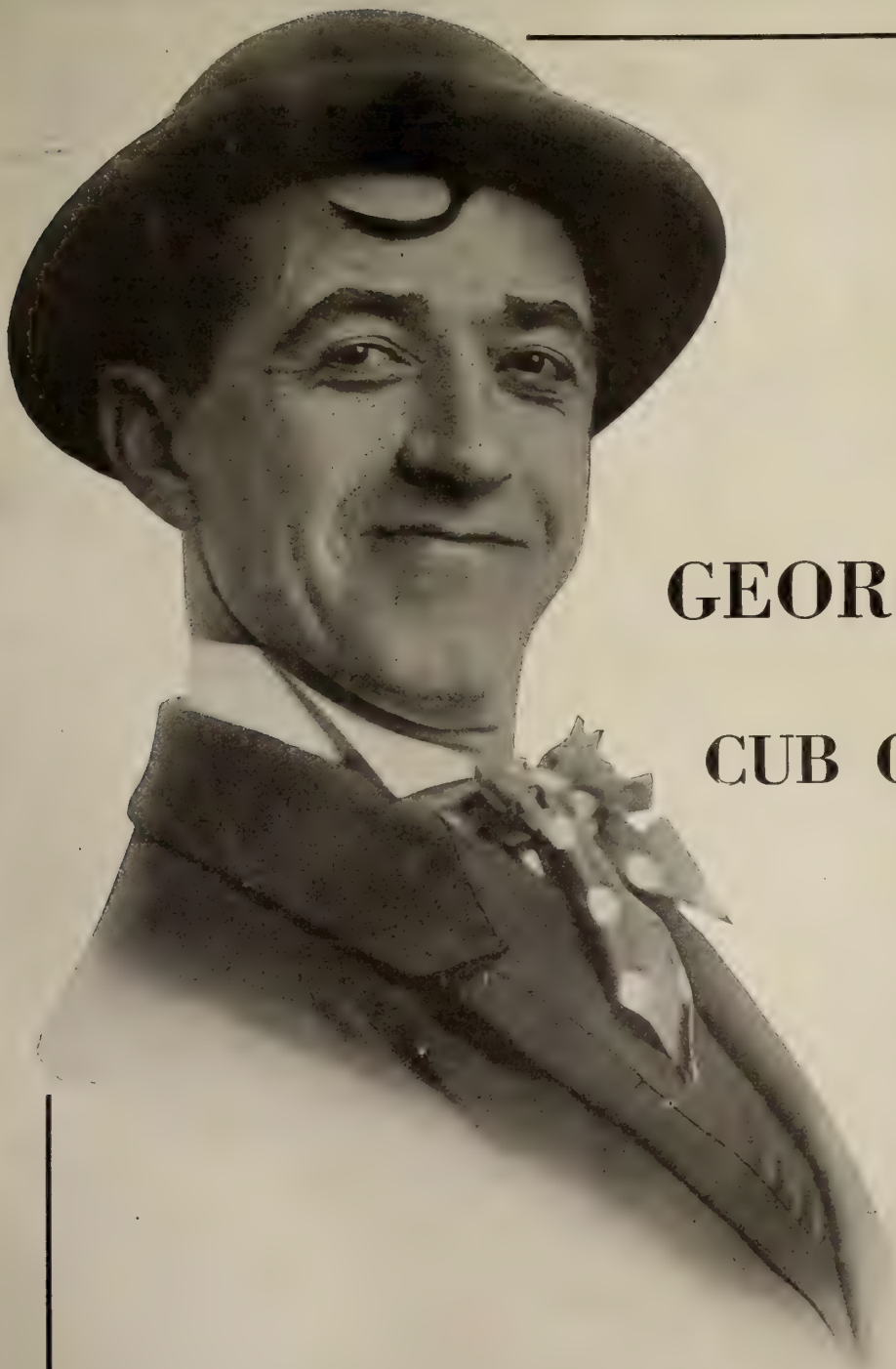
Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

OTHER MINTER SUCCESSES
Available at Mutual Exchanges

"Peggy Leads The Way"
"Her Country's Call"
"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-For-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"

BIG STARS ONLY



GEORGE OVEY

IN

CUB COMEDIES

JERRY'S BOARDING HOUSE

—Released December 13th

JERRY'S DOUBLE CROSS—Released December 20th

JERRY'S BEST FRIEND—Released December 27th

Book through any exchange of the Mutual Film Corporation

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Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Avenue, New York City

Studios and Offices
Los Angeles, Cal.

Is there a beaten path to your box-office?
Wm. S. Hart
as the
"TWO-GUN MAN"
in
"THE BARGAIN"
6 Reels
THOS. H. INCE PRODUCTION

EXHIBITORS:

WILLIAM S. HART

AS THE

"TWO-GUN MAN"

"THE BARGAIN"

MEANS
CAPACITY BUSINESS
BOX OFFICE PROFITS
SATISFIED PATRONS

THIS IS HIS GREATEST PRODUCTION
ASK YOUR BEST INDEPENDENT
EXCHANGE NOW FOR BOOKINGS.

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W.H. PRODUCTIONS CO.

71 WEST 23RD ST., PHONE GRAM. 3027
NEW YORK CITY

NOTE, AN UNPRECEDENTED RECORD ~ ALL FOREIGN RIGHTS SOLD WITHIN ONE WEEK.

"If I were hanged on the highest hill, I know whose love would come up to me still—"

"Oh Mother Mine"

Kipling—Thus voiced one of the most telling touches of the new six-reel EDWARD WARREN Production

"WEAVERS OF LIFE"

This sumptuously-produced heart story deals with the genuine love which finds that riches have no part in its true manifestation.

This production will do real business for every exhibitor.—It mingles tears and smiles to the end, when one is prepared for the delightful closing episode; for Peggy you know, doesn't marry George.

Offered to State Right Buyers through

Renowned Pictures Corporation

1600 BROADWAY, NEW YORK

Edward Warren Productions

25 West 45TH Street.... New York

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

"TALK TURKEY"

BILLY WEST

KING-BEE COMEDIES

GOBBLE ALL THE LAUGHS

Direction of Arvid E. Gillstrom

"Something to be Thankful for"

KING BEE FILMS CORPORATION

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SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

PLAYERS

OF RECOGNIZED MERIT IN SCREEN WORK

ARE YOU CAPABLY REPRESENTED
?

A WEEK LOST CAN NEVER BE REGAINED.

STARS - PRINCIPALS

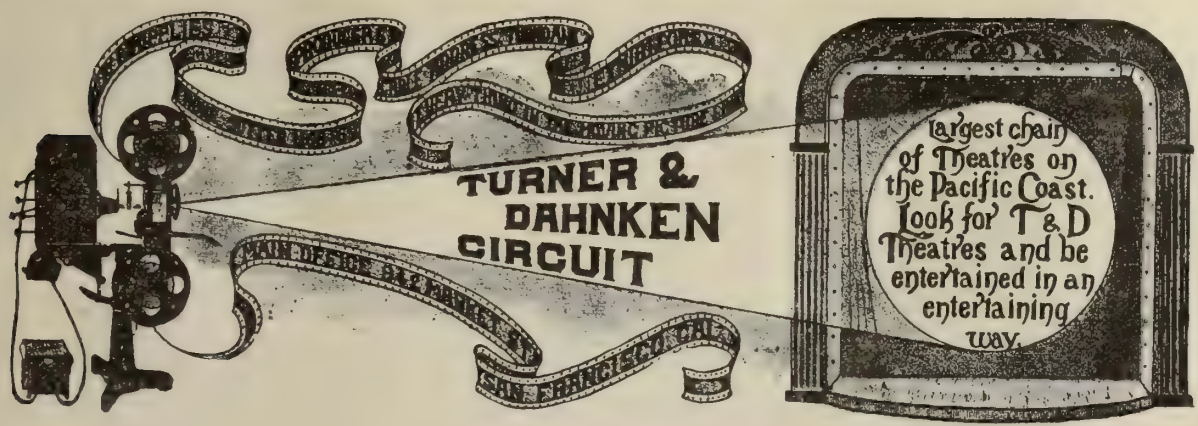
WE ARE NOW EQUIPPED TO CONDUCT YOUR BUSINESS -- ACT AS THE CONNECTING LINK BETWEEN YOU AND DESIRABLE-PROFITABLE ENGAGEMENTS

WE INVITE AN INTERVIEW

Our Publicity Department under corps of competent experts supervised by Mr. Harry L. Reichenbach.

SHEER-BERNSTEIN
ENTERPRISES
1604 BROADWAY NEW YORK CITY

GENERAL FILM COMPANY.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DAHNKEN
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San Francisco, Cal.
Nov. 6, 1917.

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San Jose Cal.

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Berkeley Cal

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Watsonville Cal

T & D Theatre
Stockton Cal.

T & D Theatre
Hanford Cal.

General Film Company,
277 Golden Gate Ave,
San Francisco, Cal.

Attention of Mr. Schmidt.

Dear Sir:-

We are very pleased to confirm our verbal arrangements for the booking of the George Ade comedies and youf O. Henry stories for our entire Circuit. We have been watching these releases for some time and find that they are excellent subjects.

Yours truly,

TURNER & DAHNKEN, CIRCUIT.

Per E B Johnson

EBJ:G

The Two Imperishable Wits of Native American Literature

"O. HENRY" and GEORGE ADE

Picturized Splendidly in Films that are

BOOKED ON THEIR MERIT

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

Sure-Fire!

"Sure-Fire!" The term works overtime nowadays. But when consistently applied its meaning is simple. Take "STINGAREE." The world's most ingenious plot-builder, E. W. HORNUNG, creator of "Raffles," wrote the 15 thrilling tales. They have nothing in common with the padded piffle of today. And the producer's long experience in making serials that get the money guaranteed the pictures' quality and pulling-power.

REMEMBER "STINGAREE" IS A FEATURE ATTRACTION FOR 15 WEEKS AT 2-REEL RENTAL.

One-Reel Kalem Features Now Showing

"DARE-DEVIL" GEORGE LARKIN and OLLIE KIRKBY in
"The Mystery of Room 422"
"A Deal in Bonds" "The Sign of the Scarf"
"The Man With the Limp"

HELEN GIBSON, the daughter of daring in
"A Race to the Drawbridge"
"The Munitions Plot" "The Detective's Danger"
"The Railroad Smugglers" "The Deserted Engine"

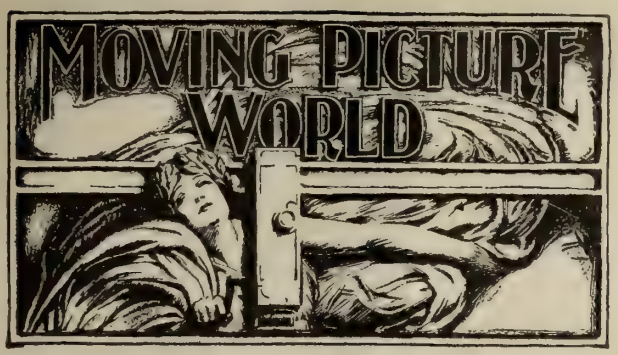
Have You Cashed in With the Latest One-Reel "HAM" COMEDIES?

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 W. 23rd Street New York City



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Published Weekly by the

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516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

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(The Index to this issue is on page 1390.)

Saturday, December 1, 1917

Facts and Comments

WHAT is the motive behind the present strenuous efforts to pull manufacturer and exhibitor as far apart as possible over the question of the war tax? Is not the tax placed on the industry as a whole and does it not affect all alike? If the manufacturer of raw stock pays the tax or if the manufacturer or renter of films pays the tax or if the exhibitor pays the tax, who will pay the payer of the tax whoever he may be? Is there really any riddle when we go to the genesis of the question? We think not. Nevertheless there seems to be a nigger in the woodpile somewhere. We wonder who might be interested in dealing the film industry, manufacturer and especially exhibitor, a blow below the belt. What's your guess?

IN the midst of all the dissatisfaction regarding the war tax, there is one genuine source of satisfaction that the whole industry can have individually and collectively and which should go far toward making the burden lighter. The millions that will be raised by the Government directly through the moving picture exhibitor and manufacturer and exchangeman will be a very considerable part of the enormous fund that the United States will require for a successful prosecution of the war. Surely the safety of our country, our homes, our industries, our freedom and even life itself is worth much more than has yet been asked of us.

* * *

SEVERAL of our subscribers have called attention to the inequality that the fifteen cent tax on reels places on the small exhibitor as compared with his larger and more prosperous brother. On a daily change of reels a weekly tax of seven to ten dollars is certainly a serious drain on the small theater, but no form of taxation is wholly equable and we doubt if it can ever be made so. We believe that this part of the tax as well as that on admissions was intended to be passed along to the public. Just how this can best be done may require special consideration in different cases. The fifteen cent section can go to twenty with no increase on the war tax, giving three cents on each seat in that section to meet the tax on reels, or a section might be increased in price on Saturdays or whichever is the best day. *If* the public understand clearly that it is war tax, it will pay.

* * *

AGAIN, the inequality of the war tax on the smaller theater should be met to some extent by a sliding scale in rental rates to the smaller house. This is a time for co-operation in the industry and we believe the wise manufacturers and exchangemen will give more consideration than heretofore to the questions of seating capacity, the average prosperity of the people in the vicinity and the many other guides to rental rates. Every theater, heretofore successful, that is forced to close through war tax or high film rental is a distinct loss to the industry and to the nation. Vacant buildings pay no rents, do not patronize the film exchange and the supply dealer and pay no wages, war taxes or profits to anyone.

* * *

CAN the picture theater at fifteen and twenty cents compete successfully with vaudeville at a dime? That is the question that seems to be confronting downtown theaters in Portland, Ore. If film rentals have reached the point where theaters booking high class vaudeville and musical acts can profitably charge less than picture theaters, we think the time has come for fairly serious consideration of the whole question of prices.

* * *

WE are indebted to our Toronto correspondent, W. M. Gladish, for the following suggestion to theater managers: "I would send double season passes to every priest and pastor in the community served by my theater with a personal invitation to each to make good use of the privilege extended. I would show the minister of the gospel that I had nothing to hide and that the theater, in its most modern form, is not the enemy of the church, ancient or modern. I would preach the fact that there is room in this world for both the church and the theater. If the priest decried my methods on Sunday I would prepare for a big attendance the following week."

Pictures Superior to Printed Words By Louis Reeves Harrison

THE natural bonds between those who know and those who want to know are means of transferring thought, and there has long been need of some form of conveyance free from the Babel confusion of tongues—we are *all* the heirs of world-discovery. Our improvement comes through invention and discovery, but their beneficial results can be more evenly and widely enjoyed through some medium both attractive in itself and easily understood, distributed in such variety that different persons will be able to select what suits their tastes and pursuits besides learning to know themselves.

Many are the events of human existence which can be portrayed to our whole advantage, broadening our outlook by a pictured sum of human experience, and then there is the inspiration we need from what is yet unrecorded in human experience. It is in response to Bacon's famous grasp of our requirements that the story affords such satisfaction when it is the work of true genius. He maintained that the soul of man was superior to his surroundings, that it desired greatness and variety of ideals beyond what is found only in nature, and the art of the story, the drama, the picture alone can satisfy these yearnings.

So far as actual knowledge is concerned, the naturalist can more exactly duplicate what Nature provides, even to her defects, in moving pictures than in any known language. Language never has surpassed the moving picture camera in depicting what is real. It is a poor makeshift in portraying the whole system of things, of which we form a part. Our intricate and imperfect language fails utterly in attempting to convey what conforms to truth and reality in nature.

There is no attempt here to depreciate the true value of printed books, such as every man of intelligence recognizes, especially those of high literary composition and treatises which preserve in convenient form the records of past achievement. They have been our best and sweetest companions in hours of solitude, have enriched our minds and done very much that moving pictures should do in the future. No comparison of examples need be attempted—only that of the respective mediums of printed words and moving pictures themselves.

While literature and moving pictures may mask under the guise of entertainment, they have a common end in view, the increase of human intelligence. Authors, more than any other class, are inclined to sneer at this view so far as the new art is concerned, because their own involves a vast amount of intellectuality, but the frightful amount of ignorance which has plunged all the world in destructive warfare is that of common people. With intellectuality as an exclusive possession, the minds of whole nations have been poisoned until they blindly destroy one another. *Knowledge is not common enough.*

Those who put the work of their fruitful minds in books do so with a vast amount of hard intellectual labor, but they delight in pleasing their own class with clever complexities of style. This insistence on style has given birth to an idea that the medium is greater than what it is intended to convey, and it is forgotten that intellectual enjoyment of that style is confined to a comparatively few, whereas common people flock to the moving picture theaters by countless millions. It is also occasionally forgotten that there is a difference between intellectuality and actual knowledge.

Authors, editors, all men whose professional work engages the higher qualities of the mind, undoubtedly have a great capacity for knowledge, but what they actually know is quite another matter. No better illustration could be offered than their painful lack of information on the production of moving pictures. The pictured story is not *entirely* a free agent, as timely sub-titles show, but it is like a compound chemical, composed of several different ingredients in definite proportion—there is an exact proportion which an excess of any one ingredient does not improve. When these elements are not successfully combined the materials themselves are of comparatively small value.

The story may be good in itself, but it should be completely transformed for screen presentation, a prime essential which novelists and dramatists have failed to grasp as a rule, and so on along the line. Efforts to make authors understand this have been almost as heroic as their attempts to make mankind understand what they write. Very few minds have really provided the world with this knowledge, the general mass contributing nothing and grasping little that is not presented in easily assimilated form. There is an abundance of truth, however, to be distributed—only the means of conveying it have been lacking.

Common people the world over are ready, even eager, to accept all the truth and beauty that can be offered irrespective of the medium, but they have chosen that which is most direct, which avoids the interposition of complicated language and which requires the least amount of intellectual effort to grasp. They have discovered moving pictures; they have made the medium popular, and the pictures, in spite of poor examples, have aroused a new social consciousness.

No theory on the subject is involved. In spite of superior examples in the older arts of expression, the people themselves have chosen moving pictures as the superior medium. They feel themselves capable of drawing correct inferences from the experiences portrayed and they prefer to have those experiences set forth on the screen rather than described in complicated language, especially that of printed words. No author is to be blamed for adhering to a medium which has cost him years of painful effort to master, but it is a matter of simple demonstration that he will reach a much larger audience through moving pictures than through books.

Nor need it be implied that moving pictures will supplant the printed word, but, reaching the audience which most needs information, the conviction cannot be resisted that they are bound to exert the greater power in increasing knowledge and in eliminating error from the conceptions of humankind. Besides being more readily grasped, their effect is more durable. One may remember a face for years, when the name of the individual to which it belongs can be forgotten over night.

Literature will attain new dignities and new honors as the years roll on, but as long as common people seek happiness in positive forms and find it in proportion to their acquaintance with their environment, and as long as those people flock to the picture shows because they are fascinated by the new medium and the knowledge it gives them without effort on their part, there are bound to be marvelous developments in the medium itself and wondrous improvement in what it is destined to distribute. We are present at the birth of a new art. It should be given encouragement and intelligent care, not sneers.

Take Time By Forelock

By Sam Spedon

CENSORSHIP again threatens to be an issue in several State legislatures this year. Three weeks ago we mentioned that Maryland is already waging a campaign for the abolition of the State censorship. Now is the time to prepare for the same issue in your State. The trouble is we do not realize what the issue really means until it comes directly home to us and knocks at our own doors as it did in New York State last year, when the Wheeler bill was before the legislature. The National Exhibitors' League is expected to look after matters of this kind, also the National Association of the Motion Picture Industry and the American Exhibitors' Association. They did it when it was within easy approach from the national headquarters, which means Illinois, New York, Indiana and nearby States. They would like to have gone further and carried their efforts to other States, but were unable to do so for lack of funds. We hope this will not be the case this year. We are not assured of such assistance. Therefore it behooves every individual State organization to be prepared to take care of the situation itself, regardless of outside aid.

Griffith and N. A. M. P. I. on Job.

We are informed that the Motion Picture Art League connected with the N. A. M. P. I., of which D. W. Griffith is president, is preparing to make a strenuous fight in opposition to "legalized" censorship and give every aid possible in presenting its arguments and reasons for insisting upon its abolishment. We understand that the National Association of the M. P. I. will reject as member anyone who disregards the laws of public morals and will expel any member of the Association who does so.

Will Help if Needed.

There are several good speakers affiliated with the industry who can be called upon if needed who will gladly lend their voice and presence in the cause of State organizations who call upon them. The MOVING PICTURE WORLD will gladly furnish literature on censorship and assist in any way it possibly can.

Delays Are Dangerous.

Do not wait until the eleventh hour to educate the public as to the meaning of "legalized" censorship. We need the public to assist us in making this fight against discriminating and unjust censorship; we must gain their interest and moral support. Do it now.

Our Bit.

To meet the emergency and call the public's attention to the industry's stand on censorship the MOVING PICTURE WORLD has prepared a series of nine slides for display on the screen, white letters on a black background. Below we give the text matter of each slide.

1. The people of this country do not want salaried politicians as censors of their amusements. Why hamper moving pictures with censorship?

2. Censorship of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions.

3. Keep the pictures clean and keep them out of politics. We do not believe the American people want censorship. We will not show objectionable films in this theater.

4. We protest against censorship of moving pictures. The press is free; pictures should enjoy the same freedom. Americans are the best judges of their own amusements.

5. The same regulations now controlling the press are sufficient for moving pictures. Censorship is un-American and results in higher taxes.

6. Censorship places the moving picture industry and the people's amusement at the mercy of cranks and politicians. Use your influence against it!

7. The sound common sense of the American public is the only necessary censorship of moving pictures. Present laws give ample protection.

8. Present laws are sufficient to deal with objectionable pictures. Censorship is an unnecessary burden upon taxpayers. Vote against it!

9. The management of this theater desires the co-operation of its patrons in providing clean entertainment. We want no "legalized" censorship of moving pictures.

We will furnish these nine slides to anyone who desires them for one dollar, the actual cost of production and mailing. Run one or two in every program.

Thought Suggestions

BY SAM SPEDON.

"Easy With the Whip."

AN exhibitor who didn't speak from his teeth out said to some of his fellow exhibitors holding a red-hot discussion on the fifteen-cents-a-reel problem: "Go slow. Don't be rash. If we can settle this matter amicably let us do it. If we can't or won't pay this increase on films, let that settle it. I would advise waiting until we go to Washington in December and see if we get an adjustment or a definite interpretation as to whether we or the producers and distributors should pay it. Don't be drastic."

This impressed us as wise council. It would be lamentable at this time, just as the exhibitors and National Association are working on their combination expositions, to have anything occur to disrupt them. We were reminded of what took place a little over a year ago when the exhibitors and the Motion Picture Board of Trade were to hold a combined exposition at the Madison Square Garden. It does seem as if the American Exhibitors' Association manager was more than half right when he said paradoxically: "We want to co-operate with other branches of the industry. Exhibitors should be a part but separate."

In Circles.

We remember a cartoon by Nast, showing a number of politicians standing in a ring, with the words "He Did It" on the back of each man, and every one of them was pointing to the fellow next to him and the question, Who Did It? was never answered. Some people of this industry remind us of this cartoon—they are always running round in circles—doing things and never get anywhere; they talk in circles and say nothing. What we need is business equipoise and decided action, calm deliberation and exact conclusion. This need has been apparent during the war tax question. Every rumor or pretext of a rumor got everybody disturbed and running round like chickens with their heads off. The industry is short on philosophers, men who talk less and do more.

What the Public Wants

By Edward Weitzel

THE public doesn't and cannot know what it wants," is the opinion of one critic of the screen. "It can only recognize, when confronted therewith, what it has been wanting, and this by some subtle instinct which it is altogether unable either to understand or to explain." But which the experienced producer knows to be drama—the only thing that can always be relied upon to hold the attention of a body of spectators. Other forms of fiction or screen entertainment may hold one portion of the spectators, but drama will fix the attention of them all. The gentleman who drops in to see a costume picture because he is acquainted with the period in which it is placed and admires the accuracy with which the setting and costuming are reproduced; the lady who "just loves the star, no matter what she plays"; the young girl to whom the moving picture is still a wonder, all themes a novelty and all forms of picture story telling a delight—these persons, combined, may constitute one-third of an average body of spectators. The rest of the men and women present can only be reached and held by real drama—a combination of direct action and gripping suspense. If these elements are employed in the right proportion it will not matter in the slightest degree the period of the play or how often the theme has been used. Drama is the common ground upon which any number of spectators will meet and have their attention chained by the story, fictitious or otherwise, unfolded before them.

Skillfully devised farces and amusingly constructed comedies will always have their admirers, but on the stage and on the screen it is the story of serious import that is the mainstay of both, providing the story reflects life at its most dramatic moments—an art that is extremely difficult to acquire and equally difficult to impart. Its cardinal principles can be summed up in these words: Don't ask a spectator to look at the incidents of the story through another's eyes; not even in moving pictures, where the descriptive portions are visualized and made to enact the scene over again. They are still something that has taken place, and the psychological effect is precisely the same as having them told by word of mouth. Whenever possible make the spectator witness the actual scene.

At the age of ten the writer saw a page from the drama of life enacted before his eyes that left an impression that has never been effaced. Standing on the main thoroughfare of a Middle Western city, he saw a murder committed that had every element of stage or screen drama. A few hours previous a young girl from a neighboring town, who had been engaged to a man about her own age and had broken off the match, was married to a much older suitor and one of far greater wealth. The unsuccessful rival learned of the wedding an hour or so after it took place and the bride and groom had started to drive to the metropolis of the state. Mounting a horse, the infuriated man started in purusit.

The wedding party drove up to the curb within a few feet of where the writer was standing. The groom got out, helped his bride to alight and was hitching the horse, when the rejected suitor dashed up on horseback, threw himself from the animal, drew a revolver and fired a shot at his successful rival. The old man swayed backward an instant, then fell forward on his face, dead, a bullet through his heart. The woman, who had started to enter a nearby store, turned at the sound of the shot and screamed in terror as her husband dropped and the murderer leveled his pistol at her. Just as he pulled the trigger he was seized by an officer. The shot went wide of its mark, and the assassin was choked and beaten into submission.

By this time the scene of the murder was the center of a struggling and highly wrought up mob; but above every other sound could be heard the screams of the stricken woman, as she was hurried into a carriage and driven away.

It is hardly necessary to dwell upon the effect of the tragedy on the terrified boy who had been an involuntary witness of its culmination; or to expatiate upon how much less vivid would have been the impression if he had only heard some eyewitness describe the affair, or read the account in the morning papers.

The art of the dramatist consists largely in making the spectator an eyewitness to the phases of existence which, for the want of a better term, we call the drama of life. Just as the eyes of every human being within sight or sound of those two pistol shots were drawn irresistibly toward the scene of the murder and thoughts of everything else were excluded from their minds, so can the attention of a body of spectators be seized and held, if the playwright understands how to make them eyewitnesses to the scenes of his drama—not quite as simple a matter as it appears to many aspiring and also to many diligent workers at the profession of playmaking. But it is something that the public always has wanted and always will want.

Champions

By Sam Spedon.

THE would-be champions and defenders of the exhibitors are almost as numerous as the "drummer boys" of the Civil War. We have read and heard so much about the martyrs to the cause of the exhibitors that we believe the exhibitors themselves are beginning to take it as a joke. Every time anything out of the ordinary happens in the natural course of events some one sets up a howl and says that the producers and distributors are trying to put something over on the helpless exhibitors, who are at the mercy of every other branch of the industry.

Grandstand Play.

At the same time these "scarecrows" are making all this fuss about the exhibitors they are posing in the limelight of the producers and distributors claiming that they are the handliners and the whole show. They pit one branch against the other and when things right themselves, as they will under wise and sincere counsel, these self-same martyrs credit themselves with saving the day.

Both Ends Against the Middle.

If they get away with it and receive the applause of the exhibitors, they look for an encore. Incidentally they make a grandstand play for the approval of the "film magnates" in hope that they may be permitted to bask in the sunshine of their smiles and be favored with a seat at their board to escape the exhibitors' husks and partake of the delicacies and luxuries of the "chosen few." What

a laugh the magnates must have when they think it all over.

What Keeps Them Out.

It is not surprising that exhibitors' leagues do not include most of the big exhibitors; men who do not wish to be misguided by and associated with a lot of agitators; who are more concerned about benefiting themselves than they are anybody else or the industry.

Let Us Enlighten, Not Frighten.

We do not believe that a trade paper or anyone is called upon to champion the cause of any branch of the industry as against any other branch. We do believe that it is the duty of every one concerned in the industry to set forth the truth without exaggeraion or agitation and as far as possible to right any wrongs that may exist, also to dissipate all distorted ideas that may have been roused or exist in the minds of others.

Always Two Sides.

We have said this before. If we were to advocate the exhibitors in opposition to the producers and distributors and vice versa we would agitate both and become destructive instead of constructive. We would keep the industry in about the same condition as Russia is today. We have had enough chaos and division. It is about time we got down to a safe and sane way of doing things.

Dig 'Em Up, Boys!

Uncle Sam Wants All the Optical Glass You Can Spare—Get Busy!

THE Navy Department, at Washington, D. C., is issuing an appeal to all men in the moving picture business having obsolete opera glasses, field glasses, binoculars, spy glasses and telescopes, to turn some intruments over to the Government. It is impossible for the Government to secure an adequate supply of these instruments to successfully prosecute naval operations during the war, so a call is being made throughout the country for these articles.

The Navy Department has asked the Washington bureau of the Moving Picture World to pass along the word to the movie man. So many pictures we see, say the seamen, show fine looking young fellows using binoculars as a part of the photoplay that we think perhaps there are more than enough to go around if the same young men will divide up with their Uncle Sam. "Can't they camouflage their plays to the extent of merely using the binoculars minus the lenses and send the much-needed optical glass to Washington?"

There are so many motion picture men—actors, cameramen, exchange managers, traveling salesmen, operators, exhibitors, clerks, manufacturers and who-not—now in the service that it looks as though it is up to those left behind to do their bit by offering to the Government what may become the eyes of the navy. Optical instruments are the eyes of the navy, and a ship's usefulness is only as great as the extent of its vision. These instruments are wanted for use on the newly-commissioned ships.

It is the patriotic duty of every man who can to aid the navy in this extremity. A pair of binoculars donated now may mean the saving of many lives by the spotting of a submarine menace. Won't you aid?

As the Government cannot accept property or services without compensation, one dollar will be paid for each glass accepted. It is requested that a tag bearing the name and address of the donor be attached to each offering, and the glasses sent to Hon. Franklin D. Roosevelt, Assistant Secretary of the Navy, in care of the Naval Observatory, Washington, D. C.

DIRECTORS HOLD INTERESTING MEETING.

At the regular meeting of the Motion Picture Directors' Association, held at the association rooms, 234 West Fifty-fifth street, on Tuesday evening, November 20th, the following directors were initiated: James Kirkwood, Hobart Henley, George Irving and Leonce Perrett.

As Director Allan Dwan is on the Coast, Director J. Gordon Edwardes occupied the chair.

Director Travers Vale read another of his very interesting papers.

Marion Praises Co-operation of Creel

Government Film Commissioner, on Eve of Starting Abroad, Says Official is Giving Him Every Aid Possible.

FRANK J. MARION, president of the Kalem Company, and Government film commissioner to Spain and Italy, is the first of the commissioners appointed for foreign service to depart for the scene of activities. He left Friday, November 16, for Washington, where he had a final conference with Government officials and visited his daughter at the National Cathedral School. From Washington Mr. Marion proceeded to Havana, Cuba, and from there he sails for Spain.

Mr. Marion goes on his mission as representative of the Committee on Public Information, of which George Creel is chairman, the other members being the Secretary of State, the Secretary of War and the Secretary of the Navy. Like the other commissions who have undertaken this patriotic work, Mr. Marion receives no salary.

"Although there may be an impression in the trade that the Government has placed undue restrictions upon the commissioners, I want to say that Mr. Creel has been most liberal," said Mr. Marion on leaving. "He has shown a keen appreciation of the exacting duties before me and has done everything possible to expedite my work abroad. He even went so far as to appoint me fiscal agent for the Government in the matter of expenditures which will be necessary in the work of the commission. He secured for me a special diplomatic passport, and I am indebted to him for his personal supervision of the transportation of my baggage, films and equipment, which have gone forward as diplomatic material.

"Furthermore," continued Mr. Marion, "Mr. Creel was kind enough to assure me, on behalf of the other members of the Committee on Public Information, that all of their representatives and attaches in Spain and Italy will cooperate with me in every possible manner. For the time being I expect to make my headquarters at Barcelona, Spain. While general plans have been made for the distribution and exhibition of our films, this is a matter which I must work out after I have personally investigated conditions. With the liberal financial arrangements which the Government has made and the co-operation from all quarters which has been assured me I shall have every opportunity in my mission to apply the principles which have been so successful in America."

During the past month Mr. Marion has worked at high speed in co-operation with J. E. Brulatour, the American commissioner, and his staff, headed by A. A. Kaufman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

Never in the history of the industry have educational films been so thoroughly combed, and the unprecedented acquisition marks an interesting epoch. Hundreds of films from producers in various sections of the country have been placed at the disposal of the commissioners. Industrial concerns who have had interesting motion pictures made have turned over their negatives. The spirit of enthusiastic co-operation soon reached the companies doing commercial film work and they have been working night and day, furnishing prints at cost.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field, intimate views of industries and institutions essentially American—schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and, withal, a remarkable assortment of pictures which proclaim to the world the independence of the individual in America and his wonderful opportunities for advancement. In short, each film fairly breathes America's message that prosperity and the joy of living are found only in true democracy.

Just before his departure Mr. Marion said he felt personally that he was in a way a representative of the moving-picture industry and that he would welcome any assistance that might be extended by any one connected with it. Furthermore, he would be glad to do for his associates any service that might lie in his power, taking into account, of course, the many demands his regular duties would make on his time.

NEW COMEDY MAN WITH CHRISTIE.

Fred Goodwins, the English comedian, whose portrayal of Gordon Jinny (the inebriate who was eternally pursued by a lavender rhinoceros) in Fairbanks' "Down to Earth" will be well remembered, has been signed up by the Christie Company to play leads opposite Billie Rhodes. "Just Kidding" is the title of the first release in which the two appear jointly.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Pettijohn Moves to Indianapolis

American Exhibitors' Association Accepts His Recommendation Also as to Passing Salaries Until July.

THE directors of the American Exhibitors' Association, at a meeting held at the headquarters in the Times Building on November 13, decided to sustain the recommendation of Charles C. Pettijohn, general manager, that the offices of the organization be removed to rooms 412-14-16-18, Indiana Trust Building, Indianapolis. Mr. Pettijohn's reasons for the recommendation were:

First—That numerous requests had been made from state organizations in the South, Middle West, Northwest and West that the headquarters be more centrally located.

Second—That the expenses of maintaining offices in Indianapolis would be less than maintaining them in New York.

Mr. Pettijohn asked the directors to be relieved of the duties of secretary of the organization in order that he might devote all of his time to the duties of general manager and contemplated legislative work, and recommended that the directors select Frank J. Rembusch of Shelbyville, Ind., to fill the vacancy. The recommendation was approved and a wire was sent to Mr. Rembusch, asking if he would accept. His acceptance was received November 14.

The directors also agreed that headquarters for the State of New York should be established at 327 Main street, Buffalo, in charge of I. M. Mosher.

The directors of the American Exhibitors' Association granted the request of the A. E. A. of Michigan that the national convention be held in Detroit July 2, 3, 5 and 6, during Detroit's Movie Week. A great time is promised every motion-picture exhibitor for July 4.

The directors also decided it should be the policy of the American Exhibitors' Association to resist the payment of the so-called "15 cents per reel war tax." A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for film now in existence beause the exhibitor refused to pay the manufacturer's war tax, to wit, 15 cents per reel on film, that the exhibitor has a right of action, both for damages and for breach of contract, against the person, firm or corporation canceling said exhibitor's service. And the directors recommended that each and every exhibitor refuse to pay the tax, let the exchange do the canceling and then each and every exhibitor suffering such cancelation upon said grounds shall immediately file suit against the person, firm or corporation so canceling, charging breach of contract and damages.

The directors of the American Exhibitors' Association decided to make public the present condition of the association as follows: The association has members in forty-six states, District of Columbia, Alaska, Mexico and Canada. The total membership in November 14, 1917, was 2,786. State organizations have been completed in twenty-one states and two Canadian provinces.

The total funds received by the association since its birth at the Chicago convention on July 20, 1917, amount to $4,618. There is a balance of cash on hand of $401.39. The debts and liabilities of the association on November 14, 1917, are none.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds coming into the hands of the organization in the future for constructive work on behalf of the motion-picture exhibitors and that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1918.

The mailing address of the American Exhibitors' Association after November 20 will be 610 Times Building, New York, from which point all communications received will be forwarded to the general offices at Indianapolis.

The directors of the association heartily endorsed the aims and purposes of the Fosdick Commission plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men, and agreed to co-operate in this connection whenever called upon as far as is consistently possible. It was further resolved "that any authorized movement in connection with war welfare work in the various states be, and same is hereby endorsed, and that the members of this association be requested to co-operate whenever called upon as far as is consistently possible.

Detroit Exhibitors Active

Raise $5,000 for Organization Purposes—Oppose Distributors' Film Tax.

AT LAST it looks as if Michigan exhibitors are to be organized into one gigantic State organization. At a recent meeting held in Detroit, at which were present such live exhibitors as S. A. Moran, Ann Arbor; W. S. McLaren, Jackson; Lipp & Cross, Battle Creek; Claude Cady, Lansing; Paul Schlossman, Muskegon; Lew Barnes, of Kalamazoo, and Charles Garfield, of Flint, it was decided to employ a paid State manager and organizer for the sole purpose of getting Michigan exhibitors more closely affiliated. These men and others pledged a total of $5,000 to employ Ray Branch, who will travel most of the time, exhorting exhibitors to an appreciation of the great need of organization.

Mr. Branch is well known in Michigan, having been formerly with the Universal and other exchanges, the Enterprise Theater Equipment Company, and recent manager of the United Theater Equipment Corp. Mr. Branch has already started out to do his work. He will hold sectional meetings in Jackson, Battle Creek, Kalamazoo, Grand Rapids, Petoskey, Saginaw, Port Huron, Flint, and Lansing, and on Tuesday morning, November 27, there will be a grand rally at the Hotel Tuller, Detroit, all arrangements having been completed. S. A. Moran, State president, urges

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex.....December 10
Motion Picture Exhibitors' League of America, Washington, D. C.... ...December 11, 12 and 13

every exhibitor in the State to become a member and to participate in the Detroit rally.

Reflect again—$5,000 pledged to organize Michigan. Who says the Wolverine State is not progressive?—yes, and the State will be affiliated with the American Exhibitors' Association.

Detroit Exhibitors Reject Film Tax.

Detroit exhibitors are now better organized than they have ever been. The local consists of nearly 100 members, and the weekly meetings are becoming intensely interesting and important. Right now it's the film tax—not the admission tax—the latter being adjusted to the satisfaction of both exhibitors and public. As for the film tax, the Detroit exhibitors as a body have pledged themselves not to pay the tax, although unquestionablly, if the tax can be proved as fair and equitable and a tax which they should pay, they will pay. But the thing they don't like is the way the tax has been handled. Without any advance notice they are being charged 15 cents per reel per day.

Another thing, they contend the Government intended the tax for the film maker and the producer—why then should they shoulder the tax on to the exhibitor? That they can make the exhibitor pay and he in turn make the public pay sounds rather good, but please remember that this fall most of the theaters did raise their prices five cents or more per seat; now they are charging the war tax, and if they pay the film tax they will have to charge still more. Can the average small theater do it? They say no. Exhibitors feel that if the film stars would just thrown off a few hundred or a few thousand dollars per week the tax would be easily taken care of. And after all it's not such bad logic. In the legitimate field, right now, the producers are planning to cut salaries of actors and actresses owing to a falling off in business. Without mentioning names, exhibitors believe that there are at least 25 film stars who could easily stand a cut of a thousand dollars per week in their salaries.

Texas Association to Meet

Convention to Be Held at Dallas on December 10—Large Attendance Expected.

TEXAS amusement managers—members of the Texas Amusement Managers' Associations—will meet in convention at Dallas, December 10. The sessions will be held at the new Jefferson Hotel, and matters developed as a result of the war tax, together with other things of interest to the profession, will be discussed.

The outlook for a large gathering is good, as many of the exhibitors have learned that if they are to exist and make money they must work together. The unorganized condition of the trade has been a standing invitation to those who would take advantage of the managers. While other business is being taxed on its profits, the amusement business is being taxed regardless of its expenses, and the result now is that many houses are going out of business. The result will be a destruction of a large part of the amusement business without the object being attained of collecting taxes. Had the tax been levied on the net profits there could have been made preparations to take care of the business and at the same time raise tax money for the Government.

The following Texas managers have recently become affiliated with the association: B. C. Bee, Gem, and John R. Hearne, Best, Palestine; N. Lewis, Electric, and Ben Meyer, Queen, Tyler; Dorbandt Brothers, Athens; J. D. Prall, Rembert, Longview; Chris Rissing, Regal, Gatesville; H. H. Keller, Queen, Mart; Wilkie Johnson, Wichita Falls; J. C. Chatmas, Marlin.

Visits to each of these places were made by Secretary R. H. Campbell.

CLEVELAND EXHIBITORS IN NEW HOME.

The Cleveland Exhibitors' League has moved its headquarters from the fourth to the second floor of the Republic building, and in celebration of the event, had a housewarming Tuesday, November 6. The new rooms are about the same size as the old ones. A large number of exhibitors turned out and there was a generally good time for all. Refreshments and smokes were passed out.

The league held a meeting at the same time and took up the matter of the 15-cent tax on films. It was resolved to invite representatives of the exchanges to confer with the exhibitors.

Another matter taken up was the action of several exhibitors paying the war tax themselves. A committee was appointed to see these exhibitors and find out what the trouble is, especially as it interfered with other exhibitors who are charging the tax to the public.

NOTICE TO MICHIGAN EXHIBITORS.

November 6, 1917.

To the Motion Picture Exhibitors of Michigan:

It will interest you to know that a number of prominent motion picture exhibitors from the leading cities in the State held an informal conference in Detroit today. They decided to take active steps at once to build up the membership of the Michigan Exhibitors' Association. To this end, those present decided upon their own responsibility to engage Mr. Ray Branch as State manager and each one present individually agreed to bear his share of the necessary expense of said manager until the next regular meeting of the Association, when the Association will undoubtedly confirm this appointment.

Mr. Branch will at once start a State-wide campaign for members of the Michigan Exhibitors' Association. This will be followed by a rousing State rally at the Hotel Tuller at 10 a. m. on Tuesday, November 27.

It is earnestly desired that every exhibitor in the State when called upon will at once unite with this association and thus assure an organization strong enough to protect the vital interests of Michigan exhibitors. Every motion picture man in the State should get behind the Michigan Exhibitors' Association, and Mr. Branch, and boost for all he is worth.

Alone you as an exhibitor must take what is offered whether it suits you or not, and pay the price whether you are able or not. United we can enforce reasonable demands and be assured of a place on the earth.

When Ray calls upon you meet him at the front gate and sign an application for membership in the association at once, and thus avoid delay so that our manager can have time to reach as many others as possible.

If he is unable to reach you before the meeting don't let that prevent your coming to the rally at the Hotel Tuller on Tuesday, November 27. You will be the loser if you are not there.

Since it will not be possible for our secretary to reach every exhibitor personally, I want to urge all those who read this letter to spread the news about this meeting among the exhibitors in his section of the State. Remember that our needs are mutual and urgent. Also that this organization owes its first duty to the protection of its members. Come in and help push and thus be sure to share in the benefits.

Respectfully,
S. A. MORAN,
President, Michigan Exhibitors' Association

Ochs Calls Convention

Wants Exhibitors to Meet in Washington to Discuss War Tax Questions With Congress.

RECITING alleged inequalities in the recent act of Congress levying a war tax on the motion picture industry and the necessity of securing the passage of an amendment to the particular section bearing upon the tax on films and admissions, Leo A. Ochs, president of the Motion Picture Exhibitors' League of America, has called a national convention of motion picture exhibitors to be held at Washington, D. C., on December 11, 12 and 13.

President Ochs has also extended an invitation to all producers and distributors to be present.

NEW ORGANIZATION FIGHTS REEL TAX.

The Exhibitors' League of Northern California, formed a short time ago, is centering its efforts in an attempt to compel film exchanges to do away with the charge of 15 cents per reel per day that is being made by all but two concerns in the field. A boycott has been instituted against one of the leading exchanges, and others are threatened with a similar step. One member of the organization waxed so enthusiastic over the possibilities of the boycott that he suggested that all the film exchanges be boycotted at the same time.

WASHINGTON EXHIBITORS FILE PROTEST.

The Washington Theater Managers' Association met in Seattle, Wash., at their headquarters in the Central Building on November 6 to discuss the effect of the war tax on motion picture theaters of the Northwest. It was finally decided that before sending in a formal report or protest to the Government they would give the execution of the bill one month's trial.

New York Exhibitors Discuss Tax

Conference Held in New York City Indicates Indecision on Part of Theater Men.

THE rooms of the Exhibitors' League of New York, 218 West 42nd street, were crowded on Wednesday, Nov. 14th, to take part in and hear the discussion of the extra 15 cents a reel charged by the distributors. Messrs. Freeman & Price of the Triangle were there. Mr. Freeman spoke for the Triangle, and said he did not come before the exhibitors seeking cheap publicity, as was charged against a concern which withdrew from the Motion Picture Board of Trade. During his remarks he said the Triangle had yesterday tendered its resignation from the National Association of the M. P. I. The Triangle had decided to assume the tax themselves, feeling that the exhibitors were already overburdened and the Triangle thought it could afford to carry the tax better than they could. He said he would answer any questions any person present cared to ask him. He was asked if he knew whether the exhibitor or the distributor should pay the tax. In reply he said that the producer should meet it, and the exhibitors were boobs if they paid it. He qualified this answer by saying he did not wish to pass judgment on the other distributors for charging fifteen cents more if they thought they had a right to do so. The Triangle didn't think they had, and were willing to assume the tax.

Another question asked of Mr. Freeman was: "Is fifty days' showing the average life of a film?" He said he thought sixty or seventy days would be a conservative estimate.

Mr. Hudson, representing the Mutual, spoke. He said the Mutual would assume the tax, feeling that the exhibitors had enough to contend with without taking that expense over, too. That was about all he had to say. A representative of the Foursquare Co. announced that it had decided to absorb the tax.

After the distributors left, the League entered into an exhaustive discussion of the question, and the general sense of the meeting was to refuse to pay the fifteen cents, and defy cancellation of service by the distributors. Mr. Ruebens, advising counsel of the league, tried to conciliate and elucidate matters. In the midst of his explanations he was interrupted by one of the members, who asked, if he were acting for the league or the distributors.

Mr. Rueben replied he was speaking for the good of the league, and advised that the league wait until he had another interview with the distributors of the National before determining on any hasty action.

Louis F. Blumenthal said he thought the charge of fifteen cents a reel was excessive, and referred to Mr. Ochs' article published in the trade papers as a full explanation of the subject. He called attention also to Price, Waterhouse's letter showing their estimate of the war tax increase on films. He announced that there would be a convention of the industry held in Washington in December, after Congress had convened, and the tax on films would be brought to the attention of its representatives to see if some enlightenment and adjustment could be obtained.

Mr. Berman did not mince matters when he said it was all very well for the exhibitors to say they would cancel rather than pay the tax, but just as soon as they did, their competitors would sign up with the exchange and beat them to it. The trouble with you fellows is, you won't stick, and the distributors know it.

"Hold on!" one exhibitor was heard to say. "We complained when we were told that some exhibitors would continue to charge ten cents admission and not collect the tax. It does seem that the distributors are justified in kicking because some of their number do not stand with them in collecting the film tax. Don't kid yourselves, they are going to stick for the 15-cents-a-reel." It was suggested by one member that an effort should be made with the National Association to get the distributors to split the tax fifty-fifty. In answer to this, members who were present at a previous conference with the distributors, said that this proposition had been made and rejected. They also said that they asked the distributors to produce their books to prove that fifteen cents a reel was an equitable one, and this request was turned down flat. A motion was made and carried to have the committee who had appeared at the National Association to again seek an interview with the distributor and see if an equitable arrangement could be made and again request that they show their books. On the question some one said the distributors of the National Association had met and resolved by an almost unanimous vote to charge the exhibitors the fifteen-cents-a-reel tax.

The discussion of local film deliveries was taken up with a representative of the Prudential Delivery Service. The hour was so late we were obliged to leave before it was concluded.

North Carolina Makes Fight

Exchanges That Insist on Reel Tax Are Losing Business —Suits Threatened.

THE North Carolina Exhibitors' Association is putting up a determined and successful fight against the footage tax being foisted by the manufacturers, and there is not the shadow of a doubt but that exhibitors all over the State will be relieved from the burden, so concerted and unanimous has been the action of the managers in response to President Wells' order to refuse to pay this tax. Some few exchanges, notably the Universal, at Charlotte, have assumed an antagonistic attitude and are canceling service of those exhibitors who refuse to foot the footage tax, but exhibitors are suffering none from their action, as Mutual, in Atlanta, has so far been able to care for the needs of those who desire to change service. The first theater canceled by Manager E. F. Dardine, of the Universal exchange, was one of the theaters at Wilmington, owned by President Wells.

Other exchanges are assuming a somewhat indifferent attitude in the face of such stern opposition, although some small exhibitors who have been threatened with cancellations have appealed to President Wells for advice. Where these exhibitors have signed contracts for service President Wells is advising them to insist upon being served without paying the tax, and if service is canceled to enter suit against the exchange canceling. One exchange, unable to collect the tax, billed last week's shipment of films C. O. D., with the tax included. However, a wire threatening suit brought a prompt release of the C. O. D. The State Association has been approached with a proposition for compromising on a smaller tax per reel, but this was promptly refused by President Wells with the statement that North Carolina did not intend to pay a single penny of the manufacturers' tax.

ROCHESTER EXHIBITORS CONDEMN FILM TAX.

At the meeting of the Rochester Motion Picture Exhibitors' Association, Inc., held on November 7, 1917, the question of return express charges and tax of 15c. per reel on film by exchanges was gone into thoroughly and condemned.

Resolutions of protest against payment of the tax were passed, exhibitors agreeing to pay same only under protest, all present declaring their willingness to pay the taxes now imposed upon us in support of our Government, but being determined not to pay the taxes imposed upon the manufacturer, importer or producer of films.

A resolution was passed approving the action of Mutual, Triangle and Foursquare companies in shouldering the tax as intended in the law they should do, and many exhibitors declared their intention of transferring their patronage to those companies, and will do so if the other exchanges insist on this unjust charge.

W. C. HUBBARD, Secretary.

Cleveland Revenue Collector Explains

Several Questions on Admission Tax Answered—What Exhibitors Are Doing.

IN ORDER to set at rest several questions which have been argued pro and con by exhibitors of Northern Ohio, the World correspondent at Cincinnati, Ohio, secured an interview with Harry Weiss, internal revenue collector for Northeastern Ohio. His rulings and information hold good for any other districts, as the tax will be collected everywhere upon the same basis.

Mr. Weiss was asked particularly about the five-cent admission for children and said:

"In any theater where the maximum admission is more than five cents children are taxed one cent, regardless of the price. This means that if any manager has been admitting them without paying the tax, he is held responsible for the penny per ticket."

Several theaters on the west side of Cleveland had been practicing this method, and for the first week of the tax three theaters, the Dennison Square, Southern and Fairyland theaters, all in the West 25th street district, were not even charging the regular tax. The Dennison Square even advertised "No Advance in Prices—We Pay Your War Tax."

Theaters on the east side of the city started charging the tax to the patrons and have stuck to this action. An effort, however, is being made to bring the houses mentioned below to adopt the same method.

Mr. Weiss was also asked about the actual collecting of the tax, and said:

"At the end of each month the exhibitor is required to fill out a blank, which we will furnish, answering the questions contained thereon as regards the number of tickets of different denominations sold. This blank goes to Washington, where an assessment is made and charged to the exhibitor, who must immediately pay the tax."

In answer to the question as to what manner of inspection will be employed, he said:

"It is absolutely necessary for every exhibitor to keep books or a record sheet of each day's business so that when an inspector from the Government calls he can easily check up the sale of tickets. If this is not done it may get him into trouble."

The inspectors will not be from the revenue collector's office, but they come from the Department of Justice or secret service, and Mr. Weiss will not be consulted as to what action is to be taken, because the Department of Justice's duty is to enforce the law as it is written. It is then left to the courts to decide whether a man is guilty or not.

It also has developed that if a theater is robbed of its receipts, including tax money, as was the case in Cleveland recently, the exhibitor is responsible for the tax money and must pay it. However, he has the privilege of making a claim against the Government for the amount, setting forth the details, etc.

General Film Will Not Charge 15 Cents

Announcement Follows First Meeting of Board of Directors After Passage of the Revenue Bill.

ON MONDAY, November 12, all General Film branch managers were notified from headquarters in New York to abstain from making the recently agitated charge of fifteen cents per reel per day against exhibitors for rented films. This action lines up the General Film Company squarely as one distributing organization which will not expect exhibitors to bear this added charge.

An official of the company described the action in the following words: "The directors of the General Film Company have ordered the discontinuance of the charge of fifteen cents per reel per day. This was done at the first regular meeting after the passage of the Revenue Bill, and as soon as the directors had the opportunity to act on the information gathered for their consideration.

"The action is taken with the full understanding of the additional burden which will have to be borne by the company and its contributing manufacturers, the extent of which is now appreciated by the exhibitors. However, it was determined to relieve the exhibitor in every possible way, even though sacrifices had to be made to do so.

"In doing this the General Film Company is following its policy of co-operating with the exhibitor in every way in its power in order to advance his interest. It is the practice of the General Film Company wherever it can to suggest to its exhibitors means and methods for the promotion and increase of their business. The exhibitors appreciate this, and the action of the General Film Company in meeting the demands of the exhibitors in the matter of the discontinuance of the fifteen-cent charge is a further evidence of its desire to do all within its power to advance the interests of those who look to it for assistance in promoting the motion picture industry."

UNITED EXHIBITORS REPUDIATE MASTBAUM TELEGRAM.

Charles Segall, acting chairman, and Jay Emanuel, acting secretary of the United Exhibitors' Association of Eastern Pennsylvania, Southern New Jersey and Delaware write The Moving Picture World to the effect that at a meeting of the association, held November 14, action was taken in protest against the 15 cents per real tax. Regarding a telegram published in a trade journal signed by Stanley V. Mastbaum to the effect that he had conferred with most of the exhibitors in that section and that they were willing to pay the tax, it was stated at the meeting that none of the members remembered conferring with Mr. Mastbaum, and the association went on record as believing that Mr. Mastbaum spoke for no one but himself.

Douse the Glim

To Save Coal the Government Orders the Discontinuance of Electric Signs.

A GREAT deal of interest has been manifested in the order of the Fuel Administrator regulating the use of electric advertising signs which went into effect on November 15. The order states that "It appears to the United States Fuel Administrator that it is essential to the national security and defense, the successful prosecution of the war, and the support and maintenance of the army and navy, and to lessen or prevent the waste of coal, which at the present time is and during the continuance of the war will be, in the judgment of the United States Fuel Administrator, needed for the purposes aforesaid, and to secure an adequate supply and distribution, and to prevent, locally and generally, scarcity of coal and to facilitate the movement of coal for the purposes aforesaid, that the use of coal in the manner and for the purposes hereafter set forth, and that the employment for such use of the present facilities already inadequate for the prompt and efficient shipment, transportation and delivery of coal needed for the purposes aforesaid, should be limited and restricted, in order that the essential purposes first hereinbefore referred to may be carried out, and that so far as possible the production, sale, shipment, distribution and apportionment of coal among dealers and consumers, domestic and foreign, may be maintained to the extent sufficient to meet the Governmental, commercial and domestic requirements for coal."

The terms of the order are:

1. Upon and after the fifteenth day of November, 1917, no corporation, association, partnership, or person engaged in whole or in part in the business of furnishing electricity for illuminating or power purposes, and no corporation, association, partnership, or person maintaining a plant for the purpose of supplying for their own use electricity for illuminating or power purposes, shall use any coal for the purpose of generating, producing, or supplying electricity, or supply or use electricity generated or produced, in whole or in part, by the consumption of coal, for the purpose of providing, maintaining, lighting, or operating, before the hour of 7.45 P. M., or after the hour of 11 P. M., electrically illuminated or display advertisements, notices, announcements, signs, designation of the location of an office or place of business or of the nature of any business, electric searchlights, or (external) illumination or ornamentation of any building, except in the interior of buildings, and except as in special cases hereinafter further or otherwise provided or limited, namely:

(a) This order shall not apply to the United States Government, the government of any Commonwealth or State of the United States, or to any city, county, town, or other governmental subdivision in any such Commonwealth or State;

(b) This order shall not apply to the maintenance of street lights by any city or town or within any city or town under a contract with the officials thereof for such maintenance, or to the maintenance of any lights for any purpose by, or in compliance with orders of, any public authorities;

(c) Electric signs affixed to the street fronts of buildings over the street entrances thereof or over the street entrances to stores, shops, or other places of business therein, or extending therefrom over the sidewalks, for the purpose of announcing the name or business of a retail shop or store, or the name and location of a theater or other place of amusement or of a hall or other place of public assembly, together with the name of the play or other entertainment given therein, or of the purpose of any public assembly to be held therein, as the case may be, may be lighted or illuminated or operated by electricity, generated or produced by the use of coal, during the period from one-half hour after sunset until such time, not later than 11.00 o'clock in the evening, at which time in the case of a place of business the same is closed for the conduct of business therein in the same manner and to the extent that such business is conducted therein during the day-time business hours, and in the case of places of amusement and public assembly hereinbefore referred to until one-half hour after the time fixed for the beginning of an entertainment or of the meeting or other public assembly, as the case may be: Provided that the size of any such sign and the amount of electricity needed to operate and illuminate the same shall be reduced at any time under direction of the State Fuel Administrator of the State within which such sign is located;

(d) This order shall not apply to porch lights upon houses or hotels, or at the entrances to buildings occupied or open for ingress or egress during the night-time, or to lights upon private driveways, walks, or in the grounds, of any hotel, manufacturing establishment, or residence, or upon the platform of railroad stations, approaches thereto, or in railroad yards or grounds, or to lights to mark the location of fire escapes or exits; or to lights for any similar purposes when authorized by any State Fuel Administrator of the State within which such lights are located: Provided, however, that the number and power of any such lights, by this paragraph (d) permitted, shall be reduced at any time upon direction of the State Fuel Administrator of the State within which such buildings or grounds are located;

(e) Nothing herein shall be construed to extend the length of time, fixed by agreement or otherwise, between any person and a State Fuel Administrator, for which any such sign or illumination may be displayed or operated.

2. The State Fuel Administrators within the several States are hereby directed and authorized to see that the provisions of this order are observed and carried out within their several States, to report violations thereof to the United States Fuel Administrator, and to recommend to the United States Fuel Administrator action to be taken by him with respect to the sale, shipment, distribution, and apportionment of coal to the corporations, associations, partnerships, or persons so found to be acting in violation of this order.

(Signed) H. A. GARFIELD,
United States Fuel Administrator.

Screen Club Holds Sixth Annual Ball.

While a Little Slow in Getting Under Way the Famous Function Later Hits Its Real Stride.

IT was about 1.30 o'clock on the morning of Sunday, November 18, when a quietly dressed person approached Screen Club Treasurer Will C. Smith at the entrance of the grand ballroom of the Hotel Astor and inquired if the dance was public. Being informed that it was, the stranger asked as to the price of a ticket. Told it was five dollars, he asked casually if there was a box for sale and its price. The answer was that there was and the price was seventy-five dollars. Just as casually the stranger extracted a roll from his waistcoast pocket, drew a hundred-dollar bill from the inside and handed it to Treasurer Smith. The stranger got his change. With his party of three others he was escorted to his box and undoubtedly enjoyed the hour and a half remaining of the dance. All of which would seem to indicate that all the money in the country is not monopolized by the film industry, statements of certain legislators to the contrary notwithstanding.

For all-around enjoyment the sixth annual ball of the Screen Club will rank with the best of its predecessors. Probably due to the war, the guests were perhaps a little later in arriving than heretofore and possibly there may have been a few less than usual. At 12 o'clock, however, the dance floor was filled by a throng that would make a fair comparison with other years. Present were many manufacturers, distributors, directors and a host of the players whose faces are known in every land.

The music was one of the features of the entertainment. There was the hotel orchestra, which played in conjunction with the grand organ. Alternating with this combination were the Neapolitan Strolling Players, and during the evening they strolled about the hall and the adjoining reception rooms and the balconies, singing to the accompaniment of their stringed instruments. "Cuba" Crutchfield, of Y6 Ranch, Cheyenne, a friend of Frank Carroll, one of the governors of the club, contributed a fine bit of western atmosphere to the festivities. In the center of the ballroom floor and followed about by a spotlight he performed a series of amazing stunts with a lariat, of which he displayed marvelous control. It was an unexpected accession to the evening's program and a most entertaining one.

Joseph W. Farnham, the new president of the club, was master of ceremonies. Mr. Farnham was congratulated many times in the course of the evening on the success of the occasion and was freely credited with being mainly responsible for "putting it over." Not only had he worked hard himself, but he had inspired his associates with the feeling that in order to make the dance equal its predecessors more effort must be expended in time of war.

Frank Holland had been selected to direct the "Paul Jones," and the wisdom of the selection was manifest. Mr. Holland injected into the dance a wealth of "pep." He had the voice and the manner that spelled enthusiasm. And he had the smile, too, that caught the spectators on the sidelines and in the boxes in the balcony as well as the dancers on the floor. There were calls for an encore, and later in the evening it came and afforded as much fun as on the original occasion. It had been previously decided by the board to eliminate the grand march and to substitute the Paul Jones in its place.

During the evening President Farnham introduced some of the celebrities present. Standing in a box and with the spotlight full on a familiar figure, the president called the attention of the gathering to the manufacturer, director or player, and the audience responded with applause. The Metro boxes contained a stellar aggregation. As guests of Richard A. Rowland and Joseph W. Engel there were among others Madame Nazimova, Ethel Barrymore, Wilton Lackaye, Mr. and Mrs. Sidney Drew, Annette Kellermann, George D. Baker and John W. Noble. In response to demands for a speech Mr. Lackaye spoke briefly, just enough to make good his reputation of being one of the foremost orators of stage and screen players. He raised a hearty laugh when he remarked that he was just now not in the screen business owing to circumstances over which he had no control.

During the evening President Farnham, on behalf of the board of governors, presented to retiring President Billy Quirk and retiring Governor Jule Burnstein a life membership, each receiving a fac simile gold card suitably engraved.

In accordance with custom the clubhouse at 117 West Forty-fifth street was thrown open to the members and their women friends after the dance. This was taken advantage of by about four hundred, and they filled the five stories from roof to grill. All around it was a regular Screen Club ball, socially and financially.

The boxholders were Beverly Bayne, Francis X. Bushman and C. J. Brabin; Paul Scardon, Select Pictures Corporation, John Adolfi, Evans Film Laboratory, Alice Brady, Vitagraph, Nicholas Power Company, Fox Film Corporation, E. K. Lincoln, Motion Picture News, P. A. Powers, Captain E. H. Calvert, Frank Powell, Mattie Keene, Edgar Lewis, Craftsman Film Laboratory, Harry T. Morey and Tom Moore, Precision Machine Company, Albert Capellani, Metro Pictures Corporation (two), Max Mayer, Moving Picture World, Joseph W. Farnham, Ogden Pictures Corporation, Geo. D. Baker, Theater Magazine, Frohman Amusement Corporation, Famous Players-Lasky, and James Kirkwood.

Hodkinson Discusses Film Advertising

Regards Display Space as Important Forum for Industry's Problems.

THE series of signed advertisements by W. W. Hodkinson which have been appearing in the trade papers for three weeks past is to be continued for some time, according to information from the offices of the W. W. Hodkinson Corporation at 527 Fifth avenue. Mr. Hodkinson's idea in putting out, over his signature, his views of the industry was explained last Friday when he discussed the relationship of motion pictures and advertising.

"I find the advertising pages of the trade papers—those of national standing in particular—distinctly a place where we all say the things we want to say, without restrictions, and virtually over our own signatures," said Mr. Hodkinson. "To a certain extent this is true of all advertising, but to no such degree as in the motion-picture weeklies, where it is as important to read the advertisements, if you would keep up with the business, as it is to read the editorial and news columns.

"This being the condition, I decided that as long as the advertising sections were public platforms I could say my say there as well, or better, than anywhere else. And as every advertisement is inspired by some one, though his name does not appear, I decided to sign my advertisements so that there would be no doubt about my meaning what I said.

"Men in the industry have been good enough to say that they were interested in my views on the business, and also in the things which I plan in a larger way. Naturally they look on my distribution plans in the light of what they mean to exhibitors individually, but what I am looking forward to in the business, the things which may mark the future development of the trade, are, these men say, of genuine interest. And just now, at any rate, I am willing to let it go at that.

"I got away from the whole scrambling game last summer and went fishing. I watched from a distance, and I have come back with a little clearer vision than I had when I left, or than most of my friends have today. The past two weeks I have been laying a ground-work for the men in the business, and particularly the exhibitors, who do not know me, so that they will understand the experience on which I base my assertions. From now on I will have some pertinent things to say on conditions which will not only explain fully the reasons for my return to the motion-picture business, but may throw some light on the works that are back of, or are not back of, a lot of the big clock faces that the trade is keeping its eyes on with the purpose of reading the 'signs of the times.'

"My kind of advertising is not new. It has been used with tremendous success in fields far removed from motion pictures. I think that a gentler note in the advertising pages is a relief that the readers appreciate, because the necessity of advertising productions a bit noisily is very well conceded. And I am very sincere in my admiration of fine display and fine advertising effects, because all that is a guarantee of the showmanship back of the films announced.

"Perhaps I shall have occasion to justify my appreciation of the opportunities offered for fancy inserts sooner than the trade expects. When I do I can promise you that the inserts will contain matter that may destroy a number of copies of the trade papers by being ripped out for reference and study. I like to think that some day we shall all be advertising the things that are worth while, and saying our say over our signatures in all sincerity. Strange in the motion-picture business? you ask. Perhaps so, but the business has gone through some exciting changes."

Pathe Shifts Branch Managers.

J. W. Fuller is now manager of Pathe's Charlotte office, and R. V. Anderson becomes manager of the Atlanta office, succeeding George R. Allison, resigned.

Walsh Joins Goldwyn

Successful Fox Director Signs Long Time Contract With Goldfish—Begins Work Soon.

R. A. WALSH, one of the ablest directors in the motion picture industry, joins the Goldwyn Pictures organization in December, having signed a contract with Samuel Goldfish, president of Goldwyn, this week covering a long period of time. At the expiration of his now expiring contract with the William Fox organization, Mr. Walsh immediately will begin work on a big production which Goldwyn will hold pending his advent into its ranks.

Raoul A. Walsh.

The virility of Walsh, his ability to reach the heights of melodramatic action, his command of pathos and love interest are perhaps best shown in "The Honor System," one of the finest motion pictures of the past two years and a big profitmaker for its producer and for exhibitors. Other phases of Walsh's splendid capacities are revealed in his Theda Bara picture, "The Serpent," in "Regeneration," and in "The Innocent Sinner" and "Betrayed."

Raoul Walsh first attracted attention in the industry in the role of John Wilkes Booth in "The Birth of a Nation" and he was one of several young men who showed such adaptability for motion picture direction that D. W. Griffith gave them units of that big historical story to do under his guidance and oversight. Steadily since that day he has grown in power and in dramatic insight. Today he is almost without a rival as the maker of "action pictures," which have so many millions of champions among the public in all lands.

Foreseeing a still greater future for him, Samuel Goldfish brought him into the Goldwyn organization, where he will have the stories of great American authors as the basic material out of which to fashion big pictures.

The cast is being engaged and already the sets for Walsh's first Goldwyn Pictures are under way at the Fort Lee studios. Announcement of the story and cast are to be made soon.

Fairbanks Wants Ideas, Not Scenarios

Director John Emerson, Now in New York, Announces Novel Forthcoming Picture.

JOHN EMERSON and Anita Loos, director and scenario writer, respectively, for Douglas Fairbanks, have just arrived in New York from California. Mr. Emerson and Miss Loos are working on the script and making arrangements for the production of the Fairbanks picture to follow "D'Artagnan of Kansas," now being staged at Grand Canyon, Ariz., under the direction of Allan Dwan. This is in accordance with the new Fairbanks production plan, whereby one director prepares the next play while the other is being staged, so that no time will be lost between pictures.

At the Artcraft headquarters, where Mr. Emerson and Miss Loos paid a visit to Walter E. Greene last week, the director announced a novel idea affecting the new picture. "We will stage this photoplay in six different cities, which means that the entire company will travel from coast to coast enacting the play in six representative locales of the United States. The idea of the story is a particularly novel one, but I am not in a position to go into further details at this time.

"Miss Loos and I are at present making arrangements for the production of this picture in the various cities, and are working out the details of the script so that there will be no delay in starting work when the present film is completed.

"We are also looking about for ideas for new stories. We are not anxious to get scripts—our scenario department will attend to that—but are seeking novel ideas for photoplays. In Chicago we paid a man $300 for a few lines written on the back of an envelope. It was about a hundred words, but gave the basic idea for a novel story upon which Miss Loos will begin work shortly. No one outside of our organization can develop a story in the manner we treat it. Our method is entirely different from that of any other organization, and a person is wasting time trying to lay out a series of situations for Douglas Fairbanks, but if he will just devote his time to creating the basic idea for an original plot our staff will attend to the rest. Douglas Fairbanks' stories must be different from any now being shown on the screen, and we will gladly pay well for suggestions along new lines."

Strand Institutes Art Exhibits

Big Photoplay House Will Conduct Series of Exhibitions of Paintings Illustrative of Music.

HAROLD EDEL, managing director of the Strand, has instituted another innovation by adding art as an extra attraction at the afternoon symphony concerts.

Two famous paintings, valued at $50,000 and illustrative of music, have been hung in the Strand theatre mezzanine, as an adjunct to the Strand symphony concerts. One painting, by Carl Van Loo, a French painter, represents Louis XV. as Music; the other, by John Opie, an English painter, represents a musician's family. Loaned by the Ehrich Galleries, these portraits mark the beginning of a series of weekly art exhibits, illustrative of music, which will tend to further interest in the popular symphonic matinee concerts of the Strand symphony orchestra, of which Mr. Gatti-Casazza heads the patrons' committee.

Carl Van Loo's painting was ordered by the King of Poland, Stanislas Letzinski, for his palace at Nancy, France. The picture remained there until the palace was destroyed in the French Revolution. Then it was exhibited in a French museum, until it was bought by a banker, owner of the Royal Castle of Longray. In the ruinous Panama panic of the last century it came into the hands of its present owners.

John Opie's portrait of a musician's family represents the work of a painter of the eighteenth century. The identity of the musician's family represented has given rise to a great deal of speculation among art connoisseurs, as it has never been established.

LUMSDEN HARE ENGAGED BY MADAME PETROVA.

Madame Petrova caused an announcement to be made this week that a contract had been entered into with Lumsden Hare, the distinguished English player, whereby he will appear in the productions of the Petrova Picture Company. Mr. Hare is now playing one of the leading roles in the second starring vehicle now in course of production at the Petrova studios under the direction of Larry Trimble. The latest addition to the carefully selected cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor. He founded the Pastoral Amphitheater at Ranelagh, England, which was the forerunner of the famous English country clubs, and for two years Mr. Hare produced all of the pastoral plays which obtained a wide vogue in Great Britain. He has also appeared on the other side in the stage productions of Granville Barker, Cyril Maude, Sir Arthur Collins and other noted personages of the contemporaneous English theater.

JEAN COMES BACK.

The reappearance of Jean, the famous Vitagraph dog star, in the second starring vehicle of Madame Petrova, will be hailed with delight by thousands of screen patrons throughout the country who recall the wonderful animal performer and her remarkable work during the days when Florence Turner was the popular idol of the American photoplay public.

A touch of sentimental interest is loaned to the event by the fact that Larry Trimble, who is directing Madame Petrova in her latest picture offering, is the owner of Jean, the pair having been inseparable for many years. In the present story Jean in company with several winsome kiddies has many effective and touching scenes and the combination of the children with the beautiful collie as a playmate should make a most human appeal to the hearts of screen patrons both young and old.

New Exhibitors' Buying Body

Allied Exchanges, Inc., Formed by Number of Prominent Theatre Men—A. J. Cobe Becomes Manager.

THE formation of the Allied Exchanges, Inc., a new buying circuit composed of large exhibitors and state rights operators, with headquarters in New York, was announced to the trade last week. Officers have already been elected with the exception of a president, who is to be selected at a special meeting of the new organization at the Hotel Astor, New York, on November 19, and whose selection will come as a surprise to the industry owing to the national prominence of the man favored for the post. The other officers are: First vice-president, Fred Nixon-Nirdlinger; second vice-president, J. L. Friedman; treasurer, Lynn S. Card; secretary, David L. Lowrie; general manager, A. J. Cobe. A temporary office for the viewing of features has been established in the Godfrey Building, 729 Seventh avenue, New York.

It is announced that the initial franchise holders in the new circuit are David A. Lowrie, Boston, Mass., for the New England States; Lynn S. Card, Newark, N. J., for New Jersey; Harry M. Crandall, Washington, D. C., for Delaware, Maryland, Virginia and the District of Columbia; Fred Nixon-Nirdlinger, Philadelphia, Pa., for Eastern Pennsylvania; J. L. Friedman, Celebrated Players, Chicago, Ill., for Illinois; MacMahon & Jackson, Cincinnati, O., for Southern Ohio and Indiana; L. J. Ditmar, Louisville, Ky., for Kentucky and Tennessee; W. F. Peterson, Detroit, for Michigan, and Royal Enterprises, Montreal, for Canada.

A purchasing board of seven will decide on subjects for the Allied Exchanges. Five of these have already been named—Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson—and the remaining two members of the board will be announced after the meeting of November 19. An official of the new organization said this to a representative of the Moving Picture World:

"The identity of our executive head and completed list of our members will cause a sensation when announced. It is not generally known that this circuit has been in process of formation for many months. But when our final announcements are made it will be apparent that men of the standing of our members could not have been brought together in a day or a week.

"The class of pictures we will require will also cause comment. The so-called 'big picture' you read about, will not suit us at all. There will be only nine or ten pictures produced in the course of a year that will be big enough for us. Those of our members who have theaters will play these pictures first in their own theaters. Then they can be had for general booking.

"I do not believe that we will ever have a regular release program. We shall only release when we can purchase something big enough. That may mean a release a month, or one in three months. It all depends. We are scouring the market for important productions."

At Leading Picture Theaters

Programs for the Week of November 18 at New York's Best Motion Picture Houses—"The Hungry Heart."

FOR the week of November 18 Pauline Frederick appeared at the Strand theater as the star of the latest Paramount photoplay, "The Hungry Heart," from the novel by that name written by David Graham Phillips. Much of the action of this play is out-of-doors and exteriors in the Lake George neighborhood were incorporated by Director Robert Vignola. In "The Hungry Heart" Miss Frederick is called upon to portray every shade of feeling. In the supporting cast are Howard Hall, Robert Cain, Helen Lindroth and Eldean Stewart.

The surrounding program consisted of some picturesque scenes in colors of Ghent, the principal city in Flanders, taken before the war; "Damaged No Goods," the second Fox "Sunshine Comedy" to be projected on the Strand screen, and the Topical Review, containing the latest European and American news pictures of interest.

The musical artists were Mary Ventay, Micha Violin and John Phillips.

"Reaching for the Moon" at the Rialto.

Douglas Fairbanks, in his latest Artcraft comedy thriller, "Reaching for the Moon," was the photoplay feature at the Rialto. The story shows how an humble worker in a button factory becomes ruler of a European principality through knowing the principles of "new thought" and then after wildly exciting encounters with a pretender to the throne, decides that a crown isn't worth the risk involved in hanging onto it. An Italian city, with canals and gondolas, was reproduced in California for some of the scenes. Eileen Percy is the girl for whom the ruler renounces his throne, and Frank Campeau is the pretender who makes his sojourn in the palace so exciting. Anita Loos and John Emerson are responsible for the story and the direction respectively. "Fishing for Fish," Mr. and Mrs. Sidney Drew in their latest domestic comedy, "A Close Resemblance," and the Rialto Animated Magazine, was also on the program.

The soloists were Bela Nyary and Greek Evans. The Helen Moller Dancers contributed a number.

Eighty-first Street Theater Bill.

At the Eighty-first street theater on Monday, Tuesday, Wednesday, "The Submarine Eye" was the attraction. Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Price Mark" was the picture feature.

The Art of Everett Shinn

EVERETT SHINN, illustrator of so many magazine stories that he has long ago lost count, has put a great deal of himself into "Sunshine Alley," Goldwyn's new Mae Marsh production. Mr. Shinn, who designed the settings for "Sunshine Alley," is nothing at all like the conventional idea of an artist-genius. He does not wear a flowing tie, velveteen breeches or a bathrobe when he is working, but looks quite like any other healthy, active nephew of Uncle Sam. But when he gets well started on his work it is easy to see he is mightily interested and tremendously enthusiastic.

Everett Shinn.

He is the sort of artist who has a working philosophy. He is fond of big masses and sweeping lines; but he also likes to have something happen every little way. In other words, he likes to play with details. And anyone who is connected with the making, distribution or exhibition of motion pictures will tell you that details are interesting things in screen drama. Mr. Shinn himself has his own explanation of it.

"The camera is such a searching, intimate sort of thing," he says. "There isn't a point you can put on a setting that the camera cannot focus on and magnify a thousand times, so details are altogether in place in this kind of work. There is no one design to be held in place throughout the picture, but a detail may suddenly occupy the entire screen where it was indistinguishable a second before."

It was because Mr. Shinn had uttered this observation on a number of other occasions that he was commissioned to design the settings of "Sunshine Alley." It was just the kind of thing that called for detail, most of the action taking place in a bird and animal store in a poor quarter of the city with virtually all the characters "Dickensy" types.

The artistic soul of Mr. Shinn was quick to respond to the wealth of opportunity; and so the settings of "Sunshine Alley" are indescribably Shinn; they just couldn't have been done by anybody else.

"JOSSELYN'S WIFE" BY EDISON.

The motion picture rights in "Josselyn's Wife," the latest serial by the well-known writer, Kathleen Norris, have been acquired by the Edison Studios. The story is now appearing in the Pictorial Review. The production will feature a Broadway star, to be announced in the near future, and will be released as a Perfection Picture through the George Kleine System.

Death of Mrs. John R. Freuler

Wife of Mutual's President, His Closest Business Associate, Passes Away Suddenly.

MRS. AUGUSTA JESS FREULER, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee November 7, as was announced in the Moving Picture World last week. Mrs. Freuler had been in ill health for some months, although her condition was not considered immediately grave. On the evening before her death she met Mr. Freuler at the railway station in the evening as usual on his daily journey from his Chicago office. She was suddenly stricken in the night and died in a few moments. Mr. Freuler and their two daughters, the Misses Loraine and Gertrude Freuler, were all at home at the time.

Mrs. Freuler was her husband's closest advisor and associate in all of his multitude of affairs and interests. She gave him able support and co-operation through the strenuous period in his career as one of the leaders in the founding and building of the film industry. In addition to this and the administration of the affairs of the family Mrs. Freuler devoted a vast deal of time and energy to philanthropic matters and private charities of a particularly constructive kind.

Mrs. Freuler leaves, besides her husband and two daughters, her parents, Mr. and Mrs. Edward Golz of St. Francis, a suburb of Milwaukee; three brothers, Otto, Herman and Herbert Golz, all of Milwaukee, and a sister, Mrs. Emma Walter.

The funeral was held Saturday, November 10, from the residence at 615 Linnwood avenue, Milwaukee. The services were attended by an exceptionally large gathering of friends from Milwaukee and out-of-town.

The services at the residence and at the grave in Forest Home Cemetery were conducted by Frank J. Hays, reader First Church of Christ, Scientist. Frederick W. Carberry sang. The pallbearers were John F. Harmon, Dr. Edward Schleif, John W. Tufts, William F. Luick, William E. Jones and Samuel M. Field.

Messages of condolence were received from friends from New York to Los Angeles. Mrs. Freuler, through her close association with her husband in all of his interests and their many travels together, shared his wide acquaintance. Flowers of rare beauty and profusion were sent by many friends and organizations in all parts of the country.

Abramson Leaves Ivan

I. E. Chadwick Now Executive Head of Ivan Film Productions, Inc.—Director Grandon Added to Staff.

THE Ivan Film Productions' announcement of this week of the discontinuance of the services of Ivan Abramson, previously the director-general of the company, verifies the rumor going on in the trade for some time.

The Ivan Film Productions in their enlarged scope of operations for the coming year will have as its supreme head I. E. Chadwick, who as general manager of the company in the past two years brought the company to the position in the trade that it now enjoys.

The interest of Mr. Abramson in the company has been purchased by Mr. Chadwick and his associates, and, while it may be possible that Mr. Abramson may make a picture or two for the company, if he does so, it will be simply in the same manner as any other directors who might be engaged by the company.

The latest addition to the directorial staff of the Ivan Film Productions is F. J. Grandon, whose high reputation in the profession is a guarantee for the productions that he will make for the Ivan people.

Edmund Lawrence, who directed "Married in Name Only" and is now at the studio working on "Life Against Honor," will continue in directorial capacity, and negotiations with another director are now pending.

In a word, Mr. Chadwick is putting on the high pressure of efficiency and is determined to accomplish the goal he has set before him, viz., to meet the demand of the market with a sufficient number of high-class productions, thereby placing the Ivan Films Productions, Inc., to the very front ranks of the industry.

FIVE STARS ON EDISON SERVICE FLAG.

The service flag of the Edison Studios carries nine stars. E. H. Griffith, former director, is engaged in social hygiene work for the National Defense Council; C. S. Williams, Jr., former scenario editor, is a captain in the Officers' Training Camp at Plattsburgh, etc., etc.

Jane Cowl

JANE COWL, star of the Goldwyn picture, "The Spreading Dawn," was born in Boston, and probably inherited much of her remarkable ability from her mother, who was a talented singer, but lacked the physical strength to develop her work. While yet in her 'teens Miss Cowl began contributing verses and prose to magazines and newspapers.

Miss Cowl's first stage engagement was in a small part in "Sweet Kitty Bellairs," which was being rehearsed at the time. After a season she was given another small part in "The Rose of the Rancho." Then came a season with David Warfield in "A Grand Army Man," which Miss Cowl refers to as the greatest opportunity in her life, the opportunity to play with a great artist.

Jane Cowl.

So well did she profit by her experience in that piece that David Belasco concluded she was ready for a leading role, and cast her for the leading part in "Is Matrimony a Failure?" This was her first real important part. After the close of the season Miss Cowl went to the Union Hill (N. J.) stock company, where she put in a year and received invaluable training. Upon her return she had one short engagement in "The Upstart," which failed, and then she assumed the leading feminine role in "The Gamblers."

By these steps she reached the production which was to make her famous. Bayard Veiller had written "Within the Law," and Miss Cowl was selected to create the role of Mary Turner. It was a tremendous success. After two seasons she went to the coast to create a role in "The Song Bird," but never played in the play. Instead she returned to New York and became the heroine in "Common Clay," playing the part of Ellen Neal, in which she had a success equal to that of Mary Turner.

It was at this time that she turned playwright. With Jane Murfin she wrote "Lilac Time" and starred in the production. It was an immediate success. It was while this production was at its height that Miss Cowl decided to join Goldwyn Pictures and become a star of the screen in "The Spreading Dawn."

AL. J. LENA WITH CLARA KIMBALL YOUNG.

Through an error it was stated last week that Jack Voshell, formerly assistant to Director Joseph Kaufman, had been engaged by Harry I. Garson to assist Emile Chautard in directing Clara Kimball Young. This is right in so far as Mr. Voshell does come into the Garson camp, but not as assistant to Monsieur Chautard. Al J. Lena, who has been assistant director to Monsieur Chautard for the past three and a half years still remains in that capacity, and J. Clemons, who has made quite a record for himself, romantic as well as otherwise, having at one time been a seagoing captain, also remains with the great French director as his technical expert. Miss Young is now filming her third release under her own management, "The Marionettes."

WILSON OUT OF OHIO CENSOR BOARD.

William R. Wilson, one of the first members of the Ohio Board of Censors of motion pictures, has been superseded by Maurice S. Hague, a Columbus, O., artist. The information also states that the board is now composed of two Republicans and one Democrat.

INQUIRY FOR VINCENT BRYAN.

The Moving Picture World has received an inquiry as to the address of Vincent Bryan, not long since motion picture actor on the West Coast.

King Baggot Joins Whartons

Will Do Leads in the Secret Service Serial—Is Great Favorite with the Fans.

KING BAGGOT'S coming back. Once again he'll move to the orders of a director, while the camera clicks on and while the celluloid excitement trails its way into the magazines. For the first time in more than a year the screen favorite is to appear in a motion picture. More than that, in many motion pictures, for this week King Baggot signed a contract with the Wharton Releasing Corporation to play the male lead in a new Wharton secret service serial by William J. Flynn, Chief of the United States Secret Service, which is to tell the inside of all the diabolical plots which the Imperial German Government planned against the United States.

King Baggot.

King Baggot, who was one of the first real heroes of the screen, said good-bye to the motion-picture business a year ago. At that time he did not intend ever to act in a screen drama again. And then——.

"What else could I do?" he asked laughingly as he signed the contract which is to make him the hero of twenty episodes of the super-serial. "I've been a personal friend of Chief Flynn's for years. My greatest admiration has always been for the secret service. Some way the name always has held a magic something for me. In the days when I was writing my own stories and then playing them I always was happiest when I could get the idea for a good secret service picture. Then, too, the fact that this new serial is about the biggest thing I've ever struck had its influence also. The result was that I gave up all thought of a speaking stage contract, which I was about to sign, and took the part which the Whartons offered me in this new serial.

"Seriously, I believe that the new serial is to be a wonderful thing. I have seen the first episodes of it and they impressed me so much that I walked along the street reading them like a messenger boy with a dime novel. I never dreamed that any group of men—much less a nation—could ever plan the things that the Imperial German Government, through its spy system, tried to carry out in America."

King Baggot is to play the part of Frederick Grant, president of the Criminology Club, in the new Wharton serial. He already has held several conferences with Chief Flynn, who is furnishing the facts for the serial, and is familiarizing himself in every way with the part that he is to play, for it will be King Baggot who will typify the secret service, as regards its methods of gaining evidence, which cannot be revealed, at least not as long as there is a German spy left in America.

Incidentally, King Baggot has had a busy life ever since he started in the theatrical business, which, by the way, was in his twentieth year. With his entrance into motion pictures he speedily became one of the most popular stars in the United States, and has appeared in more than 500 photoplays. One of his principal achievements was the playing of eleven different characters in "Shadows," in which he formed the sole actor.

Unconsciously, also, during all this time he was training for the part which he is to play in the new Wharton production, for King Baggot always has been a specialist in detective parts, and because of his versatility he was sought to fill the part of Grant in the secret service serial. In this connection he was one of the first to perfect the dual role in pictures, the most successful of which was in "The Corsican Brothers."

More than that, King Baggot never played any part except a leading one. And even his announced retirement last year could not keep his admirers from him. Precluded from a view of him on the screen they insisted of a view of him in the flesh, with a result that he has just completed a tour of the principal cities of the United States.

Big Deal for Cuba

Cuban Medal Film Company Opens Exchange in Havana to Handle American Product.

THANKS to the persistent efforts of a few enterprising film men the introduction and distribution of American films is steadily progressing in a territory where until not so very long ago European films monopolized the market. This territory is the West Indies. The Medal Film Company, a New York corporation, has done a great deal to make American photoplays popular in Porto Rico and Santo Domingo, where it operates exchanges distributing the productions of Pathe, Thanhouser and Metro, and occasionally handling special productions, such as Thomas H. Ince's famous film, "Civilization"; Pathe's superpicture, "Today," and others. Special care has always been exercised to select such pictures only as are suitable for the Latin-American tastes, with which the officers of the company are thoroughly familiar, and much of the success which accompanied their endeavors to popularize American films must be ascribed to their judicious selection of the pictures.

Frederick H. Knocke.

A new company, the Cuban Medal Film Company, Inc., has recently been organized for the purpose of exploiting American films in Cuba. Contracts have already been entered into with the Triangle Film Corporation, with the Essanay Film Manufacturing Company and with the Metro Pictures Corporation whereby the Medal Company acquired the exclusive rights to exploit the pictures of these manufacturers in the West Indies. In addition, the company will exploit Pathe pictures. Contracts with other producers are under discussion. The Cuban Medal Film Company will exploit the pictures in the Republic of Cuba, and the Medal Film Company will exploit them in Porto Rico and the Dominican republic.

Frederick H. Knocke, who until about a year ago was export and sales manager of Pathe, and Manual Zeno are two of the organizers and directors of the Medal companies. Dr. M. Zeno Gandia, under whose able management the successes in Porto Rico were attained, will have charge of the company's business in Cuba, with headquarters in Havana.

In view of the high standard of quality of the pictures of the various producers above named it can safely be predicted that the newly formed Cuban Medal Film Company will be as successful in making high-class American photoplays popular in Cuba as was the Medal Film Company in Porto Rico.

The New York offices of the Medal companies are at 1476 Broadway.

FANNIE WARD BEGINS HER WORK FOR PATHE.

Fannie Ward, the Pathe star, has already started work in the Astra studios on "Innocent," the George Broadhurst play produced by A. H. Woods, which enjoyed such great success in New York and on the road some seasons back. "Innocent" ran at the Eltinge Theatre for six months with Pauline Frederick as the star. George Fitzmaurice is directing the picture, which will be one of the Pathe Plays. Those who saw "Innocent" on the stage will remember its strength. Miss Ward with her talent and beauty is well fitted for the part which the play affords her.

A. V. Anderson Goes to Atlanta.

On and after November 1, A. V. Anderson will take over the management of the Pathe Atlanta Exchange, transferring his activities from Charlotteville, N. C.

Universal to Distribute Government Film

Surprising Treasure Trove of Educational Pictures of Broad Appeal Now Released by Department of Agriculture.

THE first release under the contract between the Department of Agriculture of the United States and the Universal Film Manufacturing Company, by the terms of which the Universal has the exclusive right to film and exhibit pictures showing the highly important activities of the department, will be made on November 29th in the Universal Screen Magazine under the title of "The Work of the Forest Rangers."

Speaking of this latest addition to the numerous phases of the film industry conducted by Universal, Carl Laemmle, its president, said: "There are two things that especially please us in undertaking this new work—one is the broad educational value that cannot fail to attach to the presentation to the people of the country of pictures of the great work the Department of Agriculture is doing for them; the second is our natural gratification at the recognition by the National Government of Universal.

"This clause of the contract shows exactly what we are to do and its purposes," said Mr. Laemmle, taking from his desk a copy of the signed agreement, and reading: "It is the desire of the parties to the agreement to exhibit publicly throughout the United States and elsewhere positive films made by the Universal Film Manufacturing Company from negative film produced and furnished by the United States Department of Agriculture, the subjects of the said pictures to consist of the various lines of work and activities conducted by the Department of Agriculture, the main object of the exhibition of such pictures being to inform and educate the public along the lines indicated.'

"Now," continued Mr. Laemmle, "the Government has from forty to fifty thousand feet of negative films, which by this agreement are placed at our exclusive disposal for motion picture purposes. The films we will first release show the work the National Forest Service is doing. In the pictures will be seen the forest rangers hunting down predatory animals, stringing telephone wires in a national forest, making trails and building bridges, on post at lookout stations, marking trees that are to be cut down and sold for timber, planting trees that are to replace them; placing fish fry in streams, and all the other activities of the daily life and work of the ranger. Then there are views of cattle and sheep grazing in the forest, of the homesteads built there, of miners at work, of reservoirs to supply irrigation to neighboring farmers, of hydro-electric developments. There are more than one hundred and fifty million acres of land in the national forests and the pictures showing these forests and the life within them will be a revelation to the people of this and other countries who see them.

"Under the terms of our agreement with the Government, Universal will distribute its films through all its exchanges in this country and Europe, in the Philippines, in South America, in India, China, Japan—all over the world. We have the right to obtain such pictures as we desire showing the work of the Department of Agriculture, and to use all new negative films the department itself makes. Thus a wonderful treasure trove is opened to patrons of the Universal Screen Magazine, which enables it not only to maintain its supremacy but to outdistance the field."

Triangle Adds More Service Stars

Workers in Every Branch of Drama and Comedy Service Answer Call to Nation's Arms.

SEVERAL new names have been added to the roll of honor at the Triangle Culver City studio in the past week. Among the young men who have departed to swell the ranks of Uncle Sam's Liberty Army are Harry Gunstron, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, to Camp Lewis; Chick Collins, employment bureau, to Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, to Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, also to Camp Lewis; and Oliver Perrault, assistant cameraman with Director Jack Dillon, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

The latest Triangle-Keystone employee to be called to the colors is Duke Reynolds, who was assistant to Triangle-Keystone Director Harry William. Duke left for the training camp at American Lake, Washington, this week. Mr. Reynolds' wife, known to filmdon as Cecile Arnold, has also left for Tacoma, Washington, to be near her husband until he is called to France.

Roy Del Ruth, of the Triangle-Keystone scenario staff, also left for American Lake this week, but it is reported that a telegram from the national capital came shortly after his arrival at the training camp, permitting him to return to his comedy work in Southern California.

Wallace Reid to Come East

Paramount Star Will Be in New York Shortly to Film a Production at Eastern Studio.

FOR the first time in six years, Wallace Reid, the Paramount player, soon will come to New York to film a production at the studios in the east. During his journey he will appear in theatres at Salt Lake City, Denver, Kansas City, Chicago, Cleveland, Pittsburgh and Philadelphia. All arrangements have been made for his reception in each of these centers, and he will devote a day to each city, visiting the local theaters as the guest of the exhibitors and representatives of the Paramount exchanges.

Wallace Reid has recently completed "Nan of Music Mountain" which will be a December release, and is finishing still another western production, upon completion of which he will start across the continent. Arrangements are being perfected for his reception in Manhattan and after this he will begin work upon "The Source," which has its locale largely in forests so eastern in character that they could not be simulated in California.

Kenneth McGaffey, in charge of publicity for the Famous Players-Lasky Corporation's west coast studio, will accompany Mr. Reid, and will spend several days in New York, after which he will return to Los Angeles. The star, however, probably will not complete his work in the east until the latter part of January.

Louis Brock—Popular Film Man

TO be recognized and clasped by the hand by friends from every corner of the earth is a privilege such as is enjoyed by Louis Brock, sales manager for the Inter-Ocean Film Corporation, whose offices occupy the tenth floor of the Candler Building, 220 West 42d street, New York City.

It has been a little over a year ago since Louis Brock returned to this country from a trip nigh around the world in interest of the Inter-Ocean Film Corporation, who specialize in films for foreign fields, to familiarize himself as to the requirements of the film buyers in the various countries.

Louis Brock.

Since his return to the United States he has met many business associates and friends that he came in contact with during his extended tour. Although having a very good memory for faces and names he has found it necessary on several occasions, much to his embarrassment, to inquire from the speaker, who by chance would meet him in this country, "Where did I meet you last, Buenos Aires or Bordeaux?"

To be thoroughly familiar with film conditions in the various countries throughout the world, and to be able to converse with a prospective buyer in his native tongue, the Inter-Ocean Film Corporation possesses such a person as Louis Brock.

VETERAN SEEKS PLACE WITH FILM COMPANY.

Retired from service in France by reason of the loss of his left arm, a former aviator, keen and willing, twenty-one years old, seeks a permanent position. While he has had no film experience he is sure, if given an opportunity, it will be but a short time before he knows considerable about the business. One of the factors he will bring to an employer is the ability to speak French and Spanish. The Moving Picture World will be glad to furnish his address to any one interested.

F. C. Quimby Pathe Sales Manager

New Office Created and Branch Manager Promoted to Fill It—Other Changes.

PATHE announces this week the creation of a new position, that of sales manager, and the appointment of one of the best known salesmen in the country, F. C. Quimby, to the post. Mr. Quimby knows the Pathe organization from the ground up, there being few if any of the present sales force who have been with the company longer than he. He was special representative in charge of the Pacific Coast offices when he left Pathe recently to take a very responsible position with the First National Exhibitors' Circuit, and now returns to take active charge of the entire Pathe selling organization. Mr. Quimby is a big, powerful, energetic man, above all things a practical film salesman who knows the exhibitor and the newspaper business as well as the exchanges. He has been four years in the newspaper business and for four years he managed his own theater. He has been six years as exchange man and division manager. He knows advertising and the practical exploitation of the picture. He is the kind of man who can take his coat off and go out and actually put a picture over for an exhibitor. He has done it time and time again, and his idea is to train the entire Pathe sales force till every man in it can do the same thing.

J. A. Berst, vice-president and general manager of Pathe, known throughout the trade for his conservative methods and clear vision, issued the following statement to the organization: "Mr. Quimby has been appointed sales manager, and will assume active control of the sales department in the very near future. The appointment is a reward for conscientious service in the Pathe organization during which he has shown himself to be a capable manager, with a keen appreciation of the value of advertising and executive ability of a high order.

"Mr. Quimby is thoroughly acquainted with all the problems of sales promotion and has shown himself a leader in the establishment of progressive policies in the exchanges with which he has been connected. He will bring many practical ideas which will help all managers and salesmen to get increased business.

"Mr. Quimby as a sales manager will work in close co-operation with me. Branch managers will be responsible to him for the successful management of their offices."

F. C. Quimby.

A. S. Abeles.

William E. Raynor.

Other Pathe Appointments.

A. S. Abeles for the past three years manager of Pathe's big New York branch, has been appointed special representative by J. A. Berst, vice-president and general manager, and has already left to open a new office in Oklahoma City. His successor as manager at New York is William E. Raynor, who leaves a similar position with Mutual. Mr. Abeles and Mr. Raynor are two of the best known men in the exchange field.

Mr. Abeles has been with Pathe about three years, for two of which he has managed the biggest office efficiently and well. Mr. Raynor is well known to the New York trade. His experience in the theatrical field dates back many years, since he has been press agent, publicity manager and theatrical manager for some of the largest theatrical companies touring America.

Mr. Raynor's entrance into the film industry came through George Kleine when he introduced "Quo Vadis" as the first big feature to play at regular theater prices at the Astor theater in New York City. Mr. Raynor promoted the publicity for this attraction, and it was one of the biggest successes ever known to Broadway, playing an engagement of twenty-eight weeks.

TUCKER TO DIRECT MABEL NORMAND.

Goldwyn Pictures Corporation announces that George Loane Tucker, one of the foremost directorial factors in motion picture work today, has been engaged to direct Mabel Normand's second Goldwyn picture. Work on the new production will be begun at once. Its title and the make-up of the cast have not yet been made public.

Mr. Tucker attacks his new task with a record of Goldwyn achievement behind him. He has just completed the direction of Mae Marsh's third Goldwyn production, "The Cinderella Man," from the highly successful play by Edward Childs Carpenter, and those who have seen it are of one accord in the opinion that it reflects the refinements of his skill as has perhaps no other picture.

Mr. Tucker brought to Goldwyn in "The Cinderella Man" a keen sense of motion picture values and a remarkable facility for transmitting refreshingly new and distinctively different ideas to film. Under his skilled hand, Mae Marsh's capabilities have been developed to their utmost and the situations that made the play delightful have been multiplied for the picture version.

"The Cinderella Man" is a Christmas story timed for the Christmas season.

VON TILZER FAVORS HIS FRIENDS.

Harry Von Tilzer explains that his resignation from the American Society of Authors, Composers and Publishers is purely a personal matter prompted by the insistence of his many friends and boosters, who complained that they were unable to sing his songs because of his affiliation with the society. Von Tilzer's songs are mostly of the popular sort and any restriction such as the rules of the Authors' Society imposes prevents him from getting the best results from their sale. The best results are gained by the widest use of the song when it first comes out, and the more it is sung the more money the composer makes.

TRIANGLE'S "HAPPINESS" INJUNCTION DISSOLVED.

The temporary injunction against the Triangle Film Corporation secured by J. Hartley Manners to prevent that company from distributing the picture "Happiness" has been dissolved by Judge Ward in the U. S. Circuit Court of Appeals. The court decided that Mr. Manners had never really acquired a property right in the word "Happiness" used as a title, and that the injunction should never have been granted.

Health Survey of California Theaters

Bureau of Tuberculosis Finds Conditions in Operating Booths Detrimental to Health.

THE Bureau of Tuberculosis of the California State Board of Health has made an extensive survey of conditions in moving picture theaters in San Francisco and Los Angeles, and is preparing to make recommendations which may result in the adoption of a uniform ordinance for the construction and furnishing of moving-picture operating booths. The survey was made by Mrs. Elizabeth J. Davies, and a report has been prepared by E. L. M. Tate-Thompson, director of the bureau. In part this is as follows:

Condition of Operating Booths.

"The owners of most theaters look after the comfort of the audience, but too frequently the "man behind the machine" is forgotten. The average audience, comfortable in knowing they have reasonable fire protection, forget that above them, oftentimes in the smallest space possible, inhaling the air fanned up from the audience, is the operator working in intense heat; his life in greater danger should there be a fire or explosion. Often he must reach the booth by means of a ladder. In too few instances has any provision for the relief of operators been made. Since in the cheaper theaters, having a continuous performance, the operator must remain on duty many hours, running water and a toilet are a necessity, although they are not provided, except in occasional theaters.

"Seventy-one booths were visited in Los Angeles. Only three had thermometers, and they registered 68, 70 and 80 degrees. In fourteen of the booths the operator had been forced into the lightest clothing he could wear, due to the excessive heat. To aid in properly ventilating the booth twenty-five theaters had high-powered fans, but forty booths were dependent upon vents without fans. The entrance to many of the booths seemed dangerous. Forty-four entered by stairs, often steep; twenty-two had ladder entrances, and only five had steps from the balcony. The sizes of the booths varied, the smallest being 6½ by 8 by 7½ feet. There were ten of these. Nine had booths 28 by 12 by 8 feet.

"Less than half the operators had relief during service hours, while the atmosphere in twenty of the booths was heavy and in a few dusty. In the seventy-one booths visited only two had hooded lamps, sixty-eight were unhooded and one partly hooded. Of the one hundred operators interviewed only two were normal weight; sixty-nine under weight and twenty-nine overweight. The ages of the operators were interesting. In only four of the theaters were they under twenty. There were seventy between the ages of twenty and twenty-nine; twenty-three between thirty and thirty-nine and three over thirty-nine.

Operators Good Tuberculosis Subjects.

"The long hours, coupled with conditions in the booths; the lack of ventilation, lack of proper toilet accommodations, the suffering from eye-strain and the inhalation of the dust in the carbon-laden atmosphere, makes the men good subjects not only for tuberculosis, but other diseases. Since there are 18,000 moving-picture theaters in the United States one can readily see how necessary it is to protect the lives of the operators by having them work under conditions that are sanitary and in properly ventilated booths. Operators stated that, since the supply of imported carbons is practically used up and an American product is taking its place, it throws off considerable more ash and, they believe, more carbon monoxide. Chronic poisoning is bound to result. One of the recommendations to be made will be that the apparatus should in all cases be fitted with a hood and all poisonous gases produced by the lamp removed by forced suction. In nine years Los Angeles has issued 1,260 licenses. Only 160 men were found with these licenses.

"The following dangers, as summed up by the investigator, are undoubtedly the same in many theaters throughout the country—breathing foul air from the audience, breathing foul air loaded with carbon monoxide and breathing air loaded with carbon dust. Hoods would eliminate much of this. More attention should be paid to ventilation; particularly should the outside vents be free from covering of advertising material, etc. When the reports are finished a conference will be arranged with the employers and operators so a model ordinance may be drafted that can be used not only in California, but all over the United States; for in neglect of workers such as these, shut up for hours from the fresh air and sunlight, working in intense heat, lies the field for the invisible enemy—the white plague. Some steps should be taken toward the improvement of the working conditions of these men for the protection of their health.

"The same schedule used for Los Angeles was used for San Francisco. The investigator visited sixty-six theaters and interviewed seventy-six operators while at work. Here, also, were many of the booths without proper ventilation and the same lack of sanitary convenience and drinking water. Severe eye-strain was also noticed. This can be remedied with shades and colored glasses. Goggles also are recommended.

"'It would seem, from studying the reports of conditions in the theaters of these two cities, and they are probably the same elsewhere—perhaps not so good—that certain recommendations to be made by the bureau can be easily followed without any great expense to the owner and with great benefit to the operator. Among the men interviewed during the past six months little evidence of active tuberculosis was found. There had been one suicide on account of it. But it stands to reason that these men cannot remain very long working in the intense heat, breathing the dust-laden atmosphere and impure air from the audience without lowering their resistance so that they may become tuberculous. The bureau hopes to avoid a drastic law by the serious and earnest co-operation with the owners and operators."

T. A. CHURCH.

Metro Engages Sally Crute

She Will Play Leading Feminine Role in "The Avenging Trail," Supporting Harold Lockwood.

AS the leading support to Harold Lockwood in his new Metro wonder play, "The Avenging Trail," now being produced under the direction of Francis Ford, with Fred J. Balshofer supervising, Metro announces the engagement of Sally Crute, well-known actress of the stage and screen.

Sally Crute.

Miss Crute has been appearing before the camera for the last six years and previously had extensive stage experience. In motion pictures she was successively with the Essanay, Solax, Edison, Lubin and Metro. She was featured by Edison in a number of productions, including "The Magic Skin," "The Colonel of the Red Hussars" and "In Spite of All." For the Lubin Company she appeared as leading woman for Orrin Johnson in "The Light of Dusk." Miss Crute's latest engagements have been with Metro, for whom she played prominently in "Blue Jeans," starring Viola Dana, and "A Wife by Proxy," starring Mabel Taliaferro. Another recent appearance was in Syd Olcott's production of "The Belgian."

On the speaking stage Miss Crute's experience numbered engagements with the Elitch Garden Stock Company in Denver; a season as Aggie Lynch in "Within the Law," and appearances in "The Only Son," "The Deep Purple" and "The Rosary."

In "The Avenging Trail" Miss Crute is playing Rose Havens, the leading feminine role.

CLEVELAND COMMON PLEAS COURT GRANTS INJUNCTION.

The Court of Common Pleas of Cleveland granted an injunction at the instance of a number of exhibitors restraining the several film companies within its jurisdiction from canceling contracts for service for refusal to pay the 15 cent film tax.

Chicago News Letter

By JAS. S. McQUADE

New Palatial Theaters for Chicago

Five Houses, With a Combined Seating Capacity of Nearly 10,000 People and an Outlay of Over a Million, Open Their Doors Within the Last Three Weeks.

REMARKABLE activity in the building of high-class, modern, costly picture theaters in Chicago has been evidenced within the last three weeks by the opening of no less than five fine structures, which have a combined seating capacity of 9,900 people. The combined cost of these theaters, together with the cost of the structures in which some of them are included, cannot be accurately given, but it is safe to say that it lies somewhere around one million and a quarter dollars. All these structures have been built during war time, when the industry feels the pressure of war and other taxes, and this in itself shows strong confidence in the future of the business and faith in its elasticity to bear and recover from the strains to which it may be put.

The Central Park theater, at Twelfth street and Central Park avenue, as stated in my letter in the issue of November 17, was opened October 27. It seats 2,600 people and surpasses any theater of whatever kind in the Loop, for appearance and appointments.

On November 7, the Madison Square theater, 4730-40 W. Madison street, was opened. It seats 2,000 people. It is owned by the West End Amusement Company, which also controls the Virginia and Crawford theaters, this city, and the Crawford Trust. The West End Amusement Company is formed by William E. Heaney, vice-president of Illinois Branch, M. P. E. L. of America, and also manager of the Virginia and Crawford theaters; James B. Heaney, his father; J. D. Murphy and H. A., Paul A. and John Armstrong. The theater is equipped with the latest ventilating system, three projection machines and a $6,000 Wangerin & Weickhardt pipe organ. Admissions are 10 and 15 cents, with the war tax in addition. The programs are selected from Goldwyn, World, Fox, Hoffman Foursquare, Mutual and other makes.

The Crystal theater, North and Washtenaw avenues, was opened Thursday, November 8. The structure is located on the grounds of the former small Crystal theater, and is operated by Peter J. Schaefer (of Jones, Linick & Schaefer), and Fred and Frank Schaefer, of the Schaefer Theaters Company. It seats 1,800 people, all on the ground floor. A great pipe organ and an eight-piece orchestra furnish the accompanying music. The display of flowers in the lobby of the theater, on the opening night, presented by Metro, Goldwyn and other companies, the employees of the Schaefer Brothers' Star theater, Milwaukee avenue; Henry L. Newhouse, the architect, and many others, was beautiful. Many prominent moving picture men and business friends of Peter J. Schaefer were present. The opening attraction was "The Man From Painted Post," with Douglas Fairbanks. Admission at the Crystal is 10 and 15 cents, including the war tax.

The Adelphi theater, 7074 N. Clark street, was opened Saturday evening, November 10, by the Ascher Bros., making the fifteenth theater now on their circuit. The design and the architecture are beautiful in their chaste simplicity. J. E. O. Pridmore was the architect. The seating capacity is 1,400. A six-piece orchestra and a Kimball pipe organ furnish the music. The programs will be selected from Metro, Paramount, Artcraft, Select, Goldwyn and Fox brands. Chaplin pictures will also be included. Admissions are 5 and 10 cents, matinees, and 10 and 15 cents, evenings, with the war admission tax added. The opening attraction was "Outwitted" (Metro), with Emily Stevens.

The Broadway-Strand theater, 6141-53 W. Twelfth street, was also opened November 10. It is owned by the Marshfield Amusement Company, those interested being Louis L. Marks, Julius Goodman, Meyer S. Marks and Louis H. Harrison. It seats 2,100 people, all on the ground floor. A pipe organ and a fifteen-piece orchestra accompanies the pictures. The architect, A. L. Levy, who has received many congratulations on the beauty of the structure, has included a playroom for children and a gymnasium for the employees in the building. The service will be furnished by Paramount, Artcraft, Fox Standards, World, Metro and others. Admissions are 10 cents, matinees, and 15 cents, evenings, the war tax being added to those figures. The Marshfield Amusement Company also operates the Orpheus, Illington and Marshfield theaters, the two first mentioned seating over 1,000 each. Announcement is made by the company that the Marshall Square theater, Twenty-second street and Marshall boulevard, which seats 2,200 people, will be opened in about three weeks.

P. A. Powers Speaks at Recessed Meeting of Chicago Local, M. P. E. L. of A., in Favor of Passing on the Reel Tax.

At the recessed meeting of Chicago Local M. P. E. L. of A., held November 9 in the Masonic Temple, and which had been convened the preceding Friday, November 2, P. A. Powers, treasurer of Universal, was present. He delivered an address at length, which had to do chiefly with the tax on reels of film turned out by producers. He showed how the ways and means committee of the lower house of Congress got the idea of placing the tax on positive film by foot, the members believing that such film was sold by the foot, and also the effect which this tax had on producing companies financially.

Mr. Powers stated that he believed the producers were justified in passing on this tax to exhibitors at the rate of 15 cents per reel. In his remarks he also held that every tax, excepting that on incomes, was a shifting tax, and that it could be, and usually is, passed on to the public.

When asked if the law stated that the reel tax could be passed on, Mr. Powers acknowledged that there was no such expressed provision in the law.

Mr. Powers was given a very respectful hearing, but the members of Chicago Local still held to the stand already taken against the tax being passed on to them.

After Mr. Powers left the hall, the attorney of Chicago Local was instructed to bring suit against any exchange that held up a show from any member of the local for nonpayment of the tax.

Arrangements have been completed by Chicago Local for the get-together dinner to be given in honor of William A. Brady and those who will accompany him from New York, on Monday evening, November 19. The dinner will be given in the Crystal Room of the Hotel Sherman, where plates will be laid for 100 guests on that occasion.

Chicago Film Brevities.

W. R. Scates, manager of the Chicago office of the General Film Company, received the following night letter from the General offices in New York on Tuesday morning, November 13:

"Directors in first meeting held since imposition of 15-cent charge unanimously decide to cancel charge of 15 cents per reel, per day, against all exhibitors. Hereafter no charge will be made by General Film for service other than regular amount. Manufacturers and General Film will make patriotic effort to absorb the entire amount levied by Government in view of the present heavy expense under which exhibitors are operating. Notify customers in your territory immediately. Discontinue 15-cent charge at once." This night letter was sent to every office of the General Film Company throughout the United States on the same day.

Mr. Scates states that for the benefit of Chicago exhibitors a private showing for them of the General Film Company's releases, for the week, will be given every Wednsday night, at 7 o'clock, in the spacious private projection room of the Selig Polyscope Company in the Garland Building, on the twelfth floor. All exhibitors will be welcomed.

* * *

Leo A. Ochs, president of the M. P. E. L. of America, accompanied by Mrs. Ochs, arrived in the city Tuesday, November 13, and left the same evening for Los Angeles.

While here Mr. Ochs attended a special meeting of the executive committee of the Chicago Local, M. P. E. L. of A.

* * *

S. L. Rothapfel spent a few hours in the city Friday, November 9, on his way from New York to Los Angeles. It is believed in film circles here that Mr. Rothapfel's Los Angeles trip is chiefly concerned with the interests of the First National Exhibitors' Circuit.

* * *

Charles Stuart, owner of the Palais Royal picture theater, 1710 W. Madison street, has been appointed field secretary of Chicago Local by a committee appointed for that purpose, composed of William E. Heaney, Alfred Hamburger and M. S. Ludick. It will be Mr. Stuart's duty to attend the Chicago Local's offices every day and take charge of any business matters which may come up, such as grievances, etc., so that these matters may receive immediate attention.

* * *

President Hopp, of Chicago Local, expresses considerable satisfaction over the fact that the falling off in attendance at moving picture theaters in Chicago, owing to the war tax charged, has not been nearly so heavy as had been expected. Attendance during week-days shows a falling off in certain neighborhoods, but the Sunday business is keeping up to its former level. It is expected that picture theatergoers in Chicago will have accustomed themselves to the war tax in a week or so. In this connection it may be stated that the falling off at dramatic houses in Chicago shows a serious loss to the managers.

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Herbert Lubin and A. H. Sawyer have been in Chicago for some time looking after state right sales for their Italian feature film, "The Warrior." The Edmund M. Allen Film Corporation has purchased the rights to this picture for the States of Illinois, Michigan, Iowa and Nebraska.

J. E. Kemp, general manager of the Westcott Film Corporation, of Minneapolis, came on to Chicago to see "The Warrior," and purchased sole rights for the States of Wisconsin, Minnesota and North and South Dakota.

Mr. Sawyer will be remembered in connection with "The Melting Pot," in which Walker Whiteside appeared in the leading role about two years ago, and which was exploited in this territory at that time. Mr. Lubin is known in film circles as the man who negotiated the Petrova contract with the Superpictures Corporation, and he states that the next announcement from the General Enterprises, Inc., regarding a well-known star, will cause considerable comment in the trade. Messrs. Sawyer and Lubin left for Cincinnati Tuesday, November 13.

* * *

"A Daughter of Joan," the first new picture in which Margarita Fischer has appeared since she rejoined the American's star forces, has been completed. It is given out that Miss Fischer's new comedy drama for the American Film Company will afford excellent opportunity for her well-known ability in pictures as a comedienne.

"A Veil of Memory" will be Mary Miles Minter's new vehicle under the direction of Henry King. Miss Minter is now taking a brief rest after finishing "The Mate of the Sally Ann," before beginning work on the new feature.

* * *

Mrs. R. D. Frazier, owner of the Grant theater, S. 49th Court, Cicero, Ill., visited the Chicago office one day last week. She is an old subscriber to the Moving Picture World, and expressed herself as being very much pleased with the full information it has given concerning the war admission tax to moving picture theaters. The Grant seats 300 people, and 10 cents admission is charged three nights a week and 5 cents for the remainder. Sunday matinees are also given at 5 cents. Mrs. Frazier reported fair business, but said that the tax had made business a little dull. Her competitor charges 5 and 10 cents, and pays the war tax himself, which rather handicaps Mrs. Frazier, who makes her patrons pay the tax, as is the intention of the law.

* * *

The Motion Picture Theater Owners' Association, this city, held an open meeting Friday, November 16, at their regular meeting place in Fraternity Hall, 19 W. Adams street.

* * *

Jacob Smith, Detroit correspondent for the Moving Picture World, was in the city Wednesday, November 14, and made a pleasant call at this office. He reported excellent business in Detroit for exhibitors, and that the war tax has had little, if any, influence on the attendance at picture theaters.

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It is given out by the industrial department of the international committee of the Young Men's Christian Association that the weekly attendance at moving picture exhibitions provided for the war council of the Y. M. C. A. in the military training camps is over 250,000.

* * *

"A Night in New Arabia" (Vitagraph), adapted from O. Henry's story of that name and released by General Film Company, made a big hit at several "Loop" theaters last week. Kitty Kelly in a review said of this picture: "Even in the midst of the week's picture wealth nothing excels this four-reel bit; for it has that intangible something—quality, character, manner—which makes it a constant pleasure to the mind as well as the eye. In all the four reels there isn't a foot that strikes a false note. The picture is cute and clever, and wisely artistic, an ideal bit of entertainment for anybody of the O. Henry age of appreciation. These offerings ought to be better known; for people who miss enjoying them are suffering a real loss."

* * *

Blanche Sweet and Edna Purviance, the latter Charlie Chaplin's leading woman, made a stop of several days in the city last week on their way from Los Angeles to New York City. Miss Sweet gave out that she is still unattached to any producing company.

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An invitation showing of "Cleopatra" (Fox), in which Theda Bara plays the titular role, was given at Orchestra Hall, Wednesday, November 14, before a large gathering of people in the trade and newspaper critics. Representatives from the University of Chicago and the Northwestern University, 300 students of the Art Institute, and members of the Playgoers' Club were also present.

* * *

"Who Shall Take My Life?" Selig's big feature, in which Thomas Santschi, Fritzi Brunette, Bessie Eyton, Eugenie Besserer, Kate Taylor, Ed. Coxen, Harry Lonsdale, Al. W. Filson and other talented players of the Selig forces appear, will begin a two weeks' run at the Bandbox theater, this city, Sunday, November 18. Blazer & Cohen, a newly-organized firm, which deals in state rights pictures, has purchased sole rights to the picture for Illinois.

Brooklyn League Takes Important Action

Decides to Fight the Fifteen-Cent Tax and Requests National Organization to Withdraw From the N. A. M. P. I.

THE Associated Motion Picture Exhibitors of Brooklyn held a largely attended meeting on Sunday, November 18. The session convened at midnight on Saturday and lasted until 5 oclock. The members, who had been called together for the purpose of determining what to do in the matter of the levy of 15 cents a reel by the distributors, unanimously decided to fight the payment of the money. They also formally requested the National League to withdraw from the N. A. M. P. I.

The meeting appointed a committee of fifteen to supervise the drawing up of a power of attorney to be signed by the members giving authority to slap on to any designated exchange 200 days' cancellation of bookings if in the opinion of the committee any exchange should take action in regard to the collection of the 15 cents a reel inconsistent with the legal rights of the exhibitors. The meeting declared if any exchange held up the show of a theater by reason of the refusal of the manager to pay the charge of 15 cents a reel that action would by the committee be deemed sufficient warrant for the proposed action of the fifteen.

On motion of John Mannheimer the meeting also voted that the Motion Picture Exhibitors' League of America, of which the Brooklyn organization is an integral part, be requested to withdraw from the National Association of the Motional Picture Industry. The Brooklyn League based its action on the ground that the league had not been consulted by the National Association when it determined to collect the 15 cents a reel on films in order to cover the footage tax imposed by the war revenue bill.

In the course of the debate it was asserted the exhibitors already were paying two taxes, on admissions and on seating capacity, and the opinion was expressed that it was not the intent of Congress that the manufacturers and distributors should be exempt from making their proportionate contribution to the expenses of conducting the war; that it was not the intent of Congress that the exhibitors should be responsible for three taxes and the rest of the industry be responsible for none.

While the entire session was devoted to the discussion of the two motions outlined, it was brought out in the remarks of the members that business in the borough had been bad during the past week—so bad that the amount of the tax represented by the 15 cents a reel became a vital factor in the cost of running a show.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Fox to Increase Coast Production

Several New Companies to Be Put On—Sol M. Wurtzel Arrives to Take Charge of Plant.

WE paid a visit the other day to the west coast studios of the Fox Film Corporation, and had the pleasure of meeting Sol M. Wurtzel, who recently arrived from New York to take charge of the plant. Mr. Wurtzel's title is general superintendent of the Pacific coast studios and general manager of Sunshine Comedies, Incorporated. Mr. Wurtzel informed us that the Fox Company within a short time will put on several new companies at the local studios and greatly increase production on the coast.

William Farnum, who has been taking a short vacation, which included a hunting trip in the woods of Maine, will arrive in Los Angeles about December 15 to begin production on a new series of western features from the stories by Zane Grey. Frank Lloyd will be Farnum's director.

William Bock, chief of the technical department, has arrived from New York to take charge of the technical work. New stages and buildings are under construction, and a magnificent glass-inclosed studios for the Franklin company has been recently completed.

A unique building adjoining this stage is the Fox Kiddie School, where the children taking part in the Fox Kid pictures are getting daily instructions under a graduate teacher. Directors C. M. and S. A. Franklin have now completed "The Mikado," for which pretentious production a complete Japanese village was built and unusually elaborate sets erected. Francis Carpenter, Virginia Corbin, Violet Radcliffe and Carmen Derue are the principals in the cast.

Tom Mix will begin his first picture as a star of Fox western feature productions this week. Edward J. Le Saint will be his director. Tom Mix holds a place of his own in motion pictures. He has undoubted talent and

Franklin Stage and Kiddies' School, Fox Studio, Los Angeles, Cal.

great individuality. As a portrayer of western types he stands unique. Mix is now with a director who is noted for excellent work. Miss Wanda Petit will be Mix's leading woman. She has a list of successes with William Fox to her credit.

Gladys Brockwell has returned from a short rest in the mountains, and is busily engaged in the new play in which she is the star. The picture deals with a woman who finds herself in the stress of conditions at the German capital when the United States entered the war.

Henry Lehrman, the maker of Sunshine Comedies, has

View of the Mikado Set at Fox Studios, Los Angeles, Cal.

returned from a hunting trip. His companion in his trip was Billie Ritchie. Mr. Lehrman came back with a considerable amount of written matter.

Universal Players Have Close Call.

When a closed limousine crashed into a big touring car which was drawn up near the edge of a dock at Los Angeles harbor and both machines plunged overboard into twenty feet of water Ben Wilson and Kingsley Benedict, leading players in the new Universal serial, "The Mystery Ship," narrowly escaped death in an unpremeditated "stunt" during the filming of a scene for the seventh episode of the production.

The doors of the closed car in which they were passengers were jammed in the collision, and it was necessary to break one of the windows in order to extricate them while the machine was lying on its side at the bottom of the harbor.

The collision had been carefully planned by Harry Harvey, the director of the picture, and it was intended that the touring car should be jolted off the pier. It was not expected that the limousine also would go overboard, but the speed of the machine—fully forty miles an hour, spectators say—made it impossible to stop the car after the impact. Over the edge leaped the two cars, taking with them, besides the principals, two other actors, Joe McDonough and Sam Polo. The latter two are expert swimmers and it was partly due to their efforts that Wilson and Benedict were rescued.

Lawson Organizes Camouflage Artists.

Lee Lawson, technical expert, has received from the Adjutant General authorization to form a company of two hundred and fifty men of the studio plants for the camouflage department to be incorporated in the Twenty-fourth Engineers.

Lawson has been engaged at his trade locally for the past twelve years. He recently asked for authority to organize a company of camouflage artists. His appointment was made by Secretary of War Baker.

All the ingenuity of "trick stuff" manifested in motion pictures will be transplanted to the camouflage activities in France. Scene painters, artists, sculptors, property men

and numerous other classes of employes in studios will comprise the company.

Lawson already has sixty-four men enrolled. These will leave in a few days for American Lake, Washington, where they will receive instruction in the most advanced methods of camouflage work.

Mae Murray Saved by a Hair.

If it had not been for speedy action on the part of Robert Leonard, combined with presence of mind, Miss Mae Murray would have been seriously injured recently.

Miss Murray, with Director Robert Leonard, motored out to Glendora, Cal., from which point they were to leave for a journey over the San Gabriel range to a site selected for some of the scenes in "The Eternal Columbine."

Robert Leonard and Mae Murray Discussing a Script at the Bluebird Studios.

As they were nearing the top of Big Dalton Mountain, Miss Murray slipped and would have fallen into a canyon if Leonard had not seized her by the hair as she fell.

Edwards Stages Venetian Scene.

Director Walter Edwards has transplanted a bit of Venice to the Triangle lot at Culver City in his picture, "The Passion Flower," in which Alma Ruebens is being starred, supported by Wheeler Oakman. The story, a gripping drama of the old world, was written by Catherine Carr, a member of the scenario staff at Culver City, and shows life in both France and Italy.

The set shows Venice on a carnival night and some wonderful lighting effects were secured by Director Edwards. In the foreground is the canal with gondolas, and the background is made up of two Venetian palaces fronting on the main canal.

Most of the "shots" were taken at night, showing the bridge over the canal thronged with Italian revelers and tourists mingling in the fun. All of the data for the erection of this elaborate set was gathered by Miss Elsa Lopez, head of the Triangle research department.

McGowan Dumps Car from Trestle.

Director G. P. McGowan, of the Signal Film Corporation, is now working on the thirteenth episode of "The Lost Express." This chapter has been given the installment title of "The Escape." One of the thrills for this episode is a terrific railroad smash in which a car is sent over a high trestle. The scene was staged at the Arroyo Seco with fully five thousand people watching the stunt. The car was "kicked" by a powerful locomotive and sped out on the trestle from which a rail had been removed. Striking the open space in the rails the car was hurled into space and was dashed to the rocks below, a distance of eighty feet. Three cameras photographed this scene from different points of vantage.

Bill Hart Breaks a Finger.

William S. Hart was forced to "rest up," as he termed it, recently when he injured his hand while making a perilous escape from a building that plays a prominent part in the Artcraft picture "The Bloodhound."

The scenarioist thought it would be an effective bit of melodrama if Hart were called upon to make a "getaway" from the third floor of the building by means of a lariat fastened to a bedstead. The Westerner was to make a leap, of the flying sort, turn around a moment to taunt his pursuers, and then execute a hasty descent.

Everything went according to schedule until Hart grasped the lariat and was sliding to the ground. Then his right hand struck a protruding windowsill, with the result that the flesh was torn from the knuckles and one finger broken.

Eltinge to Build Studio in Los Angeles.

This picture was taken while Julian Eltinge and his press representative, Joe McCloskey, were looking over a site for the new studio which Eltinge is contemplating building in Los Angeles.

Julian Eltinge and Joe McCloskey.

Mr. Eltinge is now in New York on business considering offers which have been made him as a result of the success of his three first pictures for Paramount. Mr. McCloskey informs us there can be no doubt that Eltinge will locate in Los Angeles, for the actor is building one of the most beautiful Italian villas on the Silver Lake Hill.

Mr. Eltinge will remain in pictures for at least two years, after which he will make his debut as a concert singer. Eltinge has a rich baritone voice and has been studying music and vocal culture for a considerable time.

While it has not been definitely settled, it looks like the famous female impersonator will soon appear again on the screen in a large serial production from a story by one of America's best writers. It has been hinted that the Lasky-Paramount will also produce this serial, but the matter has not as yet been decided.

Virginia Chester with Mena.

Virginia Chester is the name of the new leading woman of the Mena Film Company, and has been cast for the leading role in the modern episode of their current feature production, "By Super-Strategy." The story deals with a Biblical subject and is being directed by Howard Gaye.

Virginia Chester.

Miss Chester has had considerable experience in pictures and was connected with the Pathe Company for two years playing leads. She was also with Universal, where she appeared in Frontier releases. She has now joined the Mena Film Company after an absence of three years from the screen, during which time she played in vaudeville and studied interpretative dancing.

What's Doing at Culver City.

At the Culver City studios of the Triangle Film Corporation Director Jack Conway will soon start production on "Real Folks," the first prize story in the Photoplay Magazine contest.

Director Jack Dillon has almost completed "Betty Takes a Hand," which won the second prize in the same contest. Olive Thomas and Charles Gunn play the leading parts in

this picture. Miss Thomas' next picture will be "Limousine Life."

Texas Guinan, who has just returned from her New York vacation, has been cast to play the title role in a brilliant and unusual western story, "The Gun Woman."

Roy Stewart, under the direction of Cliff Smith, has commenced "The Law's Outlaw," a story by Ethel and James Dorrance, adapted for the screen by Alvin W. Neitz.

Lois Weber Finishes Picture.

After eight weeks of strenuous effort spent in staging "The Man Who Dared God," which she has just completed, Lois Weber and her company of players have knocked off for a couple of weeks. William Stowell and Mildred Harris are featured in this picture, which is an entirely different sort of photoplay from those which Miss Weber recently filmed, a purely dramatic story in which much of the action occurs in a western mining town. To secure the mining scenes a company of thirty spent two weeks at Oatman, the heart of the Arizona gold district, and Miss Weber was given carte blanche to use for film purposes the largest mine in the field.

Upon their return to the studio and after the picture was finished came the reaction—the whole company was "all in," hence the lay-off.

Los Angeles Film Brevities.

True Boardman, who was featured in the Kalem serial, "Stingaree," has been signed by the American Film Company to play important parts in support of the company's stars. His first appearance will be in the Margarita Fischer production, "Molly, Go Get 'Em."

* * *

Margaret Allen, a screen character actress of several years' experience, has been signed by the American Film Company, and will appear in support of Margarita Fischer, in "Molly Go Get 'Em." Miss Allen was formerly with the Selig Company.

* * *

Dr. T. Masso, one of the foremost statesmen of Japan, and the head of the Japanese parliamentary mission now touring the country, was a recent visitor at Universal City. Dr. Masso, who is a graduate of Yale University, formerly was the advisor to the King of Siam, holding that position from 1897 to 1914.

* * *

At the Metro studios Director Tod Browning is filming the final scenes of "The Legion of Death," the feature starring Edith Storey. Over two thousand people were used in some of the street scenes depicting the opening of the Russian revolution. Director John Collins is filming the opening scenes of "The Tiger Cat," with Viola Dana. The story was prepared for the screen by H. P. Keeler, and the cast includes Clifford Bruce, Hayward Mack and Mabel Van Buren.

* * *

L. Virgil Hart, assistant to J. P. McGowan, of the Signal Film Corporation, returned to the studio this week after having been confined to his room with a broken foot bone, incurred in the line of his work.

* * *

Miss Dot Todd, who was well known in the younger set of Los Angeles as Dorothy Marshall, has been added to the playing forces at the Triangle Culver City studio, and is cast in Director Lynn Reynolds' picture, "The Gown of Destiny." Olga Grey, Tom King and Francis McDonald, who were engaged by the Triangle Culver City studios, each for a special picture, also have been added to the Triangle playing forces.

* * *

Rupert Julian is at Seven Oaks, Cal., with a large company of players filming the exterior scenes for "The Highest Card," a five-reel photodrama. Monroe Salibury and Ruth Clifford are the featured players and Julian also is enacting a prominent part. E. J. Clawson wrote the story and also prepared the screen version.

* * *

At the Balboa studios Director Howard M. Mitchell is at work on the third picture in the series of six featuring Anita King on the Horkheimer-Mutual program. The production is a five-reel western play from the script of L. V. Jefferson. R. Henry Grey is leading man, the support including Ruth Lackaye, Gordon Sackville, Bert Ensminger, Bruce Smith, Charles Dudley and Jane Pepprell.

* * *

Although it is not likely that the Triangle-Keystone forces will remain in their present quarters much longer, the studio carpenters and electricians have been kept busy putting additional banks in the light studios at the former Fine Arts plant to assure against loss of time in the event of rain. The preparation was made none too soon, for the first of California's heavy rains have been much in evidence, interrupting the regular order of things until "sets" could be moved into the light studios.

* * *

Carmel Myers is the featured player in an exciting mystery story on which Director Stuart Paton commenced production this week at the Bluebird studios. The photoplay is entitled "The Green Seal," and was adapted for the screen by A. G. Kenyon from the book written by Charles Edmund Walk. Supporting Miss Myers are Harry Carter, Ashton Dearholt, Frank Tokanaga, Frank Deshon, Alfred Allen and Betty Schade.

* * *

Alice Lake, who played opposite Roscoe Arbuckle in Keystone comedies and who has lately been a featured player with Universal, playing opposite Herbert Rawlinson in "Come Through," is now with Roscoe Arbuckle's new company in Long Beach, and will appear in leading parts.

Molly Pearson To Make Screen Debut

MOLLY PEARSON, the delightful Scotch heroine of "Bunty Pulls the Strings," is to make her screen debut with Sir Johnston Forbes-Robertson, in "The Passing of the Third Floor Back." The Jerome K. Jerome symbolical drama, in which Sir Johnston will be seen in his beloved role of The Stranger, is now in progress of filming at the Brenon Studios, Hudson Heights, N. J. Miss Pearson has just started her first film work, playing the role of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back," when it was presented at Maxine Elliott's theater, on October 4, 1909.

Molly Pearson.

Miss Pearson was born and educated in Scotland. She obtained her first theatrical position with the Ben Greet Players, and subsequently toured England, South Africa, Australia, New Zealand and India. Miss Pearson came to this country with Olga Nethersole's company. She did not attract unusual attention until she appeared with Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back." Her touchingly drawn portrayal of the litle slavey of a drab London boarding house established her as a young actress of unusual ability.

Miss Pearson scored again when she appeared in the role of the canny Scotch lassie, Bunty, in "Bunty Pulls the Strings." In a single night she became the talk of Broadway.

Miss Pearson has since appeared in a wide variety of New York productions, ranging from drama to musical comedy, but it is probable that the theatergoers of the country best remember her as the Stasia of "The Passing of the Third Floor Back" and the Bunty of "Bunty Pulls the Strings." Her reappearance in the famous role of the slavey, on the screen, with Sir Johnston, will consequently have unusual interest.

SIGNAL CORPS SEEKS FILM MEN.

The Signal Corps Photographic Laboratory, Washington Barracks, requires the services of one or two expert projection operators. Either drafted men or those who expect soon to be called will be acceptable. Also two good men can be used in the laboratory as well as two office men who are expert on the typewriter and familiar with the clerical details of moving picture work. Applicants may address the laboratory in Washington.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Third Installment of Numbers Which Are Free from Royalty Charges.

WE publish below a third list of musical numbers upon which no royalties will be demanded, and which has been compiled by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

We are also in receipt of a communication from Edw. L. Ballinger & Co., of Los Angeles, Cal., dated November 8, in which they advise us that all of their publications are open for public use without fee.

From their letterhead we learn that Ballinger & Co. are publishers of the following numbers:

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Tell It to the Jury.
It's Not Your Style, It's Not Your Smile.
I Can't Help Dreaming of You.
Some Where There's a Heart for You.
Samoa.
Somewhere in France.
My Fiji Maid.
Joplin Fox Trot.
We're the Sons of Uncle Sam.
Will the Girl I Left Behind Be True to Me?
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Cantique De Noel ..... A. Adam
If I Were King Overture ..... A. Adam
King of Yvetot ..... A. Adam
Postillon De Lonjumeau ..... A. Adam
Reine D'un Jour (La) (A Queen for a Day) ..... A. Adam
Holy City ..... Stephen Adams
Star of Bethlehem ..... Stephen Adams
Warrior Bold ..... Stephen Adams
Marion Polka ..... Th. S. Allen
Little Darling ..... W. F. Ambrosio
Memories of Home ..... W. F. Ambrosio
Kossuth Lajos ..... S. Antal
Intermezzo ..... A. Arensky
Almeh ..... Ch. Armand
Coon's Love Story ..... Ch. Armand
Country Fair ..... Ch. Armand
Cuba Libre ..... Ch. Armand
Eco Di Napoli ..... Ch. Armand
First Step ..... Ch. Armand
Floridiana Overture ..... Ch. Armand
Hop Long Sing (Chinese Cake Walk), Ch. Armand
Husking Bee ..... Ch. Armand
In Cupid's Net ..... Ch. Armand
Jingoes—March and Two-step. Ch. Armand
Jocosity—Overture ..... Ch. Armand
Jovitta—Mexican Serenade .... Ch. Armand
Little Mischief ..... Ch. Armand
Longing ..... Ch. Armand
Magic Spell ..... Ch. Armand
Monona ..... Ch. Armand
Naughty Eyes ..... Ch. Armand
On Board a Man o' War ..... Ch. Armand
Poupee Automatique ..... Ch. Armand
Soldier's Life Overture ..... Ch. Armand
Spider and the Fly ..... Ch. Armand
Sweet Summer Rose ..... Ch. Armand
Trumpeter of San Juan ..... Ch. Armand
Will o' the Wisp ..... Ch. Armand
Come Back to Erin .... John A. Armstrong
Heart Throbs ..... C. Arnold
Adelaide ..... L. v. Beethoven
Alla Polacco De La Serenade, L. v. Beethoven
Marche All Turke ..... W. A. Mozart
Moment Musical ..... F. Schubert
Coriolan Overture ..... L. v. Beethoven
Danse Antique ..... L. v. Beethoven
Egmont Overture ..... L. v. Beethoven
Ehre Gottes Aus Der Natur, L. v. Beethoven
Hail Blessed Marie (Prayer from "Stradella") ..... F. v. Flotow
There is a Green Hill Far Away, Ch. Gounod
Fidelio Overture ..... L. v. Beethoven
Leonore Overture ..... L. v. Beethoven
Menuet No. 2 in G ..... L. v. Beethoven
Nocturnal Piece ..... R. Schumann
Moonlight Sonata ..... L. v. Beethoven
Adagio ..... L. v. Beethoven
Pathetic (On the Death of a Hero), L. v. Beethoven
Funeral March ..... L. v. Beethoven
Romance Op. 40 ..... L. v. Beethoven
Romance Op. 50 ..... L. v. Beethoven
Ruines D'Athenes ..... L. v. Beethoven
March Turque, Menuet, from "Military Symphony" ..... J. Haydn
Sonata Pathetique ..... L. v. Beethoven
Adagio ..... F. Schubert
Symphony No. 1, C Major. L. v. Beethoven
Symphony No. 2, D Major. L. v. Beethoven
Symphony No. 3, E Flat Major, L. v. Beethoven
Symphony No. 5, C Minor (complete), L. v. Beethoven
Symphony No. 5, C Minor "Andante", L. v. Beethoven
Symphony No. 6, F Major "Pastorale", L. v. Beethoven
Symphony No. 7, Op. 92 .... L. v. Beethoven
Allegretto—(Second Movement), L. v. Beethoven
Arlesienne (L')—Suite de Concert. G. Bizet
No. 1 containing:
1. Prelude.
2. Minuetto.
3. Adagietto.
4. LeCarillon.
No. 2 containing:
1. Pastorale.
2. Intermezzo.
No. 3 containing:
1. Menuet.
2. Farandole.
Intermezzo—Agnus Dei (Lamb of God), G. Bizet
Dreams ..... R. Wagner
I Love Thee ..... E. Grieg
Carmen—Opera ..... G. Bizet
March.
Selection (all arrangements).
Suite No. 1 containing:
1. Prelude.
2. Aragonaise.
3. Intermezzo.
4. Les Dragons D'Alcala.
5. Les Toreadors.
Suite No. 2 containing:
1. Habamera.
2. Aria of Michaela.
3. La Garde Moutante.
4. Danse Boheme.
Toreador's Song.
Toreador's Song—March.
Pearl Fishers (Les Pecheurs de Perles)—Opera ..... G. Bizet
Selection ..... G. Bizet
Serenade Espagnole ..... G. Bizet
Suite D'Orchestra Op. 22 ..... G. Bizet
Petit Mari, Petite Femme ..... G. Bizet
Callirhoe—Ballet Symphonique, C. Chaminade
Pas des Amphores ..... C. Chaminade
La Zingana—Danse Hongroise ... C. Bohm
Pas des Echarpes (Scarf Dance), C. Chaminade
Variation ..... C. Chaminade
Lisonjera (La) (The Charmer), C. Chaminade
Barcarolle ..... E. Rivela
Pierette—Air de Ballet ..... C. Chaminade
Serenade ..... C. Chaminade
Summer (L'Ete)—Song ..... C. Chaminade
I'll Sing Thee Songs of Araby, Frederic Clay
It was a Dream ..... Ed. Lassen
Murmuring Breezes ..... A. Jensen
Funeral March, from "Sonata, Op. 35", F. Chopin
Minute Waltz ..... F. Chopin
Nocturno ..... F. Chopin
Polonaise Militaire ..... F. Chopin
Evening Song ..... R. Schumann
Spring Song ..... F. Mendelssohn
Sarabande ..... C. Bohm
Preadludium ..... F. Chopin
Christmas Song ..... L. Reichard
Largo ..... A. Corelli
The Seven Last Words ("Seasons"), J. Haydn
Two Mazurkas ..... F. Chopin
No. 1 in A Minor.
No. 2 in B Flat Major.
Valse ..... F. Chopin
Valse Lente ..... F. Chopin
Coppelia—Ballet ..... L. Delibes
Czardas ..... L. Delibes
Mazurka ..... L. Delibes
Entr' Acte et Valse ..... L. Delibes
The Sleeping Beauty ..... Th. M. Tobani
Festival Dance and Valse of the Hours, L. Delibes
Marche de la Cloche ..... L. Delibes
Slavonic Folk Song ..... L. Delibes
Naila—Ballet ..... L. Delibes
Pas des Fleurs ..... L. Delibes
Roy S'Amuse (Le)—Opera ..... L. Delibes
Passepied ..... L. Delibes
Source (La)—Ballet ..... L. Delibes
Ballet Divertissement, First Series:
No. 1. Pas des Voiles.
No. 2. Andante.
Ballet Divertissement, Second Series:
No. 3. Variations.
No. 4. Danse Circassienne.
Sylvia—Ballet ..... L. Delibes
Complete Ballet in Three Parts:
No. 1. Valse Lente.
No. 2. Pizzicata Polka.
No. 3. March and Procession of Bacchus.
Athalia Overture ..... F. Mendelssohn
War March of the Priests. F. Mendelssohn
Elijah ..... F. Mendelssohn
Aria, "Lord God of Abraham", F. Mendelssohn
March Pontificale ..... Ch. Gounod
Priest's March from "Magic Flute", W. A. Mozart
Fantasia ..... F. Mendelssohn
Festival March ..... F. Mendelssohn
Fingal's Cave Overture ... F. Mendelssohn
Heimkehr Aus Der Fremde Overture, F. Mendelssohn
Hymn of Praise ..... F. Mendelssohn
Adagio ..... F. Mendelssohn
Ave Maria ..... L. Cherubini
Funeral March from "Saul". G. Haendel
Mendelssohn Melodies—Grand Selection, F. Mendelssohn
Midsummernight's Dream .. F. Mendelssohn
Intermezzo ..... F. Mendelssohn
Nocturne ..... F. Mendelssohn
Overture ..... F. Mendelssohn
Scherzo ..... F. Mendelssohn
Wedding March ..... F. Mendelssohn
On Wings of Song ..... F. Mendelssohn

Dew is Sparkling.....A. Rubenstein
Ev'ry Morn' I Send Thee Violets,
E. Meyer-Helmund
Magic Song .....E. Meyer-Helmund
Ruy Blas Overture.....F. Mendelssohn
Songs and Songs Without Words,
F. Mendelssohn
Confidence .....F. Mendelssohn
Consolation .....F. Mendelssohn
Contemplation .....F. Mendelssohn
Sadness of Soul.....F. Mendelssohn
I Would That My Love..F. Mendelssohn
Spring Song .....F. Mendelssohn
St. Paulus—Oratorio.....F. Mendelssohn
Choral "To God on High",
F. Mendelssohn
Hearken Unto Me My People,
F. Mendelssohn
Sanctus, from "Mass in G".W. A. Mozart
Solemn March, from Oratorio "Joshua."
G. Haendel
Symphony (No. 4, A Major), "Italian,"
Complete .....F. Mendelssohn
Barber of Seville—Opera.....G. Rossini
Cavatine .....G. Rossini
Overture .....G. Rossini
Selection .....G. Rossini
Charity .....G. Rossini
With Verdure Clad, from "Creation,"
J. Haydn
Gazza Ladra (La)—Opera.....G. Rossini
Overture .....G. Rossini
Intalians in Algeria—Opera....G. Rossini
Overture .....G. Rossini
Moses in Egypt—Opera.....G. Rossini
O Esca Viatorum—Prayer....G. Rossini
All Souls' Day—Sacred Song..G. Rossini
Semiramide—Opera .....G. Rossini
Overture .....G. Rossini
Stabat Mater—Opera .....G. Rossini
William Tell—Opera—Overture, Fanstasia,
Ballet and Chorus.....G. Rossini

Harry Von Tilzer Music Pub. Co., 222 W. 46th Street, New York.

When the Lights Go Out on Broadway.
Bring Back, Bring Back, Bring Back the Kaiser to Me.
And Then She'd Knit, Knit, Knit.
He's Doing His Bit for the Girls.
It's a Long Long Way to the U. S. A. and the Girl I Left Behind.
Stolen Sweets, waltz.
The Old Town Pump, fox trot.
Some Little Squirrel Is Going to Get Some Little Nut.
Listen to the Knocking at the Knitting Club.
Close Your Eyes Now, Sleepy Moon.
If Sammy Simpson Shoots the Chutes, Why Shouldn't He Shoot the Shots.
Constantinople.
Help! Help! I'm Sinking in a Beautiful Ocean of Love.
Strike Up the Band, Here Comes a Sailor.
Buy a Liberty Bond for the Baby.
There's a Million Reasons Why I Shouldn't Kiss You.
I Don't Know Where I'm Going, but I'm on My Way.
Says I to Myself, Says I.
Just as Your Mother Was.
Give Me the Right to Love You.
Wonderful Girl, Good Night.
Love Will Find the Way.
Just the Kind of a Girl You'd Love to Make Your Wife.
Somewhere in Dixie.
Sometime.
I'm a Twelve O'clock Fellow in a Nine O'clock Town.
There's a Little Bit of Scotch in Mary.
Yukaloo (Hawaiian Song).
Don't Slam That Door.
There's Someone More Lonesome Than You (with poem on back of copy).
On the South Sea Isle.
You'll Always Be the Same Sweet Girl.
On the Hoko Moko Isle.
With His Hands in His Pockets and His Pockets in His Pants.
Sometimes You Get a Good One and Sometimes You Don't.
Though I Had a Bit o' the Devil in Me (She Had the Ways of an Angel).
Dear Old Fashioned Irish Songs.

HIGH PRICE NUMBERS.

In Dreamy Spain.
My Beautiful Chateau of Love.
Last Night Was the End of the Worlc

Will C. Smith is Promoted

Popular Projection Engineering Expert Elected General Manager of the Nicholas Power Company.

WILL C. SMITH is now general manager of the Nicholas Power Company. He succeeds the late John Francis Skerrett, whose death was announced last week. Mr. Smith for a long time has been assistant general manager of the Power company, and during the illness of Mr. Skerrett had so successfully filled the position of that efficient man of many friends that his selection as general manager was the expected thing.

Mr. Smith brings to his position a ripe experience, not only on the mechanical but also on the business side. With the host of exhibitors and supply men with whom he daily comes in contact he is able to talk knowingly on trade topics other than the immediate subject of projection. He is by reason of his many years on the road and his close connection with motion picture shows in a position intelligently to advise with his customers as to the problems which face them.

Will C. Smith.

It was twenty years ago Mr. Smith began working with motion pictures. He was one of the originators of illustrated songs in connection with pictures and was for some time in the road show business. He conducted a supply house, selling projection machines, and also in connection with this business a film exchange. He took care of the projection end of the Fred Niblo lectures and the pictures of Ernest Shackleton, the Antarctic explorer. Also he was with Lyman Howe.

Five years ago Mr. Smith joined the Nicholas Power company. In that time he has made many close friends among motion picture men. He has supervised a great many of the big installations in New York, the projection arrangements for many of the larger pictures that were to be exploited in prominent theaters. In May, 1915, Mr. Smith established a record for long-distance projection when he installed two cameragraphs in Madison Square Garden and obtained a perfect picture 34 feet wide at a throw of 300 feet.

One of Mr. Smith's achievements since he has been with the Power company was the compilation of a booklet, "Hints to Operators," in which for the benefit of the men who contribute so much to the success of any show he set forth much helpful advice, giving them the benefit of his experience as a projection engineer and general all-around expert. Several editions of this publication were exhausted.

The new general manager of the Power company is an indefatigable worker. His energies are not restricted to his business life, but are given to the social organizations with which he is connected. If you want an accurate estimate of Mr. Smith's worth on this side of his activities ask any member of the Screen Club, of which organization the projection expert has been treasurer for a year and is just now starting on his second term. They will tell you at the Screener's' home that his work for them during the past year has been of the invaluable description. The club register shows that he was "on the job" 340 of the 365 days of his first twelvemonth. Mr. Smith also is treasurer of the National Society of Projection Engineers and is a member of the Machinery Club of New York and the Green Room Club.

LOUISVILLE EXHIBITORS FIGHT MUSIC TAX.

The members of the Photoplay Association of Louisville, Ky., have decided that they will not pay the music tax or royalty payments of the Society of American Authors, Composers and Publishers, and all music controlled by that organization has been thrown out of the Louisville theaters for the present. A meeting is to be held shortly at which resolutions will be adopted relative to paying a royalty tax assessed on the seating capacity of the various theaters. Local exhibitors feel that so many different taxes and costs are being unloaded through the exhibitors on to the shoulders of their patrons that business will suffer materially if something isn't done to relieve the situation. Although prices have been raised for admission, it is said that further raises will have to be made if additional increases in cost of operating theaters are posted.

WE ACKNOWLEDGE THE COURTESY.

In the article, "You Can't Go Wrong," by Sam Spedon, on the collection of the admission tax we overlooked giving credit to the Automatic Ticket and Cash Register Company for furnishing the tickets which illustrated that article. It was published in the issue of November 17.

Miss Clark Not to Leave Paramount.

The announcement in newspapers recently that Marguerite Clark, dainty star of Paramount pictures, would shortly leave the screen to appear in a musical comedy, was emphatically denied this week by Miss Clark, who stated she would continue in Paramount Pictures indefinitely.

Among the Picture Theaters

Strand Theater, Lowell, Mass.

Lowell's Newest Temple for Pictures a Paragon of Beauty and Comfort—Louis B. Mayer Realizes His Ideals to Give City an Excellent Picture Theater.

THE magnificent new Strand Theater in Lowell, Mass., one of New England's most beautiful moving-picture houses, opened its doors October 1 amid a blaze of glory and excitement. The new theater, which is located on Central Street, in the very heart of the busy downtown section of the city, had been hailed for months as Lowell's newest and most up-to-date playhouse.

F. James Carroll.

The would-be "first-nighters" gathered around the box office as early as five o'clock in the evening and formed a gradually increasing line, which grew to tremendous proportions by the time the theater threw open its doors. It was a regular "world series" throng, and every one seemed to be happy and excited.

Three police officers had been stationed in front of the theater and in the lobby to keep order and protect property, but it was soon found that these were not able to handle the immense crowd, so a call was sent in for reserves, which responded promptly. The crowd was not disorderly, but was just naturally good naturedly eager.

After once getting inside the house each person had ample opportunity to inspect the beautiful theater, which has a seating capacity of nearly 2,000, all on one floor. A description of the Strand is to relate all the most modern, convenient and comfortable appliances in theater construction. None is lacking. The stage is especially beautiful. There is a Sicilian scene with a garden and lighted pathway leading to a magnificent drop curtain at the back.

Immediately after leaving the box office the attractive features that mark the efforts of the designer and decorator make their appeal. The beautiful mating of colors and the proper mating of the decorating adornments are accomplished with due appreciation for the finer qualities of the artistic beauty. Large French mirrors have been set along the walls on both sides of the foyer that extends from the street, a distance of more than one hundred feet, and are ornamented with surroundings of tapestry and figure painting, while the ceiling and upper side walls are tinted with mixtures of yellow and gold that serve as a background for handsome designs in figure work.

An extension of the main foyer, which runs the entire width of the theater building proper in the rear, is similarly adorned with paintings and brilliant lighting effects. Along here is the women's rest room, the check room, gentlemen's retiring room and a public telephone booth. All are luxuriously furnished and are attractively designed.

The proscenium arch is tinted with pale buff, and three long, narrow gold leaf-covered panels, on which is arranged a series of medallions and an attractive tinting of the prevailing gold and yellow. On each side of the proscenium arch, in the upper section, are smaller arches supported by massive goldleaf-covered Corinthian columns, capped with floral effects that stand out prominently in the decorative scheme about the front of the auditorium. Surmounting these is a series of paintings in the prevailing colors that serve as a background for the placing of figures depicting different works of art. This is topped by a heavy moulding of goldleaf and strips of varied colored lights. Behind the columns is the organ loft, in which are massive pipes and paraphernalia that are hidden behind a lattice work and several large velvet draperies of royal blue and gold fringe.

Directly beneath the lofts is placed a series of boxes that are enriched with draperies of royal blue velvet and gold trimmings. These boxes are so located that the occupants have a clear and unobstructed view of the screen.

One of the most effective features of the decorations is the central dome that covers the greater part of the ceiling proper. It is a wonderful series of Romanesque designs that has goldleaf as a background and a rich blending of colorings that bring out the artistic designs in a most striking manner. It is centered with a huge chandelier, on which are clustered numerous inverted lights of various hues, while a circle of small chandeliers, twelve in number, add to the wonderful brilliancy created when the lights are turned on full. These chandeliers have a series of colored bulbs that throw off, either individually or collectively, a striking combination of lighting effects that serve in enriching the scenic effects of the surroundings.

The walls are divided in three sections. The upper portion is a series of long, narrow panels in neutral tints which are so placed that they can be swung about to allow for better ventilation. In the middle portion are large panels of silk tapestry in Romanesque designs of gold and neutral coloring and between these are placed long panels of stained glass that reveal handsome designs when the background of lights is turned on them. The effect of these is enhanced by surroundings of panels of distinct Romanesque design in blue, buff and pink. Bronze electrical figures, shaded by picturesque domes, add to the general beauty. The lower section of the walls is finished in gum wood and paneled.

Section of Interior of Strand Theater, Lowell, Mass., Showing Arrangement of Pipe Organ. The Opposite Side of Auditorium Presents a Like View.

The same wood is used in the finishing of the back of the first long section of seats and the front of the second section.

A long promenade is placed in the rear of the lower part of the house proper, and along this is located the tier of loges, something new to Lowell and copied from the Rialto in New York. These loges are guarded by railings of white and nickel and are draped with tapestry of royal blue and unholstered to match the general scheme of decorating. The rear section of seats runs up to a comfortable height, behind which is the picture booth, equipped with two machines. There is also a "run-off" room, where Manager Carroll and Orchestra Conductor Martel review each picture before it is shown. Everything considered, the Strand is one of the handsomest and most modern types of theaters in New England and adds materially to the worth of Lowell's amusement circles.

At eight o'clock, the time scheduled for the opening of the evening's program, the theater was filled to capacity. James J. Carroll, manager of the Strand, was compelled to turn away more than a thousand people. The orchestra of twenty pieces was led by Arthur J. Martell. The overture consisted of several popular numbers and then wound up with a medley of patriotic airs, concluding with "The Star Spangled Banner." The audience rose en masse. It was a fitting and patriotic dedication.

Manager Carroll then appeared on the stage and made a speech of welcome to the audience. He expressed his appreciation of the interest shown by the people of Lowell in the opening of the new house. He then introduced Louis B. Mayer, owner of the house, and general manager of the Select Pictures Corporation of Boston. Mr. Mayer paid a fine tribute to Lowell when he said that his company had placed a high-class theater in that city because a live, up-to-date city deserved it. He said the plans to give Lowell such a playhouse was taken two and a half years ago when the Strand Company had taken over the Park Theater in Boston, which it now operates. Mayor James E. O'Donnell, when called upon, asked the audience to rise and sing the "Star Spangled Banner," which it did with a will. The mayor echoed Mr. Mayer's sentiments that the people of Lowell deserved such a fine theater.

The program for the opening performance was of the same high class that will be maintained daily at the Strand. Manager Carroll received many magnificent bouquets from the Lowell Lodge of Elks, Universal Film Corporation and Fay's Theater in Providence. He also received hundreds of telegrams of congratulations. A novelty was introduced in the garb of the young men ushers. They wore olive drab suits with gold trimmings and carried swagger sticks. Several hundred exchangemen, exhibitors and prominent officials of the state and city were the guests of Mr. Mayer and Manager Carroll at the opening night's performances

Rockridge Theater, Oakland, Cal.

Seaver's House Has Enjoyed a Prosperous Career Since Its Opening Five Years Ago—Music Furnished by an American Fotoplayer.

THE Rockridge theater, located on College avenue, near Shafter, Oakland, Cal., is one of the most interesting of the many residential theaters in this attractive suburb of San Francisco. It is located in the heart of a fine residence district, midway between the business centers of Oakland and Berkeley, and depends entirely for its patronage on those living in its immediate vicinity.

This theater, which has a seating capacity of 400, was

Rockridge Theater, Oakland, Cal.

built by W. E. Seaver about five years ago on property owned by him and he has conducted the place ever since with a marked degree of success. The facade is of brick, with a lobby of marble and tile, making it a pleasing addition in the neighborhood.

Good music is one of the features of this place and this is furnished by an American Fotoplayer. This instrument is of a special type and was made by the American Photo Player Company for exhibition purposes at an Eastern exposition, where it won first prize. It was purchased by Mr. Seaver upon being brought back to the Coast and has been in constant use since then.

Large feature productions are shown exclusively at the Rockridge theater, a specialty being made of Triangle, George Kleine System and Fox productions A daily change of program is made, except when features of unusual interest are secured, when they are shown for two days It has been found impractical, however, to extend a run for a longer period than this. The usual price of admission is 10 cents, but when expensive productions are shown this is raised to 15 cents. Matinees are held only on Saturday, Sunday and holidays.

The projection equipment includes two Simplex machines and the management is frequently complimented on the excellence of the pictures. The cashier has become personally acquainted with almost everyone in the neighborhood and assists in making the theater a community gathering place.

New Polk Theater, San Francisco, Cal.

Another Fine Example of the Residence Photoplay House for Which This City is Noted.

THE New Polk Theater, Polk street, between Sacramento and Clay, San Francisco, Cal., is a splendid example of the district theater, for which this city is renowned. It is located in a fine apartment house and residence section and enjoys the patronage of a discriminating class.

This theater, which was erected about six years ago, has

New Polk Theater, San Francisco, Cal.

had a rather eventful career, and has been in the hands of a number of exhibitors. Its original owner spent amounts upon its construction and decoration which were considered extremely large at the time, especially for a neighborhood house, one of the items being for three mural paintings in oil which decorate the lobby. The largest of these is above the entrance and depicts the antics of Old King Cole, the set costing $1,500.

The place was conducted for several years by I. Oppenheimer and F. Levy, but of late has been operated by Thomas F. McCullough, at one time president of the local organization of exhibitors and a very popular theater man. Early in October he sold the house and it is now once again being operated by Oppenheimer & Levy. J. L. Partington, now manager of the Imperial theater, was at one time manager of the New Polk and here tried out a ten-cent policy for the first time, all other district houses having up to this time charged but five cents.

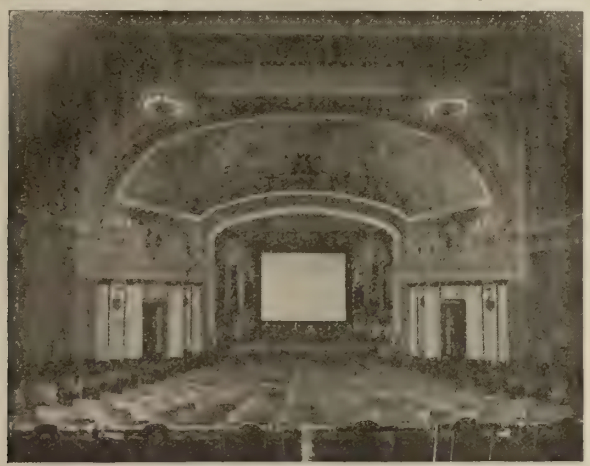
The seating capacity of the New York Theater is 400, but more seats could be put in, fire laws permitting, as the aisles are very wide and the seats placed far apart. The latter are large and comfortable and are of the class usually found in the largest houses. Music is furnished by a Fotoplayer of a late model, and the operating room is equipped with two Simplex machines.

Triangle and World film service is being used and open market features are booked from time to time. The program is changed three times a week and matinees are given only on Saturday, Sunday and holidays.

Dawn Theater, Detroit, Mich.

Detroit's East Side Has a Pretty Comfortable and an Up-to-Date Photoplay House in the Dawn—Was Erected at Cost of $125,000—Admission Price 10, 15 and 25 Cents.

ONE of the prettiest photoplay theaters on Detroit's east side is at 1910 Gratiot Avenue, which opened for business the 27th of last January. It was erected at a cost of $125,000, and is the property of John Niebes, inasmuch as he has leased it for a long term of years and is



View of the Interior of the Dawn Theater, Detroit, Mich.

the manager. Mr. Niebes formerly operated the Library Theater, further east on the same street.

The Dawn consists of a main floor and balcony, and has a diffused lighting system, one of the largest and most modern booths in the city, and a lobby and foyer about 25 by 100 feet. A row of boxes extends across the front of the balcony on the main floor. There is a women's retiring room, a smoking room, a check room, and a baby carriage garage. It has the Sirocco heating and ventilating system, which warms the house in cold weather and cools it in the hot weather. Music is furnished by a

View of the Artistic and Spacious Foyer of the Dawn Theater, Detroit, Mich.

Bartola organ. The policy of the Dawn is three shows daily, prices 10 at the matinee and 10 and 15 at night, with 25 for the boxes.

Mr. Niebes operated the Library Theater two years before opening the Dawn. The Library was his first experience in the show business, he formerly having been in the dry goods business. The equipment alone in the Dawn cost $15,000, and the program is changed daily. The booth equipment consists of two Motiograph projectors and a Hertner transverter. The booth is about 12 by 18 feet in size. There are 700 seats on the main floor, and the chairs are "opera," but not upholstered.

The Steele Furniture Company of Grand Rapids furnished the chairs.

Cline Theater, Santa Rosa, Cal.

One of the Largest and Most Substantial Houses Devoted to Motion Pictures in the North Bay Counties—Under Management of Reavis and King.

THE Cline theater at Santa Rosa, Cal., conducted under the management of Reavis and King, is one of the largest houses devoted to moving pictures in the North Bay counties, having a seating capacity of 1,600. This house has been occupied for less than a year, but has been a success from the very start owing to its completeness as a theater and the efficient management under which it has been operated.

The house itself is of unusual substantial construction, the builders having in mind the damage wrought in that city by the earthquake of 1906. The new structure is both fire and earthquake proof and is considered a model house. The exterior is finished in cement plaster, relieved by artistic brickwork, with a base of marble, which extends into the tiled entrance and foyer. A handsome marquise extends over the sidewalk the full width of the entrance, this bearing electric signs that can be seen for a long distance. Five windows decorated with art glass extend almost across the entire front of the building and complete the decorative scheme of the facade.

The heating and ventilating system is an unusually complete one for a theater of this size, the fresh air outlets being located beneath the seats in alternate rows. Previous to the entry of the Cline Theater into this field many people

Cline Theater, Santa Rosa, Cal.

did not attend moving-picture shows during the summer months on account of the heat, but the cooling and ventilating system in this house has made it as comfortable during this season as at any other time of the year.

The interior is tinted and decorated in a simple, though tasteful manner, the intention being to afford surroundings that would please patrons, yet not detract their attention from the screen. Music is furnished by a large pipe organ and since the opening day this has been presided over by organists of note.

The active management of the house is vested in T. C. Reavis, who makes frequent visits to San Francisco to look over late releases and note the latest ideas in the art of presenting moving pictures. Mr. Reavis is no stranger in the metropolis, having conducted the Berkeley Theater at Berkeley, Cal., for a year previous to entering the field at Santa Rosa.

The prices prevailing at the Cline Theater are 5 and 10 cents, although frequently attractions are offered at an increased price. The house is equipped with a full stage, and at intervals regular stage attractions are presented.

A house of this size may be considered large for a town such as Santa Rosa, which has a population of about 8,000, but the surrounding country is rich and the residents prosperous. This city is the home of Luther Burbank, the plant wizard, and many visitors come from outside points to inspect his wonderful gardens and to look over the rich valley.

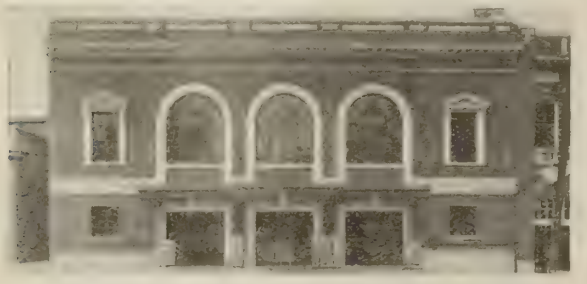
LANG'S THEATER, KINGMAN, ARIZONA, OPENS.

Kingman, an enterprising town in the State of Arizona, was recently the scene of an interesting event, when Henry E. Lang opened a new house, known as Lang's theater, which is to be devoted exclusively to the presentation of high grade photoplays. A feature of the opening was the handsome announcement cards, which speak well for the enterprise of the management of this house.

New Empire Theater, Montgomery, Ala.

One of the South's Most Modern Photoplay Houses—Ventilation and Heating System One of Its Many Features—H. C. Farley, Manager.

THE NEW Empire Theater, Montgomery's newest motion picture house, was formally opened a few weeks ago, and is one of the most modern and best equipped mechanically in the State of Alabama. The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street, within one block of the heart of the city, surrounded by Montgomery's business thoroughfare. The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, and topped with elaborate stone cornice. A copper marquise extends over the full width of sidewalk, and runs for entire frontage of building. The lobby is fourteen feet in width and forty feet long, with red tile floors, wainscoted six feet high with Alabama cream marble, with ornamental plaster cornices and wall and ceiling decorations. The ticket office is located in center of lobby. The women's rest rooms are located on the right



Empire Theater, Montgomery, Ala.

side, and the gentlemen's retiring room on left side of lobby. There are two main entrances leading from lobby to foyer, which is located in the rear of auditorium. The aisles leading into the auditorium from foyer are conveniently located for ingress and egress. The auditorium has a bowled floor, with an incline of seven feet and six inches, and has a seating capacity of nine hundred.

The surroundings of the screen are provided with gorgeous architectural treatment with niches located on each side of the screen, which are provided with full life size cast statuary. A platform is directly in front of the screen for lecturing and illustrating purposes, with orchestra located in front of the platform, enclosed with brass railing. In addition to a complete orchestra, a large and handsome pipe organ has been installed, with pipes concealed in richly

Interior of Empire Theater, Montgomery, Ala., Looking Toward Stage.

decorated chambers, located on the left and right side of the screen, with keyboard placed in orchestra pit. The walls and ceilings of the auditorium are treated in renaissance design, consisting of plaster casts and plaster ornamentation, all of which has been decorated by experienced artists.

The theater is equipped with a complete ventilating, heating and cooling system, and no money has been spared in giving its patrons all of the comforts that can be produced through the mechanical art known to science to-day, in heating, cooling and ventilation. The mechanical equipment consists of an air shaft, large intake fan, air washer, twelve ton refrigeration plant, cooling chamber, heating chamber, boiler and general air chamber, all of which are located in the basement, and a seven foot exhaust fan located in the pent house in the roof of the structure. Twenty thousand cubic feet of air per minute is constantly taken from the air shaft and forced by means of a seven foot fan through the air washer and cooler in summer and thence into the general air chamber, from which the cool air is distributed by means of three hundred eight-inch diameter mushrooms (placed under seats) into the auditorium, from which the air is constantly withdrawn in volumes above mentioned by means of the exhaust fan in the pent house. Through this method of cooling and ventilating a drop of ten degrees from the temperature in the shade on the outside can be secured in the auditorium. The same operation of the mechanical plant takes place in winter, with the exception that the air is forced through a heating chamber instead of a cooling chamber, maintaining a temperature on the inside of seventy degrees with same ventilation as above set forth. All of the machinery is operated by electric motors, alternating current, 220 volts—two phase 60 cycles, with a total of 42 horse power. Another feature of this model picture theater is the vacuum cleaning system also operated by electric power with a number of outlets placed in the auditorium.

The system of lighting is that of indirect lighting and has been carefully studied from every angle to obtain the most pleasant and desirable effect for a moving picture theater.

The lighting system has a four color scheme, which enables the operator to use any color of lighting most suitable for the subject on the screen. The lights in the auditorium close to the front are of very small wattage, but they increase in wattage towards the rear. The fire exits are placed on left side of auditorium, connected with an alley leading to the sidewalk in front. The projection room is located on the balcony, near the offices of the manager of the theater and the walls and ceilings are provided with fireproof lining.

The theater is under the management of H. C. Farley, who for many years was in charge of the Empire theater on Commerce street. Only the highest class motion picture productions are exhibited, and each subject is accompanied with appropriate music from either the organ or the orchestra, or a combination of both.

NEW THEATER FOR BINGHAMTON.

J. F. Small, of Johnson City, N. Y., is preparing to open a new theater in Binghamton, at the intersection of Main street and Floral avenue, to be known as The Floral, and devoted to the presentation of high class photoplays.

STRAND THEATER, ALLENTOWN, PA., OPENED.

On October 8, Allentown, Pennsylvania's newest photoplay house, the Strand theater, was opened. Built by Ritter and Smith, from plans drawn by Ruhe and Lange, local architects, it is one of the most luxurious and best equipped theaters in Eastern Pennsylvania. The building is of steel, concrete and brick, and is fireproof. The interior is finished in gray and blue design in oil. The program consists of high grade motion pictures, interspersed with music.

REGENT AT SENECA FALLS A $30,000 HOUSE.

A. B. Hilkert, of Geneva, N. Y., is now the owner of the Regent theater, one of the most modern motion picture houses at Seneca Falls, N. Y. This photoplay house costs close to $30,000, and has a seating capacity of 700. Pictures are projected by two Simplex 1918 models, and the program is changed daily. L. E. Barger, who is the manager of the Regent, says that the Moving Picture World is an invaluable asset in operating the theater on a successful basis.

SMALL TOWN THEATER DOING GOOD BUSINESS.

Port Morien, N. S., Canada, is a town with a few hundred inhabitants, but it is proud of the fact that it is able to support a 300-seat picture theater. This house is named Alexandra Hall and is under the competent management of T. E. MacInnis. The general color scheme of the interior is red and gold, and an unobstructed view of the screen is obtainable from any seat. The program is made up of productions made by Fox, Goldwyn, Pathe and other big concerns.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Co-Operation Between Producers and Sunday Schools

Religious Teachers to Organize with the Picture Industry for Mutual Good.

By Rev. W. H. Jackson.

A PLAN of co-operation for the general and organized uses of the moving pictures in religious work is now under way. The producers of pictures connected with the National Association of the Motion Picture Industry have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools of the Methodist Episcopal Church which has the oversight of about 4,000,000 scholars. Dr. Christian F. Reisner of the Grace Methodist Episcopal Church of New York, who is known everywhere as a pioneer in the religious uses of moving pictures, is a leader in the movement, and it is to the credit of the N. A. M. P. I. that they have formed a sort of partnership in this good work. For the purpose of giving thorough direction to the work J. V. Lacy, a young college graduate of Chicago, has been engaged as a director of these exhibitions and to study the moral, educational, as well as the recreational effects of the pictures. Saturday afternoons and evenings are now being given over to the plan in the church of Dr. Reisner, in additional to the suitable class of educationals, feature pictures, scenics, comedies and short dramas are used with satisfaction. The afternoon programs are being made up for miscellaneous groups of children absolutely non-sectarian, and without discrimination; these audiences ranging in attendance from five hundred to one thousand children. In the evening the programs comprise feature pictures for the family groups, the attendance averaging five hundred.

N. A. M. P. I. Co-operates.

At a recent meeting of the National Association of the Moving Picture Industry this new co-operation was considered as the result of a proposal from Dr. Reisner, who wrote that he and his associates while always recognizing the usefulness of the pictures, desired also to recognize the high ideals of the moving picture producers and were convinced that with them rested very largely the responsibility in molding the lives and characters of the people in the country. The executive secretary of the board was thereupon empowered to arrange with Dr. Reisner and the committee for the best development of the plan.

Religious Representatives.

The committee at present representing the religious workers are as follows: Dr. Reisner of New York, Dr. C. M. Stuart, president Garrett Biblical Institute; Frank L. Brown, general secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary, and Dr. Edgar Blake, executive secretary Board of Sunday Schools in Chicago. Several professors of Columbia have expressed a keen interest in the project and hope to watch it with a helpful purpose. That the plan will be equally followed by all classes of people interested in such a combination is a foregone conclusion, there are thousands who have been waiting for just such a development, and to them it will come with great promise of a helpful future.

That two such great forces as the moving picture producers and the religious teachers should combine is only natural when it is found that they have many ideals in common, and it is a pleasure to note that such a powerful body as the N. A. M. P. I. on the one side and such representative religious committee on the other have been able to come together for a common good, and everyone interested hopefully looks forward to a splendid outcome of this co-operation.

One of the first things to be observed in the beginning of such a plan is that a spirit of kindly toleration should be shown over, or unnecessary criticism, would tend to hinder the full possibilities of the plan, neither must too great expectations be made upon the initial performances, let all interested remember that "Time, Faith and Patience work Wonders," and that "Unity of Action spells Success."

It is further proposed to form a large representative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States. The pictures will be studied from the viewpoint not only of their educational value but also for their restful recreation. It has always been believed that the church should co-operate for the best recreation of the people, especially the children, and this recreation the pictures can provide. The Moving Picture Educator wishes the plan every success and, consistent with its policy, will do everything possible to help it along.

Interesting Educationals

Two Industrial Subjects, One Travel, One Military, One Economic, and Two Scientific.

THE manufacture of shrapnel has been clearly illustrated in a half reel which is being released by the Pathe Exchange, Inc. The picture explains the manner in which this deadly article of warfare is concocted. The projectile is composed of a shell containing separate bullets held together by paraffine. A time fuse attached to the shell can be made to explode at a given moment causing the contents of the projectile to do deadly work.

"The Straw Weavers of the Tropics" (Paramount-Bray).

An industry, unique to Florida and other sections where the palmetto palm flourishes, forms an exceptionally interesting subject in the 94th release of Paramount-Bray Pictograph on the screen.

Annually hundreds of thousands of hats made entirely from the leaves of the palmetto are shipped all over the world. They are particularly in demand because of their lightness and flexibility, and sell for a very small sum in spite of the fact that they are made entirely by hand. The great fronds of the palms are first cut and then stripped into inch widths; then the workmen weave with almost incredible swiftness into long braids, and the braids are then interlaced in a variety of patterns to form the hat. Since the braids are joined, the whole hat is virtually made of one continuous strip. The native workmen are real artists in their line and turn out flowers and other decorative trimmings that rival the efforts of the Parisian milliners for fidelity to the real.

As an example of manual craftsmanship the "Straw Weavers of the Tropics" is without equal and should find high favor with any audience.

"Tokyo the Metropolis" (Paramount-Holmes).

This reel of Burton Holmes pictures contains many views of the Capital of Japan, showing it to be a thoroughly modern city, in which, unlike American cities, the street cars and other traffic keep to the left. A funeral procession of a prince who was a naval cadet shows the beautiful equipages of the imperial family, together with the funeral chariot followed by Admiral Togo and other high naval officers on foot, also offerings of numerous trees covered with sacred papers, carried by the mourners. As a relief to the gravity of this portion of the picture, views of an amusement park, a "Japanese Coney Island" are shown, the barkers in front of the shows attracting the crowd by raising the front tent wall allowing a view of the performance and lowering it just at an interesting point. Mr. Holmes explains that the jinrikisha is the ordinary means of travel, and that the word signifies man-pull-car, therefore it is the Pullman car of Japan.

"Over the Jumps with the Army Tractors" (Paramount-Bray)

The 94th release of the Pictograph presents views of special interest at the present time photographed at Fort Sam Houston, Texas. Here were assembled tractors of

every description from the smallest to the greatest, including the famous British "tank." Each is put through its paces as the camera man reels it off, and not only are we entertained but made considerably wiser concerning these wonderful devices which the great war has made actual necessities. Since the tractor will no doubt be called upon to furnish the motive power for almost all kinds of transportation behind and even up to the fighting lines when our men are "over there," tractors are wanted that can pull a light field gun, army transports as well as great howitzers, therefore the light and styles as well as the heavy are seen in the picture being tried out.

"How to Preserve Eggs" (Paramount-Bray).

A lesson in the preservation of eggs is given in Pictograph No. 94. In the season of the year when eggs are plentiful and therefore cheap, it is advised that every housewife determine what her needs will be for the entire year. She should lay in her supply then. With her eggs on hand, each should be tested in water before preserving them. If they sink they are fresh and if they are stale they will float, and only the fresh eggs should be preserved. The materials needed are water, "water-glass" and a sufficient number of stone jars to hold the supply. Three pints of water and two-fifths cup of "water-glass" are sufficient to preserve a dozen eggs. The "water-glass" is mixed with the water and poured over the eggs which are first placed carefully, layer on layer, in the jars. The water should rise at least two inches over the top layer. The eggs will remain fresh for from nine to ten months.

When the eggs are taken out to be used, they must be wiped carefully and the ends pricked with a pin so that any accumulated gas can escape. They will be found to be perfectly fresh and quite as tasty as if they had just been taken from under the hens.

Each process of the operation is carefully shown and it will be found that anyone who has opportunity of seeing this picture will be able to follow the lesson easily.

"The Seismograph" (Universal).

In the 48th number of the Screen Magazine will be found an interesting explanation and demonstration of that delicate instrument of record known as the seismograph. The machine anchored on a solid concrete foundation which runs 146 feet into the earth to bed-rock is shown, following which the daily attention to it such as replacing the record is illustrated. The picture teaches how the chronometric clockwork movement actuates a needle which, when an earthquake occurs, works back and forth on the surface of paper especially prepared with lampblack, thereby producing the record. By algebraic means the direction and distance of the disturbance is ascertained.

"Better Babies" (Universal).

In No. 48 of the Screen Magazine a number of things of importance can be learned with regard to keeping a baby healthy. This is one of a series of pictures which have been appearing from time to time in the Screen Magazine which are of special interest to mothers, and the one in question is no exception to the rule with regard to excellence.

Educational Establishes New Exchange

Minneapolis Now Has Educational Films Corporation of America Branch Office for District Including Minnesota, Wisconsin and South Dakota.

THE manager of the newly established exchange of the Educational Films Corporation of America in Minneapolis is P. H. Carev. The new exchange for which Minnesota, Wisconsin and South Dakota may be truly thankful is located in the Film Exchange Building and is now ready to attend to the needs of patrons with the same courtesy and care as that extended from the headquarters of this splendid organization in New York City.

The high standard of the films being released by the Educational Films Corporation of America is recognized in the best theaters in the country, where in many cases they are featured. The following telegram received by E. W. Hammons, vice-president of this concern, from Eugene H. Roth of the New California theater, San Francisco, bears witness to an appreciation frequently voiced: "Have truthfully never witnessed such genuine approval and applause of any scenic picture as was accorded your first part of 'A Flying Trip to the Hawaiian Islands,' at the opening of our California theater last night, and I look forward to equal approval of second part which follows. The picture helped to make the California opening memorial. Keep up this high standard in your future releases."

Too high recommendation cannot be accorded the management of the Educational Films Corporation of America for the standard which they have set and maintained in the field of the educational picture. They are largely responsible for the featured success of this class of film, having learned early in the game the wisdom of discrimination in purchase, careful cutting and assembling, and subtitling that carries entertainment as well as instructional or informational value.

Agricultural Industrial

Film Showing the Manufacture of Fertilizer and Illustrating Its Effect on the Soil of Great Benefit to Farmers.

A VERY valuable industrial picture for the benefit of the farmers of the country is now released by the American Agricultural Company, who are the largest manufacturers of fertilizer in the world. Incorporated with this company is the original Bowkers, well known to all farmers by their unique slogan: "For the Land's sake use Bowker's Fertilizer."

The object of the picture is to help in the great cause of a larger productive power in the great agricultural centers, indeed the cause of intensive farming and the well known ambition of every farmer to have "two ears of corn grow where one grew before" is fostered by this picture. Interwoven with the pictures of the industry is the story of two farmers, who, in competition with each other for "bumper" crops, differ as to the best sort of fertilizer to use, the result being that the one who had taken advantage of the greatest productions of scientific experiments as here exemplified far exceeded his neighbor in the final yield, the winning crops being so vastly superior that comparisons were absolutely ridiculous. The picture becomes somewhat scenic as it shows different parts of the world from which the ingredients are gathered; the leading agricultural colleges of the United States with their trained experimenters are also shown, together with views of students at work upon the fields where science and nature are brought together under educated experimentalism to the great advantage of the farmer. The nature of the ingredients are shown as they enter into the large factories where they pass through all necessary preparations and mixings until to the satisfaction of the chemical analyst they meet all the required conditions to secure for the practical farmer those same results as proved at the experimental schools. From the picture actual results from the use of these fertilizers are shown, and there can be no doubt that many thousands of farmers will be helped thereby. In rural communities the exhibitor will be doing a double service where he shows this industrial by helping both himself and the farmer and, what is more important, the country at large, where great crops are needed, and here is the way to get them. The traveling automobile moving picture concerns will find this picture both a drawing power and a profit imparting one, and many good purposes will be served.

Pathe's New Screen Magazine

"Argus Pictorial," the Newest Thing in Screen Magazines, Makes Initial Appearance.

SUNDAY, Nov. 18, marked the initial appearance of the new screen magazine, "Argus Pictorial," which is being released by the Pathe Exchange, Inc., every two weeks. This magazine, which contains one reel of film, presents in its first number subjects of interest well illustrated.

The opening subject, which shows views taken at a big logging camp, while it is attractive is not unusual by any means, similar views having been seen by the public at frequent intervals during the past couple of months. Against this, however, are three other subjects which are not alone of special interest, but have the advantage of not having been overdone on the screen. These are "The Star-fish," whose life history is briefly but clearly told, the story of "Sulphur in Liquid and Crystallized Form," and "Potato Printing," a form of decorative art work which is fully demonstrated.

According to an article which has already appeared on the "Argus Pictorial" in the columns of the Moving Picture World, its footage will be devoted to "ultrascientific, scenic, art and educational subjects." We are expecting interesting developments from the "Argus Pictorial."

"Momi's Dream"

Itala Film Company Presents Delightful Dream Picture Especially Contrived for the Children's Program.

Reviewed by W. A. Jackson.

HAVE you heard of Momi and his dream? Momi had a wonderful dream one night, one that he can never forget, and one that you will never forget after you have seen the extraordinary picture of it as produced by the Itala Company.

Momi's father was at the front, fighting for Momi, Momi's mother, and Momi's great country, Italy. No news had been received from him for a very long time. The dear old grandfather was worried and could not eat, so also was the brave little mother, but then a letter came, a long letter filled with the news of battles fought, and an account of the brave little Italian lad whom Momi's father had befriended. The home of the little chap was in a very desirable situation for the enemy, it would make a splendid lookout for them, and they decided to capture it. The little home was set afire, and the peasant mother entrapped. After a hard time for this little fellow when he had escaped with the news to the Italian trenches, their aid was secured, the enemy put to rout, the mother saved, the little home restored, and they were happy once again.

Momi was deeply impressed with this narration, and he conceived the idea that it would be great sport to play battle like that with his little tin soldiers. Now Trik and Trak were the names of these little brave men, and Trik was bewitched and no harm could come to him. Momi got out his little story book of toyland battles and then set up these two little men, and the play battle began; but it was very late, and Momi was tired, so he soon tired of his little soldiers and fell fast asleep on the lounge. Trik and Trak had now for a long time been enemies, and a fierce battle was to be waged as you will see from Momi's dream.

Neglected, lying on the floor, Trik and Trak suddenly came to life, and at the sight of each other their fighting blood arose and they had quite an encounter. Trak was victorious; he captured Trik and put him in one of grandpa's slippers, and sat upon it. Was that the last of Trik? Oh, no, you will remember that he was bewitched. Trik got out; he came out—in pieces. First an arm, then a leg, then another arm, then the head. Soon all of Trik was out, and the pieces assembled, and there was Trik again, alive and as angry as ever. He went to the story book, opened it, and out came scores of soldiers, his brave little army. Now Trak was very angry when he say how Trik had fooled him, so he got out his army, and the real war began. Brave men fought and died on each side. The battles were fought on land and in the air. They had to use gas masks, too, for Trak sent out waves and waves of gas, but Trik sucked this into great tanks by means of bellows, and then pressed down on the bellows again, and returned the gas to the enemy. One of Trik's cities was set on fire, but his brave men extinguished it with their huge fire apparatus—a vichy bottle. Finally Trik and Trak came to a hand-to-hand encounter, and they fought—on Momi's person. Poor little Momi moaned and tossed as their bayonets stuck his body, for these bayonets were sharp as pins. At his cries of pain, his mother came in, and saved Momi—a thorn of the rose he had fallen to sleep with was pricking him; and Trik and Trak lay neglected on the floor.

This production is a truly marvelous one, the picture itself being very unique, and the actions of the toys, of wonderful mechanical arrangement, making the trick photography about the best of the kind ever seen on the screen.

The film is made by the Itala Company, and released through Mr. Harry Raver of New York, and is without doubt one of the best pictures for children at this season of the year.

Tribute to Conquest Pictures

"Knights of the Square Table" and "Your Obedient Servant" Used for Purposes of Propaganda.

THE first series of Conquest Pictures among which are many of unusual quality has reached a close in twelve programs; but we are told that the releases of a second series is at hand. It is interesting to note that from among this first series there have been chosen two features to be used for propaganda by the Boy Scouts of America and the Society for the Prevention of Cruelty to Animals. These are "Knights of the Square Table," written and directed by James Wilder of the national organization, and "Your Obedient Servant," adapted from the story "Black Beauty," by Anna Sewell.

The secret of the quality of Conquest Programs we believe may be traced to the ideal suggested in the following statement by L. V. McChesney, manager of the motion picture branch of Thomas Edison, Inc.: "We are convinced that a large part of the public wants and will patronize pictures that are consecutively clean and wholesome in their influence. Our policy is that motion pictures are first, last and always entertainment; but we plan to give the parents and young people of the country entertainment that has a note of inspiration in its makeup, something that the whole family can see, enjoy and talk about afterwards. Nothing holds the family together like enjoyment of the same things; and the different members of families today are too apt to have their separate friends and interests. We hope through the medium of programs assembled to interest young and old alike, to do our bit towards counteracting the modern tendency."

Robert C. Bruce Returns

Educational Film Corporation's Scenic Expert Returns After Ten Months' Absence from the Metropolis.

IT WAS in January, just ten months ago, if memory serves us correctly, that Robert C. Bruce, scenic expert for the Educational Films Corporation of America, left New York on a long trip intended to cover many states of the union for the purpose of photographing the characteristic atmosphere of each. Some of what he has accomplished we have already been permitted to see, but much of the best still remains unseen. We have followed him on the screen from New York over the muddy roads of some of the southern states through which he happened to pass in the muddiest period of the year, and on through the states of New Mexico and Arizona. At that point we left him, or he left us, whichever way you like to put it. Now he has returned in person and shortly we'll have something to tell you of what he has to say and show of photographic treasures gathered during these interesting ten months.

C. W. Taylor, Manager of Select's Des Moines Exchange

THE man who sits in the executive chair at Select's exchange headquarters in the Garden Theatre Building in Des Moines is one of the best known executives of the Iowa and Nebraska territory. He is C. W. Taylor, whom Select recently chose to manage its branch exchange at Des Moines.

C. W. Taylor.

Mr. Taylor is not new to the motion picture field. More than a dozen years ago he might have been found doing business for the Amusement Supply Company in Chicago, and a little later with the Theatre Film Service Company in the same city. This was the concern founded by Hutchinson and Aiken, and Mr. Taylor remained with them for several years, finally becoming their assistant manager. Later on he became manager of the City Hall branch of the General Film Company, but left this firm to go with the Mutual Film Corporation in 1915 as manager of their Omaha branch.

For the last two years he has been located in Omaha as manager for first the Mutual, and one year later for the General Film Company. He is conversant with conditions throughout Nebraska and Iowa territory, and was first choice for Des Moines Select Pictures branch.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

Compiled by the Statistical Department.

DREW, Cora. Born "somewhere in America." Her father was French and her mother an American. Fair complexion, brown hair, touched with gray; blue eyes, dark enough to take black; height, five feet, four and one-half inches; weighs 127 pounds. Mrs. Drew made her stage debut as a child and has had both dramatic and operatic experience, mostly comedy parts, until Frederick de Belleville persuaded her that she was competent to do better than comedy bits and old women. Her marriage took her from the stage before she could demonstrate the correctness of his advice. Later, widowed, she turned to pictures, and made her debut in 1913 in a Universal, the title of which she does not recall. She has played with Bosworth, Weber-Smalley, Griffith, Fox, Selig, and others, and has given notable performances in elderly parts. Her fads are health foods.

Cora Drew

KERRIGAN, Jack Warren. Born in Louisville, Kentucky. His father was Irish and his mother Scotch. Is three-quarters of an inch above six feet and weighs 190 pounds. Dark complexion, black hair and hazel eyes. Mr. Kerrigan made his stage debut in 1907, and played for three years, his engagements being with Clay Clement (in Sam Houston), Brown of Harvard and The Road to Yesterday. His picture debut was made in 1910, his first picture being The Voice from the Fireplace. He has been connected with Essanay, American and Universal, and now heads the J. Warren Kerrigan Feature Film Company. It was while he was with the American that he clinched his popularity, and he is remembered with pleasure in a long line of parts, notably Samson, The Restless Spirit, The Beckoning Trail and Son of the Immortals. He is fond of all outdoor sports, particularly riding, swimming and hunting.

J. Warren Kerrigan

WILBUR, Crane. Born in Athens, N. Y. American parentage. Is five feet, ten and one-half inches tall, and weighs 168 pounds. Dark complexion, brown hair and gray eyes. Mr. Wilbur made his stage debut in December, 1902, in Mrs. Fiske's production of Mary of Magdala, and he continued his stage work until August, 1911, when he played his first picture—Pathe's, A Western Memory. He was for several years a Pathe star, then he went to Lubin, and is now playing features for David Horsley on the Mutual program. He was a co-star with Pearl White in The Perils of Pauline, and has been featured in many productions above the average, including The Love Liar and Wasted Years. In his leisure moments he like motoring, but if there is time enough the motor takes him to some good fishing lake, for he is an enthusiastic and successful trout fisherman.

Crane Wilbur

GIBSON, Ethelyn. Born in Akron, Ohio. Her father was French and her mother was born in Ireland. Five feet five inches tall and weighs 133 pounds. Fair complexion, golden blonde hair and dark blue eyes. Miss Gibson made her stage debut in 1914 in the Follies, and remained with that organization for two years. Then began the efforts of the motion picture people to put Ziegfeld out of business by coaxing his people into pictures as fast as he could dig them up. If Ziegfeld got the usual agent's commission for the people who got picture jobs through having been with the Follies, he would be even richer than he is now. Miss Gibson was coaxed into pictures by Unicorn in 1916, in His Waiting Career and since has played "leads in all pictures"—mostly King Bees—which is more interesting than informative. She likes driving, swimming and dancing, but forgets to tell whether driving means a car or a horse.

Ethelyn Gibson

CUNEO, Lester. Born in Chicago, Ill. His parents were Italian born. Six feet 1½ inches and weighs 180 pounds. Dark complexion, black hair and blue eyes. Mr. Cuneo made his stage debut in 1903, and was a dramatic actor for seven years, but does not recall the subject in which he made his debut. In those days it was just one reel after another, and none of them stood out pronouncedly. He has played with both the Selig and Essanay companies, but at present is with Yorke-Metro. Some of his hits have been made in Selig's The Sheriff and the Rustler, Under Royal Patronage and The Comeback, but in seven years one gets such a long repertoire that it is difficult to select a few that stand out above the rest. Mr. Cuneo is known to all fans. He likes riding, motoring and all athletics, which is much the same as saying that he is devoted to all outdoor sports.

Lester Cuneo

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

516 Fifth Avenue, New York City.

Wright & Callender Bldg., Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

You Must Advertise.

ADVERTISING, more than patriotism, sold the Liberty Bonds. It was the constant hammering through the newspapers and by posters and other means that placed the first and second issues. It was not so much the merit of the appeal but the force of the advertising that did the work. This is no aspersion upon the patriotism of the subscribers; it is merely the statement of an obvious fact. It took advertising to give momentum to the movement. Nothing else; not even love of country, could have done this in so short a time. Advertising can sell anything, if properly directed. It can only continue the sale of articles of merit, and to continue sales the advertising must also be continuous. Certain long-established articles of personal and domestic use are advertised with the same energy today that marked the initial campaign. And sales have kept up. Other articles have not continued their advertising; they have sought to ride their reputations and have steadily lost. A certain make of safety razor is said to have been made to sell for one dollar. The inventor charged five dollars and put four dollars into the advertising. Today there are more of those razors in use than the ten-cent and quarter razors that followed. The others may be as good, but the five-dollar instrument got the popularity. It is just the same with your house. You MUST advertise and you must keep on advertising, and you must do better advertising than the other man to get the business. This department is to show you how to advertise. It gives you the very cream of the advertising ideas of the bright minds the country over. All you have to do is to learn to apply those ideas to your own business. It is evident that many exhibitors are not even taking the trouble to do that. If you read that an exhibitor made his lobby into a pawn shop for Chaplin's "The Pawnbroker," or that another used a meat market for "The Butcher Boy," don't figure out that you have had those films or that you are not going to have them. Use *that* suggestion to advantage if you have Lew Fields in "The Corner Grocer" or some similar picture. Don't just read this department—learn from it. Get Picture Theater Advertising and study that. One of the big production press agents writes: "I want to call your attention to my last and to frankly admit that Picture Theatre Advertising was my source of inspiration for almost this entire issue." Some of the others are less honest, but you are getting it second-hand and in small installments. You can get the whole thing in orderly presentation for two dollars. You don't even have to spend two dollars. Just keep a file and tuck away the ideas as they are offered in this department, but do something. Your house—and all others—must carry the burden of three Federal taxes, the tax on film, your house tax and the ticket tax. It must all be passed on to the patron. The manufacturer passes his tax to you in higher rentals. You pass this and your own taxes to the patron. If you want to have patrons to pass it too, advertise them, intelligently, interestingly and persistenly. If you cannot be interesting, at least be persistent. Don't complain about hard times. *Make them good.* Advertising can do it, and if you'll study this department *you* can do it. Don't just read it and forget it. Remember it and use it.

Mr. Bleich's Strips.

Lately we remarked that among others, we had not heard from George A. Bleich, of the Empress, Owensboro, Kentucky. Mr. Bleich wrote back that he had sent in nothing lately as he was still doing the same general style of stuff. That is what we wanted it for. The Bleich style of advertisement must be good, for it built the Empress. It is a form that has been tested, not by weeks, but by years of use. Advertising may be theoretically good and yet not pull business, but Mr. Bleich has been pulling business for several years with substantially the form of advertising shown at the bottom of this page. This runs clear across the paper at the top of a page and drops four inches; twenty-eight inches in all. Where space is desired for extra advertising, he takes a two, three or four column drop for the special announcement. For example we had on the program here displayed Marguerite Clark in "The Amazons" for Friday. A note announces that this will be repeated at the Grand, also under the Bleich management, the following day. Just below this strip was a four ones announcing that fact in display and below this, again, was a three twos for "Baby Mine," probably an exchange advertisement. It is all together, yet it does not interfere with the established form of the regular advertisement. The essential feature of the Bleich advertising is the resume of the week that runs above the day boxes. Possibly this announcement may seem rather tame to some of those who believe in blatant advertising, but that is the real secret of the Bleich success. He does not have to enlarge. If he says that a play is good it means precisely what some people mean when they write that it is the dramatic triumph of the century. When Mr. Bleich says a play is good it means that it is good and a little better than that. His advertising means precisely what it says and everyone in Owensboro knows it. He makes a special drive on "Baby Mine." Probably he crowded the house on his say-so alone. It takes time to work up to that pitch of confidence, but surely it is worth while in the long run. Just as a business proposition, think of the saving in space in being able to get them in without adding "est" to every adjective. Mr. Bleich probably save a page or so a year on "ests" alone. If you can afford the space, the Bleich style is the best Sunday layout we know of. If you cannot afford the space, make your Sunday advertisement merely a chat about the bill instead of a weak display of one or two features.

Get Christmas Books.

And speaking of Mr. Bleich reminds us that this is the time to get out your Christmas ticket books. That was Mr. Bleich's idea. If you already have ticket coupon books then get special holly or Santa Claus covers for them. If you do not use them, order a lot and have what you think you will need bound up with a seasonable cover, and then get up a drive on these for Christmas presents. Offer them in one, two and five-dollar values, and get after the employers of labor, offering to print a special card on lots of a hundred or more. You'll find some kid in the neighborhood who can print up the covers on his little hand press. If you have never used ticket books these will make a good start for you. If you need more details than this, look on page 257 of PICTURE THEATER ADVERTISING. Working that one idea right will pay for the book ten times over. Plain ticket books will sell well if you push them, but the Christmas cover will double the sale.

Be Careful.

Now that it costs three cents to send a sealed letter outside your own postal jurisdiction, be particularly careful of your out of town mailing list, if you have any. At best you're lucky to draw people from the next town. Don't spoil it by making them pay the extra penny, and remember the understamped letter will not come back to you. It will go to the adressee with a "postage due" on it.

Green on White.

The Parkway, Baltimore, sends in one of its well-written programs, printed in green on white paper. Probably the advertising man sees now that this is a mistake, but you can learn from his error. Green ink does not show well on white because it has a low visibility. It should be used only upon green or blue stock, though some shades will work well on buff and goldenrod. It is not strong enough to fight a pure white; particularly in the case of six and eight-point body type. Black and a strong blue work best on white stock. Red (not pink) can be used, but is garish. Yellows and greens are to be avoided. The program itself is well designed and well written, both in the program proper and the underline.

Prints Its Own.

The Highway theater, Brooklyn, is using a special program instead of the ready print it employed last spring. It is nicely laid out, but it makes the very common mistake of not naming its comedy offerings. It gives a considerable space to the feature, and casually adds, "Also an L-Ko Comedy," "three good comedies," or whatever the announcement may be. Of course the feature is the attraction, but it would be well, if possible, to give the comedies their titles even at the cost of cutting

EMPRESS! **Don't Overlook these Extra Good Ones this Week** | **Many of You Will Be Begging to See "Baby Mine"**

Marguerite Clark, Wallace Reid and Carlyle Blackwell are certain to attract you, but what about Marc MacDermott and Madge Kennedy? MacDermott is one of the best actors on the screen and as for Madge Kennedy, surely you know she is one of the biggest stage stars of all

This delightful adaptation of the famous stage success of the same title is going to create a whole lot of enthusiasm among our regular patrons who are sure to see it and the "sometime-ers" are going to plead with us to bring it back. But it isn't likely that this can be, it ended, as every city is invaded see "Baby Mine" now!

—MONDAY—
Pearl White
In the Ninth Chapter of
"The Fatal Ring"
Little Mary McAlister
This most delightful child actress is again on the program in another of her splendid, little plays, "The Uneven Road."
PATHE NEWS
BURTON-HOLMES TRAVEL.

—TUESDAY—
Marc. MacDermott
AND MILDRED MANNING, IN
"Mary Jane's Pa"
A Blue Ribbon Vitagraph Special. An adaptation of the famous stage play of the same title.
Henry B. Disey starred in this play, which is a delightful admixture of comedy and drama that brings both smiles and tears.

—WEDNESDAY—
Wallace Reid
—IN—
"The Hostage"
By BEULAH MARIE DIX.
Likeable, handsome Wallace Reid will appeal to you with great force in this thrilling story of military life that we know you are going to see without fail.
LITTLE BOBBY CONKELLY
In one of his pleasing little plays of child life is on the program this day.

—THURSDAY—
MADGE KENNEDY
Star of "Hair and Warmer," "Under Cover" and other big successes, appears in Goldwyn's second big feature production.
"BABY MINE"
And if you overlook seeing this then you will have something to regret. The prices are only a nickel higher, but honestly we ought to charge more than double—it's worth a quarter.

—FRIDAY—
Marguerite Clark
—IN—
"THE AMAZONS"
Probably you've heard of this picture. Dainty Marguerite appears arrayed in boy's clothes, and there's a lot of fun in the play which may, and may not, please you as well as some of her other productions.
Prices are 10c and 15c—except children 5c during matinee hours.
P. S. THE GRAND WILL SHOW THIS SATURDAY.

—SATURDAY—
Carlyle Blackwell
AND JUNE ELVIDGE, IN
"The Crimson Dove"
A Ready-Work feature production and a picture containing an unusual amount of [illegible]
There on Saturday you know there's always one of those laughable
—KEYSTONE COMEDIES—

down a little of the feature space. To many the comedies are as important as the drama, and their casual treatment deprives the house of a certain prestige that would accrue were the comedies given more dignified treatment. There is an increasing demand on the part of patrons for amusement rather than merely entertainment, and it will not be long before the comedies are more important than the features. It is a good plan to start now to boom the comedies, and yet not one house in fifty takes the trouble to list its comedy offerings, though it should be possible to obtain the titles from the exchange.

State Rights Organ.

Victor B. Johnson is editor of the newest idea in house organs. He is getting out the Parentage Messenger, originated by Frank J. Seng, to help the exhibitor who is to use Parentage, and he says he is going to keep it up so long as there are exhibitors needing this service help. Generally the state rights man wants to forget his patrons as soon as he has sold his territory, but the Seng idea is that he may have something else to sell later on, and so he is helping others to make money from the film after he has already made his. The idea is excellent, and Mr. Johnson is getting out a snappy and helpful sheet; helpful because it is full of business building ideas rather than being stuffed with press junk.

Trust the Printer.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., trusts to the printer to give him results, and the printer seems to justify his faith. He writes:

> Personally the writer does not know much about type or selection of faces and point, but I do know what kind of a display I want, and we have a very good printer here, far above the average in most small towns. I usually plan the advertisements as I want them to look, and then take them to the printer and explain what sort of a display I want and then leave the selection to him, of course "O. K-ing" all proofs before the job goes to press. We certainly thank you for the comment, and if we ever have anything else that we think worthwhile we will send it in.

This is all right where the printer knows, but not all printers seem to know. This printer has learned the first great lesson that display is a matter of relative size, and that an eight point line looks as much larger than a six as an eighteen is above a fourteen. We have used Mr. Cobb's postcard program with side dated days. We spoke some time since of some other display matter, and he sends some in on white that we may reproduce. If you will look these over you will note that one bill tells first glance that Mary Pickford in "The Little

Artcraft Presents
MARY PICKFORD
"The Little American"
TEMPLE THEATRE
FRIDAY, SEPT. 28th. Admission 10c and 20c
IF WE WERE TO OFFER A TRIP THROUGH THAT PART OF FRANCE RECENTLY EVACUATED BY THE GERMANS HOW MANY PERSONS WOULD REFUSE?
That is what we are offering when we show the special picture
"IN THE WAKE OF THE HUNS"
TEMPLE THEATRE—TODAY
"LONESOME LUKE MESSENGER"
ADMISSION 10 cents and 20 cents.

American" can be seen at the Temple theater. The date is slightly smaller, but it is handy to pick up. There is not much advertising argument because little is needed. The start and the title are argument enough. The war series needs more hammering in. It is something new. It must be talked about. Everyone knows Miss Pickford. The play title attracts. The article is sold, but "In the Wake of the Huns" is something new. It must be told about, so this is done. The greeting is more than good. It runs:

> IF WE WERE TO OFFER A TRIP THROUGH
> THAT PART OF FRANCE RECENTLY EVACUATED
> BY THE GERMANS, HOW MANY PERSONS WOULD
> REFUSE?
>
> That is what we are offering when we show the special picture
>
> "IN THE WAKE OF THE HUNS"

We do not quite like that all caps, but the rest is excellent. And Mr. Cobb has been trying out the fashion show. As to that, he writes:

> You will notice that we ran a fashion show this week. This was, of course, copied from the department, and it was a failure—because we couldn't hold the people. The house was packed and jammed, and we turned away at the lowest estimate 150 people. The merchant who gave the was tickled to death with the results, and is going to have one every year. It is the talk of the entire town, and the people who could not get in are sore because they missed it. This is only a little town of 3,500 people, but we put that show on in style, and had a four piece orchestra from Columbia, S. C. To anyone that has not tried this I can certainly recommend it as a big advertisement, and incidentally a business getter.

Did you every try to see what you could do with a fashion show? It's the simplest thing in the world. You hook up with the leading store selling garments. The proprietor advertises the show in his newspaper advertising and in the store, he supplies girl models to wear the latest styles, and you give some booming, some music, and a stage setting along with the best show you can. Both of you clean up. And it is good every time the seasons change, and it is good for the same house every time the seasons change, which cannot be said of all stunts. You can, if you work it right, make the spring, summer, fall and winter fashion shows just as much a part of the town's activities as the annual election. Mr. Cobb brought up an orchestra from the big town and found it paid. And you'll note that he got the idea from this department. We do not remember who first came in with the fashion show, but lots of exhibitors have cleaned up with it. It is cheap, effective, and leaves no back kick. Plan now for a spring fashion show. Not to have one is like kicking money into the gutter. It's there all ready to be picked up, and even in the big towns the scheme will work well for the locality house.

In Proof and Form.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in some capital display advertisements. The first is reproduced from

the engraver's proofs. These are pure black on dead white paper. They stand out well, but they do not show how they will stand competition. The second example gives the portion of the page in which a similar

cut is used. Here some of the brilliancy is lost through printing on absorbent paper with rosin oil ink, but it will be seen that the display stands out well on the page, and through its neatness even gains through contrast with the space used by the Academy, which is permitted to run too black. The theaters run a great deal to the hand lettering and drawn design, but the orchestra and a certain clean line distinguishes the Hippodrome. Mr. Franklin has his entire advertisement drawn, but, if cost counts, you can have a stock frame and make a plate to fit inside of the mortise, cutting down both the cost for art work and the engraver's charges. We have reproduced the Hip advertising before, but it is always worth looking at.

Another Calendar.

William J. MacFarlane, of the Liberty, Canandaigua, N. Y., sends in a calendar he is using. He writes that in addition to sending it by mail and carrier he has had it framed for use in hotels and other public places. It is a card 6 by 9, white stock printed in red and blue. The dates are in blue, with the titles below and the stars above. It is punched, and above is the request to "Please hang this up for reference." In the main it is excellently done, but the rule work in the calendar should be heavier, the better to isolate the attractions. One point rule is used for the perpendicular columns, and a hairline for the horizontals. It should all be two point save where the same attraction is held for two days, when the perpendicular can then be a hairline. Calendar logotypes are used for the dates—figures cast with a border—and work much better than home setting. These logotypes are not expensive, and if the printer does not have them in, it will pay to purchase them and hold them for the house use. Mailing and house distribution combined is apt to result in duplication. It would be better to use all carrier, and to try, if possible, to get them into offices, as well as homes. It is an excellent plan to work the hotels, and it might be possible to arrange to have one hung in each guest room in the hotels near the theater. Most hotel man will be willing to admit a calendar, where they might shut down on a straight advertisement. In this case the address of the house should be given.

Killing the County Fair.

Chautauquas and County Fairs are dreaded by exhibitors because they kill business, but W. S. McLaren, of the Majestic and Colonial, Jackson found the way out. Here is his scheme.

> We made the "County Fair" work for us this year instead of against us. We had a big black tent on the grounds, and charged 10 and 15 for an hour's show. We also had a booth in the main building, where we showed with a home projector Vitagraph's reel, "From Script to Screen." This was accompanied by a lecture and music. This was free. At this booth, you will notice by the inclosed, we passed out 20,000 folders and tickets. Business was much better at our uptown theaters than in former years, and we also cashed in on the grounds.
>
> Our stunt on "Skinner's Baby" was to insert the small ad on "Wanted a Baby" in the local papers, and then follow it up two days later with "Never Mind About That Baby" and with the press story. Then we secured the co-operation of seven merchants, who placed a window display of "baby" goods, and we furnished each one with two 22x28 photos and a set of 11x14 and a half-page card like the inclosed. We also ran the half-page in each local paper on Thursday night and Friday morning. Result—that all Jackson was talking about the "Baby," and business was more than capacity.

The folders Mr. McLaren refers to are four page folders headed—

Don't Try
to read this now
Take it home.

Inside it lists the stars and productions, and the back page is given to a write-up of the house, its comforts and advantages. Two tickets are clipped to each folder. One admits one child on presentation of the ticket with five cents, and the other takes in an adult for ten cents. Of course most families got enough tickets for all, but at that it paid to run the black top; paid in money as well as in advertising.

For Skinner's Baby the "Shoes" idea was used in a half page. The house took four eights and a crossline, and a jeweler, a shoe store, a baby shop, a druggist, a tailor, and a dry goods store came in on the sides. It may seem odd at first glance, but a half page like the

The Most Popular Child in America "Skinner's Baby"
Skinner's Friends Gave the Baby Jewelry
W. W. Bagg, Jeweler
Don't Forget the Baby's Feet
Cowley and Shoe Store
CLOTHES HELPED SKINNER'S BABY TOO!
Eva B. Herrington, Infant's Wear Shop
MAJESTIC
SKINNER'S BABY
BRYANT WASHBURN
AND THE ALLENTOWN CAST DELUXE
HAZEL DALY as "HONEY"
Skinner Says: "SAVE SOMETHING"
UNION BANK
Skinner Believed in Sanitary Nurseries
GALLUP & LEWIS
AND IT ALL CAME FROM THAT DRESS SUIT
THE MODEL
"Honey" Knew Where to Buy Baby Supplies
HYNDMAN & WAY

one shown will do the attraction more good than a half page devoted wholly to the house announcement. What you say is what you think, but here are six well-known business men backing you up. They are all interested in the infant Skinner. It must be a worth while infant. It is another angle of the fact that local trade ads in your program give your house the endorsement of the advertisers. That it saves you more than half the cost of your display is a secondary matter. It is the endorsement that is worth the most. The stunt was suggested by L. J. Scott, of Essanay, for Skinner's "Dress Suit." It works as well with the baby.

The want ad was a two threes, in a black border. The text runs:

WANTED A BABY!

> We want to borrow a baby to use at this theater on Sunday, Monday, Tuesday, Wednesday, and Thursday, Sept. 30, Oct. 1, 2, 3 and 4.
>
> The child will receive the best of care, and positively will be returned to its parents unharmed. Apply at theater between 10 and 11 a. m., Tuesday morning.

MAJESTIC THEATER

The rest of the story is contained in a newspaper clipping from the local paper:

> That newspaper advertising brings immediate and substantial results has again been decisively demonstrated.
>
> "Wanted a Baby," the advertisement in The Citizen Press, with which the Majestic Theater Company launched a new publicity campaign Monday evening, drew many fond mothers to that play house. Between the hours of 10 and 11, Tuesday morning, Assistant Manager Hayes, of the Majestic theater, almost aghast, was confronted with a throng of babies in arms, babies in carriages, and babies toddling by their mothers' sides, not for sale but for hire.
>
> The "follow-up" ad in this evening's edition of The Citizen Press states, "Never mind about that baby, we've got 'Skinner's Baby' and 'Baby Mine,'" probably comes as a blow to each fond mother who harbored hopes of her child's early entrance in theatricals.
>
> Each applicant Tuesday morning left her name and address, and to each was sent today a letter explaining the situation, and enclosing tickets of admission to "Skinner's Baby," coming to the Majestic theater Sunday and Monday.

Another stunt was the "public apology" already reproduced in this department. This was used for "The Slacker," and apologized for the failure to take care of the crowd the opening night. That public apology is the next best thing to Ruffner's "We dare you to try to get in." It referred to the Sunday performance, and it filled the house Monday night, though Monday is an off night with the Majestic. Larry Hayes is also with the Majestic, and admits to the editorship of the Colonial Clarion, the "dink" newspaper run in the house program. William Lord Wright writes some of it, though, but Larry wrote this:

> It looks like a nursery at the Majestic this week, with "Skinner's Baby" on Sunday and Monday, "Baby Mine" Tuesday, Wednesday and Thursday, and the New York models Friday and Saturday. We understand they're "some babies," too.

Mr. Hayes used to be with the Family, if you remember, but made a switch.

For Posters.

This is merely an effort to sell Paramount advertising, but in doing that Gordon H. Place, of Notable Features, Salt Lake City, has written what is close to a prose poem on pictorial display. You can get some people with newspapers alone and some with posters alone, but posters and papers together will come close to getting them all. Mr. Place writes:

> Ever go to a circus when you were a kid? Ever get up at daylight and hike down to the tracks to watch them unload those great mysterious wagons with the canvas covers from under which issued the savage growls of the jungle beasts? Ever follow the wagons and the elephants to the circus lot and hang around the cook-tent watching the roustabouts and the riders and the ringmaster fraternize over the hot coffee? Ever sneak under the "big top" if you didn't have a quarter to get in at the main entrance?
>
> Of course you did if you were a sure-enough kid!
>
> What filled your young brain with the circus fire? Wasn't it the bill-boards with their perfectly gorgeous 24-sheets? Of course it was! What kid could resist the alluring temptation to see the beautiful lady leap through the flaming hoop from the back of a galloping milk-white steed? What youngster could stay at home when the calliope tooted after he had gazed in wide-eyed wonder at the brilliant colored show-bills picturing all the wonders to be seen under the "big top?"
>
> Human nature is the same today as it was when you wore knee-breeches. Boys and girls, and their parents, too, are attracted to amusements offerings by bright colors and attractive advertising, just as they have been since Adam, in his youth, was attracted by the blushing rosy tints of that historic apple.

We don't recall kinkers and roustabouts fraternizing in the cook-tent or anywhere else on the lot, but that picture surely does appeal to memories, and backs up the argument that picture paper counts. Every now and then some theatrical manager announces that he is going to dispense with boards and do all his advertising in the newspapers, but he never does and he never will, because he knows that each is the complement to the other and that they are equally necessary. It's funny that Paramount has to hustle to give away stands free. The exhibitor has to pay for posting and board rental, but it is worth it. Mr. Place seems to be hitting his stride, and it was not easy to follow George E. Carpenter.

Working In.

The Garfield, Chicago, sends in a dance program Mr. Ryan framed for a dancing school. One side gives the advertisement of the Garfield and the other the dance program and the school announcement. Presumably they are supplied the school gratis for the use of its pupils. Most of these who take dancing lessons are interested in pictures, and for the small cost of the programs. Mr. Ryan places his announcement into the hands of a selected list, and they hold them all the evening and presumably take them home for souvenirs. You could not ask for better advertising, more judiciously placed, than this. The Garfield does not spend much money on its advertising, but it uses brains to get the largest results.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Titles.

EVIDENTLY the question of titles still puzzles many authors. Lately one writer wrote two letters regarding the use of the prefixes A, And and The. The story he thought would not be clearly titled unless he called it "The ————," the dash representing a coined name. It was pointed out that he might use the name without the "the" and he came back with the argument that the use of proper names in titles was also banned, and this coined name might conceivably be the name of a woman. The points were well taken, but the writer made the error of failing to get behind the language of the rule to gain the real sense of the pronouncement.

Titles commencing with "The" or "A" are to be avoided, not because they will prevent the sale of a script, but because the constant use of those articles make for bald and uninteresting titles. There is no reason other than this why they should not be employed, but in the generality of cases the avoidance of the article makes for a stronger and more attractive title; one that may materially aid in the sale of a play through its sonorous sound or its curiosity-rousing qualities. "A Broken Heart," for example, is vague and without appeal. "The Broken Heart" is better only in that it seems to refer to one particular heart. Denied these handy handles, the author will struggle for another and more individual word or combination and perhaps produce something that will more truly appeal. "A Kentucky Cinderella" does not make a bad title, but "Cinderella, of Kentucky," would probably appeal to most persons as being better.

In the same way the avoidance of given names in titles is merely to reduce sameness. It cuts down the number of "Mary" plays and "Jane" plays and the like, but that is no reason for completely avoiding proper names. "Jane" had a long run in New York years ago, and "Mary of Madgala" would not have gone as well under the more elastic title of "The Magdalene," which would have suggested a play of any period. All rules must be applied with good judgment and with the knowledge that all rules have proven exceptions. The rules apply merely in a generality of cases, and it is because they do apply to most instances that they are rules.

Another Polisher.

You will have to take better hold of this polisher idea than you did of the "Othello" or they will be discontinued. Here's the idea. Write a working synopsis of "Uncle Tom's Cabin," using only such parts of the story as you wish to have used on the screen. Assume that the story is one of your own invention, unknown to the editor, and give all the facts from which you desire your story to be built. Do it within one thousand words. No script postmarked later than January 15 will be criticised. A return envelope must accompany the synopsis. Try and write a story that would be good enough to sell your plot were it original. Put all the facts down and put them so that the editor can get an idea of the story at first reading.

Establishing Fact.

Submitting a scene, a correspondent points out that the scene established about eight facts through the medium of four cut-in leaders and some action. The main purpose of the scene was to show how the hero and the lady came to get acquainted, but it was opened by a pictured action that was left incomplete. The correspondent queried the use of four cut-ins in the single scene, but he entirely overlooked the fact that his pictured action presented more interestingly the supposed scene fact, and that the average spectator would regard the leaders as an interruption.

Let us suppose, for example, that to have John meet Mary we have John, looking backward as he hurries along the street, bump into Mary, who is carrying a vase in her arms. She stumbles and drops the vase. John apologizes and she tells him not to mention it. This leads to an exchange of names and they leave the scene together. This looks all right, but the first action is a vivid one, dealing with a vase, and the average spectator will be so fully concerned with the vase that he will watch to see the outcome. And the author has forgotten the vase in his new interest in the characters. It is best practice first to wind up the vase incident. John offers to pay for the vase. She refuses. He insists upon sending her another. She gives her card. Now the vase leads more logically to the introduction. Mary passes on. John picks up the fragments of the vase to compare with a duplicate. Now the interest has been held to the vase, but the introduction also is noted because it is through the replacement of the vase that the acquaintance begins.

It is seldom that more than one fact should be told in a scene. Decide what that one fact is to be. Tell that single fact and go on to the next, or run through scenes until that fact has been told. As a rule the fact is one that can be told in a scene. When the fact is conveyed, the scene has attained its climax and should end. More is as much of an anti-climax as falling action at the end of a play. If you offer too many facts in one scene, only one or two will be assimilated. The rest will not be accepted and will become lost. Even two facts in one scene should be so intimately related as to be practically two parts of the same fact.

It is a failure to observe this elemental law of construction that results in so many confusing plays. The facts are hurriedly told in the early part of the story to get them out of the way. Then the later action may be padded to gain the footage necessary to make the full five reels. It is possible, through good technique, to give the facts so interestingly that they become a part of the story, and so can be told in properly spaced action. It is all a matter of practice.

No Such Animal.

Several letters of late have asked for the address of some strictly scenario magazine. There is no such thing. The support given such as were published was so slight that they have passed from the market, with the exception of the Photoplay Author, which was changed to The Writer's Monthly and is still published at Springfield, Mass. Some of the photoplay papers appealing to the public carry departments for the photoplay writer, but there is no such thing as a strictly scenario magazine.

Are You One?

Up to date five writers have expressed their belief that stories coming back from the trenches will sell more readily than others because of their advertising value. We do not think that this will particularly help the appeal, but it is certain that there will be no sale if the story deals directly with the war, even though the censors may pass the script; which they will not do if in any degree it reveals military secrets.

Fix It Up.

If possible, send your typewriter to the repair man when the summer is over. Unless you use extreme care the humid summer weather will rust inaccessible parts. The repair man will take out the rust and you'll have your machine in shape for the winter campaign. If you have been summering by the shore this is doubly necessary. You cannot do your best work if you have to bother with the machine or be bothered by it.

Take Stock.

No merchant prospers who does not take stock at least semi-annually. The author should follow the same practice. Sit down and go over your stuff. Read every story, every synopsis, every hint and suggestion. Then you can work with an intelligent idea of what you have and what you need.

Season Stories.

About this time would be the last call for a Christmas story were there any demand for Christmas stories, but since there is a tendency to work away from the seasonable story, don't bother to write them, for they probably will not sell.

The Limit.

Writing war drama in its mildest form is bad enough, but a recent correspondent who wanted to send in an incident of the war in verse will probably never know how close he stood to utter annihilation.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Sabo Objective Lens.

At my request Mr. Sabo sent one of his objective lenses to Ralph Martin, Los Angeles, California. Mr. Martin has analyzed its action in what seems to be a very thorough manner. Inasmuch as this lens will presently be placed on the market in quantities, I believe it is well that friend Martin's deductions be published, to the end that you all understand the matter and be prepared to deal with the new lens intelligently. Personally I have witnessed demonstrations of this lens, in theaters, which have set at rest all question as to the gain in light by their use, always provided they be used under conditions requiring a lens of reasonably long focal length. I know of no advantage in the use of a short focal length of this kind. As to definition, why all the lenses of this type I have seen in operation gave as good result as the average lens used for projection; also the screen illumination seemed to be quite even. The lens is nothing more or less than an adaption of the aperture lens idea, first suggested by this department as a possibility about two years ago, and later given quite some and increasing prominence.

Another thing, while I think of it, the aerial image of the condenser is not the right shutter position. I only discovered this in the course of some experiments a few days ago, at the Precision Company's demonstration room. The Precision people, when I mentioned the matter, agreed with me, but said the shutter position was one half the focal length of the objective ahead of the lens. This, also, is not true, since the shutter position changes with the condenser position. The true shutter position is where the two shadows meet in the center of the screen, as I showed you in the course of my lecture. I had assumed this to be at the aerial image but it is not. Brother Martin says:

A sample of this new type of objective lens was furnished to the writer by the manufacturers. It is a triple combination, composed of three factors, which are spaced nearly equal distances apart, and in general design it is of the Petzval type of construction. The front and back factors are cemented achromatic combinations of the usual type but the two glasses of the middle factor are separated by an air space, although the glasses are in actual contact at their outer edges. The lens is unique because of the flexibility of interchangeable combinations that can be made. The front and back factors can be interchanged to produce a lens of different focal length. Also, either front or back factor can be used in conjunction with the middle factor to give two separate double combinations of the regular Petzval type. Such alterations could, however, only be successfully made by one proficient in such work. The curvatures of the different surfaces are given by showing their respective centers, with the exception of the cemented surfaces which are not known but merely indicated by the dashed lines.

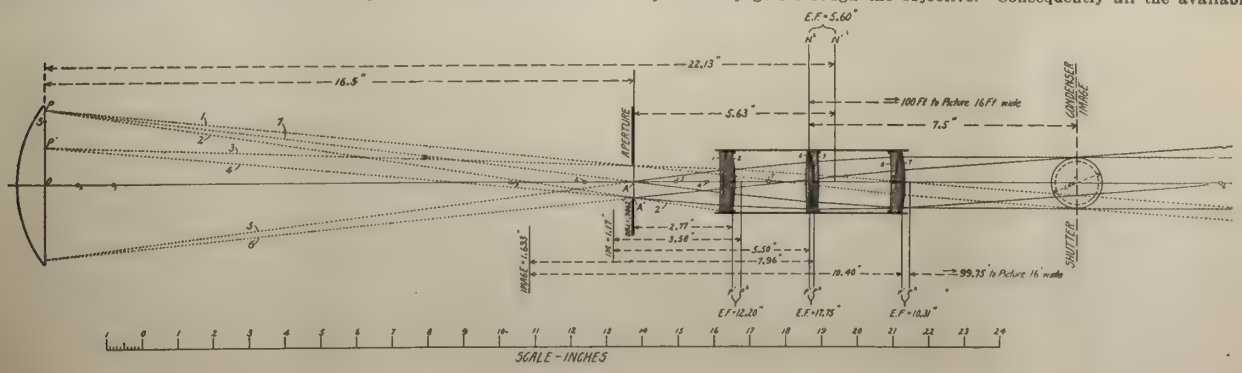
The present lens has an effective opening of 1.6 inches and an exact E.F. of 5.6 inches. The nodal planes N' and N^2 happen to be crossed at the positions shown in the drawing. With a throw of 100 feet a picture 16 feet wide is focussed at the screen, based on width of aperture of .9062 of an inch, and the B.F. of the objective comes to 2.4 inches. To check these results the separate E.F.'s of the three factors, together with their respective principal planes, P^1 and P^2, are shown below the lens. Then with the aperture as the object, the continuous action of the three factors has been calculated through to the screen, giving final results which check with the method shown above the lens. The results of both methods finally agree with experimental tests made with the lens, so the objective as shown in the drawing is properly positioned with reference to the aperture, throw, and size of screen picture given.

The question of the proper condenser arrangement must now be considered. I have chosen an ampèrage of from 40 to 45 D.C. as representing a fair average used in practice. This will place the crater 3 5-16 inches from the plane surface of the back condenser and focus a 1½-inch spot at the aperture with 16½ inches from front condenser to aperture. The spot thus given is the position I have before termed the "mean spot" and it agrees exactly with the positions called for in Griffiths' tables in issue of Nov. 4. But apart from any present dissensions in condenser theory, there will doubtless be found many conditions in actual practice where not more than 16½ inches can be had from front condenser to aperture, so I think the present figures given represent a very fair average.

With the position of the front condenser thus established, its image is found to occur well in front of the objective. In fact it is beyond the farthest reach of most shutters, but this fault is wholly chargeable to the mechanisms. It is also evident that with the shortest focal length objectives in common use and the longest obtainable distances from condenser to aperture the position of the condenser image will still be a little bit outside the lens and within easy reach of the shutter; therefore, as far as the present objective is concerned, the item of the proper location of the shutter position is well taken care of. The condensers will first be considered as corrected for spherical aberration, the reason for which is to appear further on.

The courses of certain light rays are shown by dotted lines, and their paths through the objective have been carefully calculated and plotted. The point P on the extreme outer edge of the condenser will first be considered. It is well known that with an extended light source, a cone of light will proceed forward from P, which, so far as the width of the aperture is concerned, will be represented by the extreme bounding rays of 1 and 2. Ray 2 strikes the outer edge of the back factor of the objective, but cannot pass any farther, hence is lost. Also, since ray 2 is an extreme outer ray of the entire beam which diverges forward from the aperture, there is no light which does not strike the rear factor, i. e., there is no external loss caused by the objective. On the other hand, ray 1 passes clear through the objective. Also ray 7, which is a ray in the center of the cone coming from P, just barely gets through the front factor, and consequently it is easy to see that just half of the cone (from rays 1 to 7) gets clear through the objective, while the other half included between rays 2 and 7, strikes the inside of the lens barrel and is lost. Therefore the objective loses just one-half of the available light coming from point P.

The point P is now gradually worked in toward the center of the condenser until we come to the point P′. The available cone of light which proceeds forward from P′ is bounded by rays 3 and 4, and ray 4 just barely gets through the objective. Consequently all the available



light from P′ passes through the objective. Summing up, this all means that the objective passes all the available light that comes from a central area of the condenser having a radius of P′ but passing from P′ outward to P, there is a gradual loss, due to the light which strikes the inside of the lens barrel, and varying from full illumination at P′ to a loss of 50 per cent. at P.

The light action will now be briefly considered from points of origin at the aperture. The cone of light which proceeds forward from point A, which is the central point of the aperture, receives its illumination from rays 5 and 7, which represent all the available light from the full opening of the condenser. On the other hand point A′, at the edge of the aperture, is illuminated, as regards the light that passes from it to the screen, by a cone of light measured by rays 4 and 6, which does not represent all the available light which comes from the condenser, since the light between rays 2 and 4 is lost by the objective. It is therefore reasonable to conclude that the illumination at the center of the screen must be more brilliant than at the edge, and at present this uneveness in illumination must be charged to the objective.

Now, tracing the cone of light forward from point A, it is seen to spread out until it intercepts nearly the whole effective opening of the front factor, and the defining power of the objective will be tested to its full capacity because the circle of confusion representing the image of point A on the screen will be of maximum size. This merely means that in order to produce the very best definition, the objective will have to be very highly corrected for its full opening.

When the arrangement shown in the drawing was tested by experiment it was found that the condenser image did not have its full diameter of 1.44 inches, but came down to the smaller size as shown by the dotted circle. It was found that the cause of this lay in the spherical aberration of the condensers. The amount of spherical aberration at point P causes the cone of light from that point to be so deflected that none of it passed through the aperture. (See Griffiths' experiment in issue of Aug. 5, and the writer's comments on same in issue of Oct. 21.) It is not until a point, S, is reached that any light whatever from the outer edge of the condenser passes through the aperture. The distance PS therefore represents a total loss of light caused by spherical aberration, and it is approximately equal, in percentage, to the difference between the areas of the two circles shown at the condenser image. This reduces the loss that was before charged to the objective to the consideration of distance P′S instead of P′P. It is probable that the cone of light which passes forward from S will lose only about 40 per cent. instead of 50 per cent. inside the objective barrel, so the loss caused by the objective will now vary from nothing at point P′ to 40 per cent. at point S.

Now it can readily be seen without much detailed discussion that the loss within the lens barrel can be greatly reduced and possibly eliminated by increasing the distance from condensers to aperture, for this would cause ray 2 to approach the position now occupied by ray 4, and which would free the objective from all loss. Also, as shown, relative to points A and A′, the illumination at the aperture would become more uniform. However, it also appears in the light of the present findings that spherical aberration in the condensers must also be considered as it seems to be responsible for the loss of considerable available light to the screen. I also believe that the increase of distance from condensers to aperture would improve the defining power of the objective, since this would narrow down the cone of light proceeding forward from a point such as A, and which would have the effect of working the objective at smaller aperture and thus improving the definition on the screen.

The question of the excellence of the defining power of the objective, just as it is, is a rather difficult point to touch upon. So far as practical projection is concerned it all comes down to what can actually be observed upon the screen. This will involve the opinions of many observers, with all kinds of eyes, and many other factors in the way of local conditions. However, the greater number of optical parts used should be in favor of the lens; at any rate it has worked out that way with modern anastigmats, which consist of not less than six glasses, but give excellent definition. The light loss of reflection and absorption occasioned by the extra factor is certainly not enough to deserve more than passing mention.

Flicker Trouble.

A Texas correspondent writes concerning flicker trouble, requesting that I "do not publish unless necessary."

> Am runnings two Power's Six-A projectors. The distance of projection is sixty feet; screen image 15 feet and is blocked down to fit our new screen, which is only 13.5, and here is where our trouble comes in. A few weeks ago we installed a Gold King screen, made by the Gold King people, of Altus, Oklahoma. For your information, if you are unacquainted with this projection surface, it has a sort of silver finish, which is highly reflective, and our trouble since the installation has been flicker. Have tried a fifty-fifty shutter, which removes the flicker, but produces travel ghost. Now what am I to do? Three-wing shutter; G. E. Rectifier; thirty-five amperes at the arc. No light trouble and good, clear picture but not too much light, meaning that I could not afford to reduce amperage.

First of all, Texas, is is always necessary to publish a letter if it is answered at all, unless at least a minimum fee of one dollar be enclosed, that is, unless I want to give up my whole time to letter writing. I don't understand what you mean when you say your picture is 15 feet wide, blocked down to fit a 13.5 screen. If you have reduced your picture by that much by using a longer focal length lens and have installed a highly reflective screen surface and have an unbalanced shutter, it is not at all surprising that you have accumulated unto yourself one perfectly good flicker. That a fifty-fifty shutter removes it is evidence the trouble lies partly in the shutter itself. I am sending you, together with your carbon copy, the paper pattern of a shutter I want you to try. Cut it out of stiff cardboard first. If it does the trick, you may then make one out of sheet metal. The trouble lies primarily in the fact that you have in effect greatly increased your screen brilliancy and increased brilliancy means increased tendency to flicker.

It Looks All Right.

W. W. Brumberg, Tucson, Arizona, sends in a change-over sign, which surely is practical and certainly is simple enough to suit anyone. He describes it in the following:

> Insofar as the punch-the-film habit be concerned, I beg to submit the easiest and surest method extant for its subjugation, there being no mechanical or electrical signals and it is so very simple that anyone can handle it successfully. Here is the dope. When I receive any films from the exchange I always give them an inspection and when I start to rewind each film place an ordinary iron washer about three-quarters of an inch in diameter, which has been previously carefully smoothed down so that it will not scratch or injure the film, about one foot from the end of the last scene and then complete the rewinding. The action is obvious. In projecting the reel, when the washer is reached it drops to the floor of the magazine with a very audible click, which same is the cue to "go" with machine No. 2.
>
> "Yes," I think I hear some one say, "but the washer is likely to get into the fire-trap and cause trouble." But this is not so. When it drops it is thrown to the end most distant from the valve and never troubles at all. This plan has been tried out by several operators, most of whom would not give it up for any other, because of its simplicity. I am sending the idea along for the benefit of department readers, some of whom will, I trust, derive benefit. Surely the puncturing of film ought to be a thing of the past when the end sought by it may be accomplished in so simple a manner.

Can see nothing wrong with the idea, except that it may easily be made just twice as valuable by using two washers, one to be placed about thirty feet from the end, its dropping being the signal to light up the second arc. With the washer carefully smoothed no possible damage could be done to the film and any possible danger there might be of the washer getting into the fire valve could be obviated by riveting in a metal strip just back of the valve. If there is not room I agree that the danger would amount to a negligible quantity anyhow. Many thanks for the idea. It is passed along for the benefit of all. Brumberg also suggests placing in the upper magazine door, midway of its height and with its back edge just ahead of the center of the door, a small, glass window, the same to be held by fixture similar to and same size as the one used for peephole glass in Power's lamphouse door. His suggestion goes further. He says: "In case of fire break glass with nose of fire extinguisher and flood magazine. Possibly, however, some inspectors would throw a fit if such a thing were even suggested. For myself, however, I see no possible reason why it should not be done, the glass being no larger than a peep-hole glass in lamphouse door. You cannot possibly confine the gases and smoke in the magazine and the small opening would merely offer egress for them, without appreciable accelerating combustion, to say nothing of the fire extinguisher part of it.

Operator Advanced.

William C. Smith, known to all and sundry as Will Smith, who for some years past has been Assistant General Manager of the Nicholas Power Company, has been advanced to the position of General Manager, vice John Skerrett, deceased, moving up to the position of Vice-President.

We are generally pleased to learn of Brother Smith's promotion. This for several reasons. First, Will is one of the boys and a thoroughly good fellow. He has literally worked his way up to his present position of authority and responsibility by strict attention to business and by that unfailing courtesy which makes friends for any man and boosts him into and along the primrose path of success.

Smith first got into the projection game in about 1898. At that time he was on the road with a show, putting on illustrated songs. The moving picture was just beginning to come into favor and when the company added them to its repertoire Will was the logical man for "operator," so an operator he became and remained until he finally became identified with the Nicholas Power Company some years ago.

Smith is a member of Local Union No. 306, I. A. T. S. E., and says he will remain a member notwithstanding his new honors.

Success, William. Here's to you and may the sun of prosperity remain in its forenooon for you for many years to come.

Machine Probably Too Small.

Joseph E. Bliven, New London, Connecticut, writes:

> Enclosed find forty cents for both question booklets. Have your latest handbook, and it certainly is the real thing. Am using a Hallberg motor generator set, having a 75-amphere, 75-volt generator. If I insert a 1¼ ohm resistance in each machine circuit can I burn both arcs at one time when changing over? Or will I have to cut in more when changing over? Rheostats now used only give me about 35 ampheres at the arc, and when I change over the light dims perceptibly.

You will have to send me the serial number of the machine so that I may ascertain from the manufacturer exactly what type and capacity your generator is. I believe the machine is too small for the work you are trying to make it do, though this is only a guess. In other words, I think likely you are in error as to the capacity of the generator. I don't understand that Mr. Hallberg puts out such a machine. However, send in the serial number and we will quickly determine what is wrong.

Something in It.

R. W. Middlecamp, Easton, Pennsylvania, sends in a protest which at least deserves respectful hearing and consideration. His kick seems to have been given its impulse when he visited the Stanley theater, Philadlphia, September 19, and watched the projection of "Parentage," which was, so he says, so dark that in places only faint outlines of the picture could be discerned. He clears the Stanley operators of all blame, but says that when the orchestra lamps were lighted what little visible picture there was almost entirely vanished in the reflection on the screen. He says the Stanley operators are using seven-eighths carbons, which certainly would indicate the use of plenty of current.

This matter of film density is one which may very easily be carried to excess. Freely granting the possibility of creating some very beautiful effects in picture lighting by shading out everything but one or two objects and perhaps making them rather dense, it must be remembered that if this be carried too far it will require a semi-reflective screen and a very powerful light to bring out these values and form the beautiful thing the director has in mind. That such screens are charming when properly presented we cannot but grant, but what about the great number of theaters which literally cannot get anything at all out of them. They have non-reflective screens and use between twenty and thirty amperes of current. Under these conditions the dense film is at tremendous disadvantage. But a faint outline of the picture shows on the screen, and if the auditorium lighting be such as to make good screen results difficult under any conditions, then the theater manager will need to supply friend audience with flashlights with which to hunt for the picture. In fact, that was a suggestion made by friend Middlecamp. And right here allow me to again rise to remark that the average orchestra pit lighting is nothing less than a crime against the moving picture industry, the artists upon the screen, the operator, whose work is being ruined, and against the audience, whose eyes are being strained to the end that the musician may pose in his little music rack spotlight and "read " everything within a range of from two to ten feet of him. If we are to judge by what we see, the average musician does not care one single solitary tinker's dam about anything but himself. "I want lots of light," says he, in effect if not in fact, "and I'm going to have it, regardless of everything." And the manager lets him get away with it, possibly because he himself has made no intelligent study of moving picture theater lighting from the projection point of view. We freely concede that the musician plays an important role in the scheme of motion picture affairs, but his part is not so important that he is entitled to work grave injury, if not outright ruin to everything else, by crass stupidity in the lighting of his music.

Lens Combination.

Washington, D. C., makes inquiry as follows:

> I am not quite satisfied with my screen brilliancy. Have all three of your handbooks and think they are great. Am running two Simplex projectors and Ft. Way..e a. c. to d. c. Compensarc, pulling 40 amperes and using five-eights cored above and one-half inch solid below. Diameter of lens, 1⅝ inches; back focus, 4 inches. Have tried to follow instructions in handbook as to condenser combination and have come to the conclusion I do not quite understand, as I do not seem to improve results. Have Radium Gold Fiber screen and a 17-foot picture. Kindly omit my name in reply.

You should be glad to have your name used, brother. To seek knowledge is a thing to be PROUD of. To fail to aid the department which has done much for you and your profession is a thing to be ashamed of and the man or organization which would censure you or attempt to poke fun at you because your name appeared in the Department would simply advertise itself or himself as a non-progressive FOOL; a drag on the wheels of progress and a detriment to the profession and to the industry as a whole. I don't know that you think this would occur, but if you do I cannot agree that the Capitol City would thus disgrace itself. Please understand that this NOT a slap at you. It is merely a little dissertation on the matter in general, your request (which may have been made for a totally different reason) having brought the thing to my mind. And now to our subject. By laying off your optical system as per figure 45, page 116, third edition of handbook, using the actual opening of the condenser, which will be much less than 4½ inches if you use a slide carrier, you can readily see just what the diameter of your light ray will be at 4 inches from the aperture. An easier way is to remove the objective lens and place a sheet of paper 4 inches from the aperture, projecting the light thereon. You will then see its exact diamet r and get a line on the loss at this point. It will be interesting and probably helpful. You ought to have a two-inch-diameter objective, at least, for a 4-inch back focus. This much may be stated as positive fact. Next try the two following and let us know which works best: (A) Two 7½-inch condensers, spaced not more than one-sixteenth of an inch apart, with 22 inches from center of condenser combination to aperture. (B) Two 6½-inch condensers, spaced as above, with 19½ inches center of condenser to aperture. But remember you MUST have the required measurements all around. It is NOT sufficient to have everything else as directed, but only 18 inches from condenser to aperture, for instance.

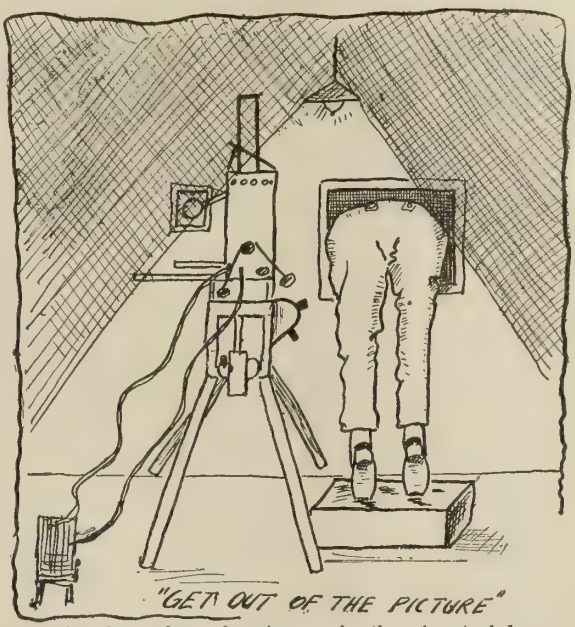
Operators, Attention! Your Opinion, Please.

Suppose you project a given subject at sixty feet per minute, and then project the same subject under precisely similar conditions and with the same arc candle power at 70 feet per minute, will or will not the screen brilliance be equal to both cases?

From the Past.

From George E. Carlson, Burley, Idaho, comes an interesting cartoon, descriptive of conditions in the theater in which he works; also it reminds us of a very general condition some years ago, when crude storeroom theaters were the rule, instead of the exception. Carlson says:

> It is some time since you heard from me, but here goes again. I am seeking information. Can you instruct me in how to so project a short five-reel feature in such way that the projection will be even passably fair and the public deceived into believing it is viewing at least eight or ten reels? I ask this bit of information for the benefit of operators working for managers who demand precisely that very thing. Overspeeding is the limit, but what about running so slow that either



> your fire shutter keeps dropping, or else there is actual danger of setting the film on fire, all to create the impression of a big show. And, for Heaven's sake, give the producers a dig (I almost said kick) about dark scenes. That, too, is, of course, the operator's fault! At least, he gets the blame for not being able to show a scene which it would require seventy-five amperes direct current and a mirror screen to get anything out of! Attached find sketch descriptive of conditions at the Orpheum.

The cartoon gave me a good laugh. Let us have another sample on some other topic. The only way I could suggest in which your audience could be deceived in the way you desire would be to employ a hypnotist and put it under his spell while the show lasted. Under the conditions named the audience may think it sees more reels of film than it really does, but it certainly KNOWS it has seen a fine example of punkerino punk projection, therefore a very poor show. Better run what you do show RIGHT. It is the only way. Dragging a show produces flicker, hence eye strain. It utterly ruins the work of the actors and makes the whole thing an absurd, farcical travesty on the original. Aside from the bad effect on the films, underspeeding is even wórse than overspeeding.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Camera Club of New York.

One of the questions most frequently propounded to this department is "Where can I learn photography?" Photography is one of the professions the followers of which are largely self-taught. There are very few schools for the teaching of photography, and of these almost no attention is paid to the kind of training required by one who intends to adopt the profession of cinematography.

For those who cannot attend a school or feel, for one reason or another, that they do not wish to start as an apprentice at a very meagre wage, the broadest and quickest experience one can obtain is by joining an active camera club.

Membership in a progressive camera club is a stimulus which even the most advanced worker will find beneficial.

The Camera Club of New York is a model of what a good camera club should be, and while there are among its members some of the most skillful photographers in America, yet it is conducted on such broad lines that even the humblest amateur will find a welcome extended him and many a genial member ready to help him out with any of his photographic perplexities.

The Camera Club is at the corner of Broadway and 68th street, a location which is very accessible by the subway, the elevated railroad, and several lines of surface cars.

The club entrance is at 121 West 68th street, and there is also an additional entrance from Broadway, with private entrance for the studio. The club rooms occupy in round figures 5,000 square feet of surface; and they are unique from the fact that they were fitted up for the specific use of the club at the time the building was constructed. They are, therefore, unequaled for convenience, spaciousness and practical utility.

Entering at 121 West 68th street, a broad and easy flight of stairs leads directly into the exhibition room or gallery and the club quarters, all on the second floor. This gallery is very spacious, lighted by skylights during the day, and by screened electric lights at night, both affording the exact volume and direction of light needed for exhibition purposes. At one end of the gallery is a large room for the secretary, the treasurer and the board of trustees.

At the other end of the gallery and facing to the south on 68th street, is the lounging room and library, so arranged that it may be connected with the gallery or kept separate. The library of the club has long been celebrated as the largest and most complete photographic library in the world. The leading photographic journals of Europe and America are on file. There are also the usual conveniences for writing and the receiving of mail. The lounging room is finely lighted, and is commodious and comfortable in all of its appointments.

The general workroom is entered directly from the lounging room, and as a practical working room for all branches of photography, it has been pronounced to be without a peer by all who have inspected it. Every detail was most carefully planned in advance, and no expenses spared in its construction. It is lighted by three very large windows on the south side, furnishing ample light and abundant space for camera exposures, and for sun printing of all kinds. There are five individual darkrooms or stalls, fitted up with every requisite of adjustable lights and developing apparatus, with commodious washing tanks for plates and prints. The club furnishes these rooms with a standard, efficient developer, and with fixing-baths, free of charge. The lighting of these rooms and of the entire club is electric all arranged with the most minute care for the needs and the convenience of the worker

In addition to the above rooms or stalls, there is a separate room fitted especially for autochrome work, with special safety lights, and all needful appliances. Connected with the workroom are the bromide enlarging rooms, very conveniently arranged, large and well ventilated. They are provided with a Folmer & Schwing easel and camera, made especially for the club, a powerful electric arc light, and every other appliance needful for this branch of photographic work.

The main workroom is supplied with enlarging and reducing cameras, lanter-slide cameras, copying cameras, and apparatus for microscopic work, all equipped with modern lenses of the Bausch & Lomb Optical Co. There is an ample supply of printing frames, drying racks, retouching easels, gas stoves for platinum and other work, and all the other minor apparatus required. There is also a distilling apparatus to provide pure water for the chemical solutions.

Special attention has been given to providing facilities for the manipulation of the products of the Eastman Kodak Company. All the latest and approved appliances for this, to many, most popular form of photography have been installed; and members not familiar with the use of any of the apparatus may receive instruction.

A word should be said upon an important subject, viz.: ventilation. The pure fresh air, so necessary for the health of the worker in the bromide room and in the various smaller dark rooms, is provided by a thorough system of inlets and of electrically-driven exhaust fans.

The locker room opens directly out of the general workroom. This is fitted up with steel lockers, with adjustable shelves of different sizes to suit the requirements of the members. This room is beautifully lighted in the daytime by skylights and at night by adjustable incandescent lamps.

Across the hall from the locker room is a room of good size, equipped with the Cooper-Hewitt light, which may be used for the production of dispositives, or other camera work, or may be used as a private darkroom either in connection with the studio or independently as may be desired.

Entrance to the studio may be had by a private door opening from the Broadway hall, from the main exhibition room, or from the private darkroom just described.

The studio is exceptionally large and well lighted; in fact, the light is so unusually rapid, that autochrome plates may be fully exposed in thirty seconds or less. The studio is fitted up with modern cameras, with Bausch and Lomb-Zeiss portrait lenses, screens, backgrounds, and all other necessary and convenient facilities.

Taking into consideration the space, the arrangement, and the facilities of the Camera Club, it may be truthfully said that it is cosmopolitan, up-to-date, and thoroughly in line with the metropolis of the Western hemisphere.

The club affords a broad meeting-ground for all shades of photographic ideas. Its policy is liberal, educational and helpful. The most advanced photographer will find most of his needs anticipated; the beginner will receive encouragement and aid. While it does not emphasize the social features of club life, its numerous exhibitions, its lantern-slide evenings, and the general intercourse of its members in a semi-artistic atmosphere conduce to pleasant acquaintance.

The cost of a membership in the club is ridiculously low when one considers that all of the club equipment is at the disposal of any member free of charge, other than his dues, except very modest charges of a few cents per hour for the use of the studio or one or two of the more expensive pieces of apparatus, such as the photomicrographic camera.

The initiation fee is $15, but has been temporarily suspended by the board of trustees, so that the only fee at present is the amount of the regular dues—these dues are $40 per year for resident members and $10 per year for non-resident members. Annual dues for resident members is payable in advance in two equal installments, on January and July first, with the power of the treasurer to pro rate such instalment payment in the event of the election of such candidate at any time after January or July of any one year, as the case may be.

Further information in regard to the club may be obtained from the Secretary, the Camera Club, 121 West 68th street, New York.

Enlist Your Lens in the Army.

People of the United States are asked to help the Signal Corps of the Army to get lenses enough for cameras for the fleet of observation aeroplanes now being built. The need is immediate and of great importance; the camera lens is the eye of the Army.

German lenses can no longer be bought in the open market. England had to meet this same difficulty in the earlier stages of the war by purchasing the lenses of the required type from individual owners. England is now making lenses better than the German ones formerly imported, but no faster than needed for her own uses. The Bureau of Standards of the United States Department of Commerce is now perfecting a substitute for the German "crown barium" glass used for lenses and American manufacturers will later be able to meet the needs with special lenses of new and improved types now being designed for this work.

The present situation, however, is that with airplanes soon to be ready for service, suitable lenses cannot be bought. Possessors of the required types are urged to do their bit by enlisting their lenses in the service of the Army. They are asked to immediatly notify the Photographic Division of the Signal Corps, U. S. A., Mills Building Annex, Washington, D. C., of lenses of the following descriptions which they are willing to sell, stating price asked:

Tessar Anastigmat Lenses made by Carl Zeiss, Jena, of a working aperture of *F*.3.5 *or F*.4.5, from 8¼ to 20-inch focal length.

Bausch & Lomb Zeiss Tessars, *F*.4.5, from 8¼ to 20-inch focal length.

Voigtlander Heliar Anastigmat Lenses, *F*.4.5, 8¼ to 24-inch focal length.

Practically all of the lenses of these types in America will be required, but the 8¼-*inch* lenses are most urgently needed.

Eight, 9, 12 and 14-inch condensers are wanted; also, a number of Bausch & Lomb Zeiss Protrars VII A No. 13, preferably set in Volute shutters.

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H. D. Ashton

Editor of the Argus Pictorial, New Pathe Production, a Lover of Nature.

WHAT a peculiar type of man must be required to produce a "screen magazine!" He must, first of all, be a lover of nature, have an unlimited fund of miscellaneous knowledge and know his audiences.

Just such a one is H. D. Ashton, head of the Argus Laboratories, Inc., whose screen magazine, "Argus Pictorial," will first be presented to the public through Pathe Exchanges on November 18th.

H. D. Ashton.

Ashton was born and reared on a Virginia farm. Entering the newspaper business he went through the Japanese-Russian war for Collier's Weekly, and later with Underwood & Underwood visited many parts of the world. In 1910 he became an aviator, and in 1911 entered the motion picture business with the General Film Co., going into every branch of the industry.

Always a lover of nature, he has kept up his natural science studies—and is affiliated with several of the leading scientific societies of America.

The Argus Pictorial as presented by Pathe, will contain four or five short educational subjects each fortnight, produced under his direct supervision, assisted by a staff of men connected with some of America's leading scientific institutions.

No expense or effort will be spared to keep this Screen Magazine up to the high standard set by its creator. Already connections have been established in such far off lands as Australia, New Zealand, Africa, Japan and Alaska, and shortly we may expect to see interesting educationals and nature studies from these distant places among its features.

WILLIAM H. TOOKER WITH BUSHMAN AND BEVERLY BAYNE.

William T. Tooker, widely known for his screen portrayals, will play the role of Patrick Connolly, in support of Francis X. Bushman and Beverly Bayne, in their new Metro production, "Red, White and Blue Blood," under the direction of Charles J. Brabin. The picture was adapted by June Mathis from the story of Shannon Fife. Mr. Tooker has just completed his work in the role of Michael Ford in "Alias Mrs. Jessop," starring Emily Stevens. In the Stevens picture he played the father of Lillian Ford and the uncle of Janet Ford, both of the last named characters being portrayed by Miss Stevens.

"THE AUCTION BLOCK," NOT "THE BARRIER."

Through an unavoidable error a statement was made last week in a biographical sketch covering Larry Trimble, who is at present directing Madame Petrova in her second starring vehicle for the Petrova Picture Company, that he had directed "The Barrier" by Rex Beach. The novel by Mr. Beach which Trimble picturized was "The Auction Block," not "The Barrier." The correction is made in justice to Mr. Beach, as this error contained in the Trimble story was entirely unintentional.

New Comedy Production

Commonwealth Company Takes Yonkers Studio to Feature Claude Cooper and Virginia Clark.

The Commonwealth Comedy Company, the New York producing organization which has been making Three C. Comedies at New Rochelle, has now taken permanent quarters at the Epic Studios, East Yonkers, and has begun production of a new series of comedies for General Film distribution. Arther Ellery, one of the most noted comedy directors in the United States, has been engaged to direct Claude Cooper, Virginia Tracey Clark and Kenneth Clarendon, a trio of stars who are already favorites with motion picture fans. Beginning with "The Hod Carrier's Million," these new single reel comedies will be released weekly.

President Jos. A. Klein of the Commonwealth Comedy Company promises a high order of subjects under Director Ellery, who is remembered as directing the Princess and Falstaff comedies. Claude Cooper, the leading man, holds a record for comedy parts, having appeared in 492 roles on the stage. His first work in pictures was as a director, and for fourteen months he directed and played leading parts in Falstaff Comedies. He has also played in support of such screen stars as Mary Pickford, Jane Cowl, Ethel Barrymore, Weber & Fields, and in such productions as "The Garden of Lies," "The Sign of the Cross," "Three Weeks," "The Melting Pot," "The Magpie" and "The Man Without a Country."

Miss Clark, the ingenue star, gained her first picture experience in a child's part seven years ago. For two years she has been appearing in high class film productions, such as "Gloria's Romance" with Billie Burke, the Perry Comedies, the Billie Quirk Comedies and a series of the Pokes & Jabs Comedies. Her last engagement was in the King Bee Comedies, opposite Billy West. The third member of the group, Kenneth Clarendon, has been appearing in comedy pictures for eight years with the Edison, Thanhouser and Vitagraph Companies, and in the Falstaff and Princess Comedies, assisting Mr. Cooper.

BRYANT WASHBURN WORKING AT GLENDALE.

Bryant Washburn is at work on the first of the Pathe Plays in which he is starred at the same studio where Baby Marie Osborne is working—the old Kalem studio at Glendale, Cal., which was recently hired by the Diando Corporation especially for the Baby's use. A portion of this studio has been turned over to Pathe, so Mr. Washburn and the Baby are in daily contact and have become fast friends.

ARTCRAFT FILMS REIGN ON BROADWAY.

Artcraft Pictures were the big attractions at New York's two finest motion picture palaces, the Strand and the Rialto, during the week of November 11. At the Strand Mary Pickford in "The Little Princess" drew big crowds at every performance and at the Rialto Elsie Ferguson in "The Rise of Jennie Cushing" attracted long lines of waiting patrons in front of the theater.

A. Chester Keel, Who Sponsored "Our Boys at Camp Grant," to Aid the Tobacco Fund of the Chicago Daily News, Distributed by Mutual Film Corporation.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Rise of Jennie Cushing"

Artcraft Presents Elsie Ferguson in a Strong Story of Exceptionally Fine Artistry.

Reviewed by Louis Reeves Harrison.

THE Artcraft production, "The Rise of Jennie Cushing," is a pictured story of symmetrical design and of definite contours, from the novel by Mary S. Watts. The two principal characters, and even those of minor importance, have distinct individual attributes—they do not simply move through a series of incidents—they live in an environment of actuality, and they have souls to rouse audience sympathy and absorbed interest. It is not a case of unreal people

Scene from "The Rise of Jennie Cushing" (Artcraft).

placed in unnatural situations—we watch the career of a girl engaged in the deathless struggle of the human being against environment—the very essence of high drama—amid surroundings of immediate realism.

While the story is that of a profoundly affecting human experience admirably told, it depends for interest heavily upon a vital and entirely modern realization that woman is a human being with individual characteristics as broad and deep as those of man, and should be accorded rights as sweeping and as sacred as those to which he has laid claim in all the ages, a very timely theme, though far from being obtrusive—it is felt rather than perceived. Jennie Cushing's nature is apparently a very simple one, but it unfolds from the ugly bud into a flower of great beauty. She is a product of the world's unfortunates who are warped in character by insistent poverty, and her combativeness, nothing worse, lands her in a reformatory. She manages to rise a little above that deadening monotony during three years, and she improves when farmed out to a kindly old couple; but her progress comes from a great and aspiring heart in her bosom and a fine selective taste which is native. As a lady's maid she reaches an atmosphere of refinement, and her innate good taste attracts the attention of an artist who is painting the portrait of her mistress. The artist is a man of wealth and social station, but he falls violently in love and a situation ensues which has the powerful appeal of "Camille" more delicately set forth and more happy in its conclusion.

In these love scenes Miss Ferguson, admirably supported by Elliot Dexter, rises to the exceptional opportunities offered her and shines forth as never before in screen impersonation. Whatever has been transmuted from the poetic consciousness of the author is not only preserved but intensified and beautified by the attractive personality and intelligent interpretation of the actress. She joins hands with the author in delineating intense and true-hearted womanhood as minutely observed in real life, an analysis and a penetrating conception of remarkable dramatic effect. This characterization, resulting from a harmony of spirit between author and interpreter, whether direct or insensible, raises the entire product to a very high plane, and it was probably the result of a scenario by Charles Maigne.

In addition to these exceptional elements, the direction of Maurice Tourneur is that of a man who made more than a sincere effort to interpret faithfully. His exquisite effects, both interior and exterior, have accurately affirmed all that author and actor have contributed—there is nothing to warp the spectator's mind—but he has caught the whole spirit of this imaginative art, at one moment spreading an illusion of reality over imagined experiences, at another illustrating and enforcing the universal truth in the theme and characterization, indelibly stamping the whole mood of the play.

This union of artistic and dramatic elements is so perfect, and so rare, that I would unhesitatingly choose "The Rise of Jennie Cushing" as one of those rare examples to be shown the incredulous, the skeptical and the ignorant, who deny that there is high art in motion-picture production. Taken altogether, its nice harmony of relations considered with discriminating taste, "The Rise of Jennie Cushing" is one of the best releases of the year. It held a large audience at the Rialto spellbound and aroused favorable comment on all sides.

"The Little Princess"

Artcraft Presents Mary Pickford in a Bright Adaptation from the Story by Frances Hodgson Burnett.

Reviewed by Louis Reeves Harrison.

MARY PICKFORD, in an Artcraft production, "The Little Princess," pleased a large audience at the Strand theater in the attractive impersonation of a poor-little, rich-little girl, placed at a fashionable English school by her widowed father, an India army officer, who dies during her stay and apparently leaves her penniless after she has been almost spoiled by luxury and indulgence. She is not wholly spoiled, however, and meets her reversed position of abject and dependent poverty with an amusing exhibition of pluck, until it transpires that she is a great heiress after all.

Such is the story of a single character, that of a little girl throughout, in varied opposition to strongly contrasted circumstances. The prevailing idea is that of ordering human life upon a plane of more merciful thought and wider justice. A native kindness of heart in the rich little girl leads her to exhibit compassion toward a slavey, a forlorn little maid-of-all-work, and this sympathy with the weak and unfortunate is bread cast on the waters to quickly return again when the slavey becomes the impoverished rich-little girl's solace and companion during hard times.

Both Miss Pickford and the slavey shine in the matter of character interpretation, but there is no obviously serious

Scene from "The Little Princess" (Artcraft).

attempt in the story to redress social wrong and reform society. The theme is submerged in a characterization which is largely that of an imaginative child who tells wondrous tales, that of "Ali Baba and the Forty Thieves" being pictured elaborately and in full. This imaginative habit becomes a source of terror to the rich-little girl in her days of poverty, for there is really a good magician across the way from her window, who can reach her room in the garret over the roof, and she begins to think she is "seeing things" when he leaves a thanksgiving spread on her meagre table. That he turns

out to be the indirect agent of restoring her fortune is a romantic idealization, but an acceptable one to the audience.

Miss Pickford, as the heroine in the story, is very attractive. The artistry of presentation is of a high order and is a personal portrayal throughout, an ideal character in a purely ideal situation. Her struggle is with destiny and she makes some pertinent observations on that fact. The story will prove an agreeable addition to any program.

"A Little Patriot"

Baby Marie Osborne and Cast of Juveniles Have Leading Parts in Story of Present-Day Patriotism.

Reviewed by Robert C. McElravy.

THE story of "A Little Patriot," written by John W. Grey and directed by William Bertram, was produced by Diando Film Company and is released through Pathe. It is primarily a subject for childish observers, as children play the most important part in it. At the same time the subject is one which will amuse adults also, though the plot may strike older heads as rather obvious in development. But the younger element will get a lot of fun out of the production.

Baby Marie Osborne plays the name part, the scenes occurring during the present war. She and her schoolmates listen carefully to the teacher when she reads to them the story of Joan of Arc. Baby Marie is inspired by this to do something to aid her own country in the present crisis.

She goes home and induces her father to enlist in the U. S. Army, going with him to recruiting headquarters. Then she returns home and organizes her schoolmates into a military company, which she drills in a vacant lot. The little colored boy, Sambo, furnishes several comedy moments during this part of the story.

After Baby Marie's father joins the army, her mother rents one of the rooms to an individual who turns out to be a foreign

Scene from "A Little Patriot" (Pathe).

spy. Baby Marie has an exciting time with a lighted bomb, which the spy has placed. She keeps the bomb from doing the anticipated harm, but is herself stunned by the explosion. It is following this incident that she is taken into the home of a wealthy old gentleman, who afterward turns out to be her own grandfather. The closing scenes of the story show the way in which the band of juvenile patriots capture and hold the spy until Baby Marie's father shows up and makes him a prisoner.

The older members of the cast are Jack Connolly, Frank Lanning, Herbert Standing and Marian Warner.

"The Troublemakers"

Fox Picture of Two Precious Youngsters, Played by Jane and Katherine Lee—Made Audience Laugh, but Cannot Be Counted a Children's Film.

Reviewed by Hanford C. Judson.

THIS Standard Fox picture, "The Troublemakers," is to be released on December 9, but was given a pre-release showing at the Audubon theater, a neighborhood house at 166th street and Broadway, New York City. Over a thousand people were present at a matinee and the house was full of laughter at the pranks and antics of those two remarkable children, Jane and Katherine Lee, whose playing makes the picture. There were many children present, but the picture is not one that was wisely made for such. It closes with a gruesome scene in the electric-execution chamber of a prison where we see the poor, half-witted victim of a farcically rural trial for murder, after being shaved and prepared for death, led in, seated in the chair, the head-cap put over his eyes, priest holding up the cross, and all the paraphernalia of this particular scene. And all because in the ruins of a burnt barn, set on fire by the children, a skull that the children had been playing with was found by a farcical rural cop who nursed a grudge on the weak-minded lad.

No one had been murdered. The children had driven the gardener on their mother's place away. He had paid the boy a marked bill with which he bought a knife. One of the little girls, driving through the country with their mother on the day of the execution, discovers the gardener and then we have the race to the prison with all its well contrived delay, and the arrival in time to save the victim.

The gruesome part is at the close. The first three reels deal almost solely with the pranks of the two children and it

Scene from "The Troublemakers" (Fox).

is this part that made the laughter. I don't think the average man will care for this picture, as it lacks a telling plot. That the pranks of the kiddies please the women I have seen plainly in the audience at the Audubon, a house in a section of apartment houses, not cheap by any means. The picture was directed by Kenean Buell.

"The Hidden Hand"

Opening Installments of New Pathe Serial Introduce a Mystery of the Intense, Melodramatic Sort.

Reviewed by Robert C. McElravy.

THE first two installments, of two reels each, of this new serial, "The Hidden Hand," give ample assurance of strong plot interest. The story begins with the murder of two men, a millionaire named Whitney and his visitor, Grand Duke of a foreign country. Before these men die, the millionaire accuses Jack Ramsey, a secret service man, of having inflicted the mortal wound in some mysterious fashion. The Grand Duke's story, however, which he relates in his dying moments, opens up a series of events dating back to his own country eighteen years previously. These events have to do

Scene from "The Hidden Hand" (Pathe).

with the birth of the girl known as Doris Whitney, who believed herself to be Mr. Whitney's daughter.

Arthur B. Reeves and Charles Logue are the authors of the story. The former has for years been writing detective fiction of a successful type, in most of which strange chemicals, explosives and all sorts of scientific data are artfully employed. In the weird character known as "The Hidden Hand" is introduced an unusual villain of the Reeves type. This creature, whose right hand is covered by a mailed, claw-like mitten, is a master of plastic surgery. He wrinkles and distorts the

features of his henchman so that he looks like Ramsey, the secret service man, thus throwing suspicion upon the latter.

In addition to his knowledge of plastic surgery, "The Hidden Hand" also has a thorough understanding of chemicals and gases of various deadly sorts, which he uses for offensive and defensive purposes.

Many characters are introduced, including the girl, Doris, around whose origin the mystery centers. Doris Kenyon has this interesting role. Sheldon Lewis, who played the same part in the "Iron Claw," which this new serial slightly resembles, is cast as Dr. Scarley. This part is yet rather undeveloped, but certain forms of villainy are hinted at, as he is presumed to have been using money belonging to Doris. Mahlon Hamilton and Arline Pretty, both identified with former screen successes, play the parts of Jack Ramsey and Verda Crane. The latter, Mr. Whitney's ward, has already been induced by "The Hidden Hand" to pose as the millionaire's real daughter.

"Her Hour"

Kitty Gordon in Six-Part World Photoplay of Maternal Love Discloses a Feverish but Interesting Life Story.

Reviewed by Edward Weitzel.

NOTHING that Kitty Gordon has done in the way of screen acting exceeds her work as Rita Castle in "Her Hour," a six-part World photoplay, written by Raymond Schrock and directed by George Cowl. It is also only fair to add that never has the English actress looked more beautiful than in her latest picture. She comes out particularly well in the close-ups and, as usual, her gowns are examples of fine discrimination in the art of personal adornment. The acting of the supporting company and George Cowl's directing of the picture are also to be commended.

The story of "Her Hour" is feverish but interesting and is developed with proper regard to increasing interest and a forceful climax. Rita Castle, the heroine, is a working girl whose beauty, she quickly learns, may be turned into an important asset. She obtains a position with a prominent lawyer and he at once proceeds to make ardent love to her. Believing him to be sincere, Rita trusts him beyond the point of discretion and is rewarded by being cast off when she confides to the man of law that she needs the protection of his name. She goes to a friend in the country and remains with her until her child is born. Some time later she becomes the wife of a widower, without telling him the facts about herself. The man who betrayed her crosses her path again, with the result that Rita's husband learns the truth and obtains a divorce.

During the years that intervene before Rita's child has grown into young womanhood, her unhappy mother has employed her beauty and brains in helping certain political gentlemen to carry their plans to a successful issue. When the rascally lawyer runs for office, he finds that Rita is his enemy. His political manager attempts to assault Alicia, the daughter he has never acknowledged, and her mother shoots the man down. She and Alicia are arrested for the murder and acquitted. But a new complication arises. The son of the man who married and divorced Rita falls in love with Alicia. Realizing that the elder Christie will never consent to the match when he learns who the girl's mother is, Rita swears that she has been deceiving Alicia—that her real parents are

Scene from "Her Hour" (World).

dead. The pain of her renunciation is too much for her weakened heart and she expires under the strain.

George MacQuarrie is quietly effective as Ralph Christie and gives the best performance of the supporting company. George Morgan, Edward Burns, Lillian Cook, Eric Mayne, Yolande Brown, Jean Wilson, Frank Beamish and Justine Cutting are the other names on the program.

"The Winged Mystery"

Five-Part Bluebird, Featuring Franklyn Farnum, Is Modern in Theme and Will Please Lovers of Sensational.

Reviewed by Edward Weitzel.

FRANKLYN FARNUM plays a dual role in the five-part Bluebird screen version of Archer McMackin's story, "The Winged Mystery." The scenario was made by William Parker, and Joseph De Grasse directed the production. The theme is decidedly up to date and contains many sensational

Scene from "The Winged Mystery" (Bluebird).

incidents. It also has its full share of the sort of mystery that deals with sliding panels, masked men and women and a house where acts take place that baffle even the keen wits of the hero, until the time comes to bring matters to a finish. Taken on its own ground, "The Winged Mystery" is a very well contrived photoplay and is capably acted.

The story is complicated in the telling, but works out smoothly enough on the screen. The parts played by Franklyn Farnum are twin brothers, born in Germany of American parents. Louis is loyal to the United States, but August is pro-German and holds a commission in the army of the Kaiser. The two men come to this country, August as a spy. He is accompanied by a female secret agent, and the moment the two land they start in to make it interesting for brother Louis and Shirley Yayne, a young woman whom he hopes to marry. The excitement begins when Louis and his friends accept a mysterious invitation to dine at a house in the country and find themselves prisoners. The doings derive additional mystery from the fact that August has Louis bound and gagged and hidden away in the attic, while he takes his brother's place with the prisoners and is discovered by Shirley Wayne making love to the masked woman who is supposed to be the mistress of the house.

The story takes its name from the manner in which a number of carrier pigeons are used to locate the house of mystery. Before the prisoners are released they are all doubly thankful that the United States is at war with Germany, but fate squares things for them with August and his accomplice. An infernal machine, intended for them, is set off at the wrong time and kills the two enemies of Uncle Sam. Franklyn Farnum handles the two parts with excellent judgment and keeps them distinct at all times. He is supported by Claire Du Brey, Rosemary Theby, Charles Hill Mailes, Sam De Grasse, T. D. Crittenden and Frederick Montague.

"The Man From Montana"

Butterfly Release Features Neal Hart and Vivian Rich in Entertaining Yarn of East and West.

Reviewed by Robert C. McElravy.

THIS five-reel offering, written by Harvey Gates and produced by George Marshall, begins with a mining swindle and leads up to a series of adventurous episodes. There is no great plausibility about some of the incidents, but it is not the type of narrative that demands any great degree of credibility, as the interest lies chiefly in the melodramatic swing of the various happenings. It moves along in a series of quite improbable events, making no great effort for dramatic effect, but at the same time spinning out a pleasing little story.

Neal Hart plays the hero, Buck Farley. He is partner to Dad Petzel, played by George Berrell. They own two mining claims, the "Bumble Bee" and the "Worm." While Buck is absent on a trip, Dad is persuaded to part with the "Bumble Bee" by a crook named Warren Sumers, and his wife. Sumers employs a girl named Meta Cooper, an orphan and a distant relative, to put the deal through. Meta, the role being assumed by Vivian Rich, is entirely innocent of being used in a bunko game, and when she trades Dad some bogus stock for the mine, she believes the stock is valuable.

Though he knows the stock to be worthless, Sumers takes possession of the "Bumble Bee," which he immediately sells

for fifteen thousand dollars. He then takes his wife and Meta East.

Buck returns and learns that he and his partner have been swindled. He then starts East, with no clue in his possession save a photograph of the girl. He is followed shortly by Dad and a bunch of mining men. The "Worm" in the meantime has developed pay ore.

When he arrives in the city Buck gets into contact with Sumers, who explains that he did not know the stock was worthless. Sumers then sends Meta on a trip with Buck across

Scene from "The Man from Montana" (Butterfly).

the state line, where they are "framed up" for evading the Mann act. Buck, desiring to clear the girl's name, marries her. Later he and the other mining men are shanghaied by the crew of a schooner and taken out to sea. But they overpower the crew and Buck returns to claim the girl. The fight with the crew is well handled and quite exciting.

Others in the cast are George Berrell, E. J. Piel, Betty Lamb and Willard Wayne.

General Film Program

Two Interesting O. Henry's, "The Renaissance at Charleroi" and "The Indian Summer of Dry Valley Johnson," Together with First Release of the New Selburn Comedies, "Hubby's Holiday," Shown.

Reviewed by C. S. Sewell.

"The Renaissance at Charleroi."

RICH in human interest and pathos, well acted and well directed, "The Renaissance at Charleroi," released by General Film Company in four parts, is one of the best of the picturized works of O. Henry, and is a thoroughly satisfactory offering.

Grandemont Charles, last of a proud French family in Louisiana, proposes again and again to Adele Farquier; but each time she insists that he first find her brother Victor, who disappeared after a struggle with Grandemont, which she witnessed. He does not disclose to her that the trouble was caused by his sending away a quadroon with whom Victor was infatuated, but sacrifices his wealth in endeavoring to find the boy. Despairing, he prepares to revive for one day the ancient glory of the family estate at Charleroi. But, for the first time, the invitation of a Charles is ignored; no one comes. Finally a tramp appears, is invited to partake of the banquet, and proves to be Victor.

The original story has been closely followed, only minor changes being made, which improve its dramatic value. J. Frank Glendon is excellent as Grandemont Charles; Webster Campbell gives a fine performance of the part of Victor, and Agnes Ayres is admirably cast as Adele. The production is artistic, and was evidently made in the territory which it portrays, but the chief appeal is in the manner in which Director Thomas R. Mills has succeeded in transferring to the screen the atmosphere and spirit of the written story.

"The Indian Summer of Dry Valley Johnson."

This is another of the O. Henry series released by the General Film Company in four reels as a Broadway Star Feature. It is an interesting production, but in a lighter vein, and with not so strong an appeal as "The Renaissance at Charleroi."

Dry Valley Johnson sells his cattle ranch after his youthful days have passed, and starts to raising strawberries. Next door, with her five children, lives Widow O'Brien, whose husband was a Spaniard. Catching the children among the berries Dry Valley drives them out, but Panchita, the eldest, scornfully takes her time about leaving. Dry Valley, who has always fought shy of women, is hard hit by Cupid, purchases gay raiment, and begins courting Panchita. Calling earlier than usual one afternoon he finds her dressed in imitation of his attire amusing the other children. Enraged, he returns home, puts on his old ranch clothing, and when Panchita comes toward him strikes at her with his whip. Unflinching, she continues to advance, and with sudden realization of the truth he takes her in his arms.

Carlton King is splendid in the difficult role of "Dry Valley" Johnson, and Jean Paige gives a good portrayal of Panchita, making it even more youthful than called for in the original, which emphasizes the disparity in their ages. Anna Brody is satisfactory as Mrs. O'Brien, and the production is adequate, although rather too long for the story.

"Hubby's Holiday."

Presented by the Piedmont Pictures Corporation, "Hubby's Holiday," in two reels, is the first of the new Selburn Comedies featuring Gertrude Selby and Neal Burns to be released monthly by the General Film Company. Neal and a friend, while on vacation, in order to get away from their wives, hire uniforms and pretend to join the army, are arrested as deserters, and after several complications are shot attempting to escape, and land in the hospital where their wives are serving as Red Cross nurses, where affairs are satisfactorily straightened out. There are several laughs, and the production is clean, although several familiar comedy situations are employed. Burns shows himself to be a good light comedian, and Miss Selby makes an attractive co-worker.

"Jack and Jill"

Jack Pickford and Louise Huff Are Featured in an Interesting Morosco Story of Eastern Prize Ring and Texas Desert.

Reviewed by George Blaisdell.

IT ALL goes to show you cannot with accuracy prejudge a picture by its name. If the title of "Jack and Jill" does not ring any bells in the back of your head disregard the absence of the indefinable signals which sometime indicate to one how a certain picture is going to appeal to him. The story is of a boy and girl native to the pavements of N'Yawk, as the pair express it. It contains punches—two distinct kinds—the literal as well as the figurative. Those in the former category are administered with liberality all through the course of the story, and always where they will do the most good; also seemingly only when they are necessary. Jack Ranney discovers that in his good right there is a healthy wallop, and following the revelation matters begin to brighten up for him as well as for the faithful Jill.

The action gives Jack Pickford a chance to show what he has acquired in the way of handling his mitts. The working out is not a glorification of the bruiser. Rather is it a demonstration of a young man starting out in life not on the most desirable lines and shifting over to a career which promises better for his future usefulness. The possession of a husky right is merely a large stepping-stone in his progress. The presence of Louise Huff in the role of Jill gives the subject a dual interest, prevents it being one of interest solely to men.

The dialect in this story of Margaret Turnbull is of the extreme type of what for a better name we are disposed to

Scene from "Jack and Jill" (Paramount).

describe as "toughness." The style of conversation of Jack and Jill does not add to the strength of the story. They win us in spite of it—win us through their wholesomeness, their straightforwardness and their adherence to each other.

The story opens in New York and shifts to Texas. There are stirring scenes in each locale—in the prize fight in which Jack gets the decision in the first round when its crooked managers had not calculated to let him win until the fourth; the attempt to ride the bucking animal, the "kidding matches" in the saloon, the attack on the ranch, and the battle with

the invaders in which Jack does remarkable execution. The western atmosphere is full of appeal. Director William D. Taylor gives us big fields of desert, mountain and plain, scenes that will make for the popularity of the picture in countries other than the United States.

In the supporting cast are Leo Houck, Don Bailey, as the dishonest "Honest George," the fight promoter; J. H. Holland, and Hart Hoxie, as a convincing "Cactus" Jim, the big fellow who kids the smaller Jack. It is a good cast and the picture is well made.

"The Dream Doll"

A Remarkable Doll Comedy of Five-Reel Length, by Essanay, That Will Delight Young and Old—Written and Directed by Howard S. Moss.

Reviewed by James S. McQuade.

"THE DREAM DOLL" has a story that holds interest right up to the final scene, notwithstanding that three very "clever" dolls do most of the acting and figure as principals in the story itself.

Howard S. Moss, who has made this doll comedy possible, can be congratulated heartily for his clever conception, and still more heartily on the wizard-like manner in which he makes the inanimate toys play their parts, so lifelike, indeed, that the spectator, for the time, is transported to the land of Lilliput.

I viewed "The Dream Doll" twice, and I can assure the reader that I was delighted each time, and can view it several times more with profit to myself as well as pleasure. It ran so smoothly and pleasingly that I received quite a shock when Director Moss, who sat beside me at the second viewing, informed me that it took just six months in the making! Just bear that in mind and you will have some idea of the intricacy of the story's filming. Forty feet of negative in a day was the progress made in a hard day's work, in some instances, which shows that doll-land, though so pleasant and entertaining, is a difficult land in which to make rapid headway.

The pictures introduce us to Toy City, in which Thomas King (Ernest Maupain) is toy king, whose great shops supply the world's children with playthings. His pretty daughter, Ruby (Marguerite Clayton), still retains her love for dolls, though she is also in love with her father's private secretary, Frank Blake (Rod La Rocque). Ruby is a great friend of Abraham Nutt (Bobby Bolder), the greatest doll inventor in Toy City, who is perfecting the elixir that will bring life to all his pets.

He finally discovers the secret one day when Ruby visits him and is presented by the old man with the most perfect man-doll yet made by him. She gives it back to him to be brought to life and goes out of the room. In the meantime the old doll inventor places a drop of the elixir on the man-doll's head and it comes to life. He rushes out for Ruby, but when they enter the room the live doll has disappeared. She bursts into tears and the old man, thinking that her lover, Frank Blake, has taken the doll away, goes out to find him.

During his absence the live doll re-appears and places a drop of the elixir on the head of the weeping Ruby. Presto! She becomes a little, live-woman doll, and together they hide

Scene from "The Dream Doll" (Essanay).

themselves in a small cupboard. Then Ruby becomes lost to her people, although a great hue and cry is raised.

In toyland we see the little people happily married, after the live doll-man very ingeniously turns a doll judge into a live one, so that he may perform the marriage ceremony. In the end, after sensational experiences, the dolls disappear and it is found that the whole story was a dream that came to Ruby.

The release date is Dec. 10, through the George Kleine System.

"Nutty Knitters"

Amusing Klever Comedy Features Victor Moore and Burlesques the Present Knitting Fad.

Reviewed by Margaret I. MacDonald.

FREQUENTLY, in criticising the one-reel comedy, we forget the disadvantages of a limited footage in getting over a plot of any latitude; and it might be well for us to remember that the leaven of the modern program is found in the short comedy numbers which relieve the tension of

Scene from "Nutty Knitters" (Klever).

the drama or melodrama element. We should therefore be doubly glad when the comedy is clean as well as funny. This can be said of "Nutty Knitters," which, in subject-matter, is particularly appropriate at the present time.

"Nutty Knitters," one of the Paramount-Klever Comedies, features Victor Moore in the role of a lover who, in order to be deemed worthy of his lady love, is deputed by her father to knit no less than fifty sweaters by himself. Not to be outdone, he employs a knitting machine and is successfully set upon by the villain, who, discovering a ball of yarn outside the victim's door, puts a match to it and succeeds in burning up the yarn and sweater which is under way. The firemen, busy knitting, are not to be persuaded to be present on the occasion; and, in fact, everyone who might be of use, from the street cleaner to the policeman, are knitting socks, sweaters and such for soldiers.

The picture was directed by Chester M. De Vonde and will be entertaining to the average audience.

"Over Here"

Special Two-Part Picture Released by World Film Shows Astonishingly Rapid Work on Erection of Military Cantonment.

Reviewed by Margaret I. MacDonald.

THE rapidity with which the erection of buildings for the accommodation of the thousands of soldiers in training for European service is accomplished is illustrated in a two-reel picture being released by the World Film Corporation. It is entitled "Over Here," and is strongly imbued with the spirit of patriotism not alone through the nature of the picture itself, but by means of subtitles which are stirring, and which make the picture an inspiration to work and fight for the "freedom of democracy."

The film opens with pictures of the committee in Little Rock, Ark., whose work of raising thousands of dollars for the cause within a period of ten days was scarcely less rapid an accomplishment than the building of an entire cantonment for the housing of 40,000 men in fifty-two days. In the building of the latter were employed 6,000 men, who finished the last building on the fifth day of September, presumably having started early in July with the getting ready of the wilderness upon which the cantonment now stands, the building of roads, branch railroads, and the installation of plumbing, water works, and all institutions pertaining to sanitation necessary.

One thousand two hundred buildings comprise the cantonment, for which 4,000 carloads of lumber containing in all 34,000,000 feet were used. In addition to this there were 27 miles of sewer pipe to be placed, and 23 miles of pipe for carrying water to the cantonment from the 200,000-gallon reservoir at the pumping station.

One of the interesting points in the picture is the actual erection of a two-story barracks in two hours and fifty-five minutes. And again, when an extra 900 men were in need of shelter, three buildings were erected in the space of 38 minutes, with a corps of 450 workers on the job. The care and rapidity with which this cantonment was made ready is almost beyond belief, and save for the picture of the actual work as it was conducted it would be hard to understand. Thousands of dollars were spent in making the cantonment

sanitarily correct, even to the extermination of mosquitoes by means of crude oil. Among other interesting sights are ditch-digging by machinery, making way through 28 feet of rock by windlass, the automobile truck trains, and the slow but sure mule trains. The fire department also comes in for attention, and the hospital work, such as vaccination. Finally the interior of one of the buildings occupied is shown.

"Shame"

Seven-Part Propaganda Story Featuring Zena Keefe Has Many Points of Excellence—Produced by Duplex Films, Inc., and Directed by John W. Noble.

Reviewed by Edward Weitzel.

THERE is such a thing as being more insistent than wise. This is proved in "Shame," a seven-part propaganda story produced by the Duplex Films, Inc., and presented and directed by John W. Noble. The author takes as his theme the unjust ignominy heaped upon the innocent children that come into this world without their parents having gone through the marriage ceremony. He illustrates his contention by a forceful and well-constructed story, and shows the consequences of two young people, who have been forbidden to wed, giving way to their feelings and being balked by fate when the girl learns that she is about to become a mother, and an attempt is made to give their union the sanction of the law. The young man dies just as the minister is about to begin the marriage ceremony, and the girl is left to face her shame alone. She goes back to her home, is driven out by her father and her child comes into the world at the cost of her own life.

The infant becomes a state charge and grows up in a charity institution, until she is sixteen. She is then bound out to a brutal farmer and is beaten for not being able to work hard enough to suit him. The girl runs away, meets a young man of good position and they fall in love with each other. His father finds out the girl is a child of shame and appeals to her love for his son not to cloud his name by being married to him. She consents and the picture closes with the parting of the lovers.

Such a finish is artistically wrong on two counts: First, the spectators will never be satisfied with anything but a happy ending for the story. The author more than proves his case, without adding any unnecessary misery to the lot of his heroine. Second, he leads everyone to expect a happy ending, by having the father of the boy present when the marriage ceremony is almost performed between the parents of the girl. This man even pleads with the minister to give the girl a marriage certificate, on the grounds that the couple have tried, to the utmost, to correct their fault. He is also aware that both father and mother are mentally and physically fit for the office of parenthood and of sound and respectable stock.

The manner of the picture's presentation is all to its credit.

Scene from "Shame" (Duplex).

In the dual role of the unfortunate young mother and her equally unhappy daughter, Zena Keefe lends her fine sincerity, depth of feeling and command of the art of acting. Every scene of which she is the central figure rings true and her hold on the emotions of the spectators enables her to bend them to her will. The supporting company is a carefully chosen one, and includes Niles Walsh, Dell Brown, Lionel Belmore, Paul Doucet, Joyce Fair Davidson and Jack Dunn.

John W. Noble has achieved excellent results in his directing of the production.

"In Bad" William Russell's Next.

The complete cast of the new William Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara. The cast is made up of William Russell, Francelia Billington, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith. Edward Sloman is supervising the filming of the picture.

Triangles

"For Valour" a Gripping Story of Now, Featuring Winifred Allen, and "The Regenerates," a Tale of the Struggle Between the Old Order and the New, With Alma Ruebens and Walt Whitman.

Reviewed by Edward Weitzel.

"For Valour."

THERE will be many stories written about the war, but it is doubtful if any of them will excel "For Valour" in human appeal. This five-part Triangle photoplay is taken from a story by I. A. R. Wylie, and its principal character is a young Canadian girl whose sacrifices for her selfish

Scene from "For Valour" (Triangle).

brother and helpless father awaken the manhood in the boy, and force him to enlist for the Great Cause. Melie Nobbs is the daughter of a Boer war veteran, and has difficulty in keeping the household out of debt. Her brother gets into trouble through helping himself to his employer's cash, and his sister steals the amount from the star of the theater where she has been dancing, and offers it to her brother providing he will enlist. The boy promises to do so, and keeps his word. His father is justly proud of him, but when the old man learns that his daughter has been arrested for theft he disowns her. Melie does not reveal her reason for taking the money, and is sent to the workhouse. The young soldier goes to France with his regiment, covers himself with glory, and returns home minus an arm, but wearing a Victoria Cross. He finds his sister in the hospital ward of the prison. Weak and worn from overwork before her imprisonment the girl suffered a physical breakdown at the end of her trial, and has been confined to her bed for several months. Here her brother finds her, and the girl realizes that her sacrifices for him and for her country have not been in vain.

This vital story is constructed, for the most part, of incidents that do not strain probability in the slightest degree, and is acted in the proper spirit by all the members of the cast. Winifred Allen makes Melie so lovable and human that she holds the sympathy of the spectator through the entire photoplay. Richard Barthelsmess realizes the character of the brother perfectly, and Henry Weaver gives a strong impersonation of the father. Mabel Ballin is well cast as Alice. The direction by Albert Parker is thoroughly commendable.

"The Regenerates."

The struggle between the old order and the new is the theme of "The Regenerates," a five-part Triangle picture written by John Lynch, and adapted to the screen by Catherine Carr. The subject is very well handled, but it belongs to the past, and has only slight interest for the present generation.

Mynderse Van Duyn, an old aristocrat whose pride of family is equal to that of any foreign nobleman, is anxious to make a match between his granddaughter and her cousin, Pell Van Duyn. The boy is a degenerate addicted to the drug habit, and already married to the daughter of one of the family servants. Catherine, his cousin, is in love with a fine young man whose family does not measure up to old Van Duyn's standard. Pell's wife dies in childbirth after her husband has been killed in a struggle with the man who has been supplying him with the drug, and Catherine runs away and marries LeForge. When the old gentleman learns that his great grandson has the blood of the common people in his veins he will not permit him to remain in the Van Duyn mansion. Five years later the child, now a sturdy lad, is brought into the house by Catherine, and the old aristocrat is forced to acknowledge that the boy is worthy to bear his name.

The production and acting of "The Regenerates" do justice to the story. Walt Whitman looks and acted the elder Van Duyn excellently, and Alma Ruebens is equally successful as Catherine. the rest of the cast includes Darrel Foss, John Lince, Allan Sears, Louis Durham, Wm. Brady, and Pauline Stark. E. Mason Hopper directed the production.

"The Outsider"

Emmy Wehlen Featured in a Mystery Play Involving Society Crooks—Released by Metro, Made by Rolfe.

Reviewed by C. S. Sewell.

IN presenting on the screen Louis Joseph Vance's novel, "Nobody," Metro Pictures Corporation has reverted to the title "The Outsider," under which the story was originally published in a magazine. This subject, produced by B. A. Rolfe, is released November 5 in six parts, is a satisfactory crook-society-shopgirl drama, no small amount of its appeal being due to Emmy Wehlen's pleasing personality.

Sally Manvers, a shopgirl disgusted with her surroundings,

Scene from "The Outsider" (Metro).

takes refuge during a rainstorm in an adjoining house, dons pretty clothes she finds there, saves from a real burglar a society man whom she sees taking jewels from a safe, and is forced to accept a position as secretary to a society woman, Mrs. Gosnold. The jewels belong to a Mrs. Standish, who has arranged to have them stolen so she could collect the insurance. Later, Mrs. Gosnold's jewels are also stolen. Suspicion is directed toward Sally; she explains the "true" state of affairs to Mrs. Gosnold, who succeeds in unmasking the real thief after being kidnapped by her nephew in mistake for Sally. Disillusioned by her experience, Sally returns home, but is followed by a Western millionaire who has fallen in love with her, and everything ends happily, with a suggestion of a future home on Riverside Drive.

The theft of the two sets of jewels complicates the plot, and the mystery in which the story opens is maintained until the last reel, in which the action slows down somewhat. The production was directed by William C. Dowlan, and the photography is up to the Metro standard, there being some particularly pleasing exterior locations. Emmy Wehlen's portrayal of Sally Manvers is effective, and she has been surrounded with a competent cast, including Florence Short, Harry Benham, Ilean Hume, and Gladys Fairbanks. Particularly good is the work of Virginia Palmer as Mrs. Gosnold, Jules Raucourt as the scapegrace nephew, and Herbert Hayes as the Western millionaire.

"The Grell Mystery"

Five-Part Vitagraph Blue Ribbon Feature Rattling Good Detective Story That Never Loses Its Grip on the Spectator.

Reviewed by Edward Weitzel.

FRANK FOREST, the author of "The Grell Mystery," a five-part Vitagraph Blue Ribbon Feature, has written a detective story that never lets the interest drop from start to finish. The mystery surrounds a murder that defies the right solution, until nearly all the characters in the story have been accused of the crime. Heldon Foyle, a detective of the Sherlock Holmes type, finally manages to lay hands on the guilty person, but only after circumstances point to the woman he loves as the one who wielded the dagger and he had made up his mind to place her under arrest.

The main reason for the difficulty in unraveling the mystery is the remarkable resemblance between two of the characters. One of them is Robert Grell, an honorable man, engaged to the sister of the detective's sweetheart. The other is Harry Goldenburg, who is married to Lola, a dancer, who knew Grell intimately in the past and is still in love with him. Goldenburg is aware of this and goes to Grell's house to blackmail him. His wife follows him, intent on preventing the scheme and, in a quarrel that follows, stabs Goldenburg to death. Helen Meredith, the detective's sweetheart, discovers the murdered man and believes him to be Robert Grell. She is the first to be suspected of the murder, and the chain of evidence that is forged by circumstances about her and about the other characters is strong enough to hold the spectator firmly to the last foot of film.

Director Paul Scardon has maintained the right tempos all through the production, and Earle Williams justifies his position at the head of the cast by a well-executed performance of the detective, Heddon Foyle. Denton Vane doubles Grell and Goldenburg skillfully, and satisfactory impersonations are contributed by Miriam Miles, Jean Dumar, Mabel Trunnelle, Frank Crayne, Bernard Siegel and Robert Gaillard.

"A Soul For Sale"

Renowned Pictures Corporation Releases Six-Reel Offering Which Deals With Evils of High Social Life.

Reviewed by Robert C. McElravy.

THERE are two favorite methods of exposing the sins and hypocrisies of high society. One of them, and this is always the most effective, is to reproduce a section of social life in a careful, consistent manner, and by sharp, satirical thrusts puncture the shams in question. The other method is not so subtle and pays less attention to artistic effect. The chief desire is to reveal the hypocrisies as they exist, and to this end recourse is frequently had to exaggeration, melodramatic situations and all manner of crudities.

"A Soul for Sale" is an offering of the latter type. It has a story to tell, a story of considerable strength, in which there is much of the raw material from which good drama is made. It is unfortunately not handled in a manner that brings it to a finished development such as would appeal to the best class of the picture trade. The atmosphere of high society is not sufficiently well suggested to give it this appeal. At the same time there are certain theaters in which the production will undoubtedly be well received owing to the crude elements of strength in the narrative itself.

Dorothy Phillips appears as Niela Pendleton, a girl whose father dies leaving her mother and herself to shift for themselves. They have been accustomed to social life, and the ambitious mother desires Niela to marry wealth at all hazards. Mrs. Pendleton is a weak, grasping creature, who permits a wealthy broker to advance them money, and she does this at the cost of the girl's reputation. At the same time she urges Niela to marry Hale Faxon, a millionaire of bad repute. Wm. Burress appears as Faxon, whom he pictures as a brutal, sneering man of openly vicious tendencies. This characterization is so much overdrawn that it seems incredible that the girl should accept attentions from him under any circumstances.

The strongest dramatic situation is the one in which Niela enters the room of the hero, Steele Minturn, at night for the purpose of returning the money her mother had stolen. The hero awakens, and, while he loves the girl, suffers a revulsion of feeling at discovering her with the money. She refuses

Scene from "A Soul for Sale" (Renown).

to explain that her mother had stolen it. He has a moment of weakness in which he is tempted to take advantage of the girl, but finally releases her and sends her away. The broker and the millionaire see her leave the room. Niela then disappears, but the hero finds her later working as a stenographer, and again falls in love with her.

The story was written by Evelyn Campbell, and adapted to the screen by Elliott J. Clauson. It might have been compressed into five reels. The direction, while not bringing out full dramatic values, is clear, and the continuity is good. Others in the cast are Catherine Kirkwood, Harry Dunkinson, and Albert Roscoe. Most of the scenes occur on a Long Island estate.

Mrs. Castle in "Vengeance Is Mine."

Irene Castle in a strong drama of society and high finance is the Pathe Plays release just announced for the week of December 16. The title is "Vengeance is Mine," scenario by Howard Irving Young, from the successful novel of John A. Moroso, directed by Frank Crane. This is the fourth of the series of Castle-Pathe Plays—all big features, complete in five reels.

"The Painted Madonna"

A New Actress, Sonia Markova, Does Praiseworthy Work in New Fox Special Feature With Astonishingly Sentimental Story.

Reviewed by Hanford C. Judson.

THERE are patrons who revel in the sentimental, and if any exhibitor has many of that kind in his clientel he can't do better than book "The Painted Madonna," a recent Fox special release featuring a new screen actress, Sonia

Scene from "The Painted Madonna" (Fox).

Markova; it is quite sentimental. Fourteenth street in New York is a poor place to show sentiment, and about twenty-five people walked out of the City theater for some reason or other during the showing of this picture at the afternoon performance. It was between four and five, and the vaudeville show was over. Fourteenth street is disillusioned.

As for the playing of Sonia Markova, I think more people will take pleasure in it, and for a juster reason. She shows imagination, intelligence, and personality, though her scope is at present narrow, and she shows inexperience. She has the lighter moods, and doesn't lack power in tragic moments, and she can play passion. The picture required a showing of life's disillusion, and the young actress failed utterly to suggest it. This leaves the impossible story told by the picture bare of all reality after the first episodes, in which both the picture and its leading woman are markedly pleasing.

It is the picture of the country girl who falls in love with a treacherous seducer. She meets an artist whom she might have loved, but it is too late, and, with the burden she must hide, she goes to the city, where we next find her in the garish prosperity of a successful courtesan. The artist meets her again, and takes her for a model of a Madonna. Through this she is converted, but he finding her out for what she has been takes to drink and goes downward. She opens a foundling asylum. Later, in the old home town, the artist finds himself again, and she, proving how her soul is clean, is taken back into his love.

"Please Help Emily"

Excellent Five-Reel Comedy Featuring Ann Murdock and a Competent Cast—Appearing on Mutual Program.

Reviewed by Margaret I. MacDonald.

AS REFRESHING a bit of comedy as one would care to see is contained in the five-part Empire production, "Please Help Emily." Ann Murdock with a cast of unusual ability hustles through a film adaptation of the Charles Frohman stage success of the same name written by H. M. Harwood, to the delight of the spectator. And not until almost the end will the most critical feel called upon to find any fault with the consistency of the comedy. This is where the situation is worked almost past the border line of burlesque, when the innocent parties in the case are fairly shoveled behind the bars on the "say so" of a detective.

The production has been carefully and artistically handled by Dell Henderson, who has managed the daring escapades of Emily, only daughter of a scientist possessed of peculiar ideas on the training of children, with unusual skill. And when the picture has ended we are conscious of having viewed a production of the most wholesome character, in which delicate situations appeal only from the comedy angle. What could be funnier, for instance, than the tom-boy girl's escapade on the night of a certain musical when she slips away to a certain restaurant with a soldier lad, who gallantly leaves her to shift for herself. On this occasion, perfectly sure of the ability and willingness of another young man to lie on her account, the discovery that she has left her latch-key at home drives her unabashed to his apartment, where she finds only his butler, and where she also decides to retire to his bedroom, his pajamas, etc., for a nap while the astonished butler is deputed to dry her slippers and stockings.

The picture contains many comical and well-handled situations, of which Ann Murdock in the role of Emily, proves herself mistress.

"Snap Judgment"

American Five-Part Production Featuring William Russell—Faulty Comedy-Drama With the Star Doing Good Work.

Reviewed by Margaret I. MacDonald.

THE fact that "Snap Judgment," directed by Edward Sloman for the Mutual program, is a five-part comedy with a dash of drama, is its only excuse for the impossibility of some of its situations; or perhaps it might prove better judgment to suggest that the business with which some fairly good situations have been put over is more or less impossible. William Russell is a fine fighter, but when he is forced by film circumstances to hold at bay single-handed a mob of at least a hundred saloon ruffians the illusion of the picture is destroyed.

Playing opposite him in the picture is Francelia Billington, whose role presents her as a bride, in the first instance, expectantly awaiting in the midst of a merry set of bridesmaids, a delinquent bridegroom. The following scenes, which disclose the fact that Jimmie, the bridegroom, seated in his chair party dressed for the ceremony, has overslept the wedding hour, are really funny. On his way to the bride's home the taxi develops a flat tire and Jimmie has time to get into a scrap on behalf of a ranchman from Arizona. Arriving finally at the home of the bride late enough to meet with a warm reception from her father, he turns away from the city to follow the fortunes of the rancher whose fight he fought on the previous night. His adventures in the west become interesting from the fact that his double, a western bandit, is a prize for the capture of which a reward is offered. The former bride-elect and her father appear on the scene, mistake the bandit for Jimmie and become participants in some thrilling adventures which end happily for the lovers.

"Outwitted"

Emily Stevens Featured in Fantastic Story of High Finance, Involving Revenge Obtained Through Fake Spiritualism.

Reviewed by C. S. Sewell.

HOW a woman, publicly denounced as a criminal, succeeded by means of spiritualism in securing revenge is the theme of "Outwitted," released by Metro Pictures Corporation, November 12, in five parts. The story, which is not always convincing, has plenty of action, and has a real surprise in the fourth reel.

Nan Kennedy, to keep a stock broker from disclosing the whereabouts of her brother, who has escaped from Sing Sing, enters the library of Lawson, a financier, and endeavors to obtain important papers. She is caught, and Lawson allows her to go free on condition that she do his bidding for a year. He introduces her in society, and contrives to bring about her marriage to the son of a man whom he accuses of steal-

Scene from "Outwitted" (Metro).

ing his wife. During the wedding reception he informs the guest that Nan is a thief. Later, working on his belief in spiritualism, she poses as a medium, and persuades Lawson to sell important stocks, with the result that he loses a fortune. The man whom Nan marries endeavors to kill Lawson and himself, and then learns that Lawson is his father.

Emily Stevens handles the role of Nan Kennedy with distinction, especially the spiritualistic scenes, but, as a whole, she is not as well cast as in some of her previous pictures.

While she is the featured player, Frank Currier as Lawson is entitled to a large share of the acting honors. Earle Fox appears as Billy Bond, Nan's husband; and the remainder of the cast, including Ricca Allen, Paul Everton, Frank Joyner, Fred Truesdell, and Joseph Burke, are satisfactory.

Charles A. Logue is responsible for the story, and the production was directed by George D. Baker. The manner in which the surprise—that Bond is Lawson's own son—is sprung is well handled, but the story contains several familiar melodramatic situations.

Partridge Returns East

Division Manager of United States Exhibitors' Booking Corporation Makes Some Timely and Interesting Trade Observations.

AMERICA'S entrance into the world war has not yet affected the moving picture industry and it will probably not be felt for some time to come. That is the opinion of Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, who has just completed a trip through the West, during which he organized the Western sales force for the new concern and spread the United States doctrine of co-operation among exhibitors. "Despite the drain of the war upon the male population," declared Mr. Partridge, who henceforth will make his headquarters in the executive offices of the booking corporation in the Times Building, "and the tax imposed upon all forms of amusements, the picture theaters throughout the Middle West appear to be enjoying a period of unprecedented prosperity.

Joseph S. Partridge.

"I have found that many of the picture distributing concerns that have not already absorbed the tax are getting cancellations by the wholesale. The exhibitor has decided to make a determined stand in the tax controversy and there will have to be a showdown sooner or later.

"In all parts of the Middle West which I visited exhibitorial interest in the U. S. Exhibitors' Booking Corporation proposition was keen. One thing that impressed me was the reaction of sentiment among exhibitors and theatrical men of the West in favor of war pictures, especially the spectacular productions that give some idea of what warfare in Europe is like. With the American troops in the trenches of northern France, public interest the country over is focused upon the war, and there has developed a deep-seated demand for pictures founded upon some phase of the great conflict. 'The Zeppelin's Last Raid' is just such a production."

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the Middle West. A representative of the booking corporation has been appointed in every big city between New York and St. Louis and others will be selected in the near future for the territory beyond to the Coast. One representative will be stationed in each of the Hoffman-Foursquare exchanges in those cities and will devote himself exclusively to handling U. S. business. Not only will he attend to the booking of the U. S. productions but he also will assist the exhibitor in the important work of exploitation. The Middle Western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Bond, who resigned from the Chicago sales staff of the Paramount Pictures Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Perry, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.

Pathe Studio Active

Big New Features Now Under Way With Many Well Known Players.

GREAT activity with big pictures the order of the day is reported at the Pathe-Astra Studios in Jersey City and Fort Lee. Louis J. Gasnier, president of Astra, has big plans, and he is working them out in a big way. William Parke, the famous director who has made the Gladys Hulette Pathe-Astra successes, is producing "The Frame-Up," by Wallace D. Clifton, with Mrs. Vernon Castle, Helene Chadwick, Warner Oland, Paul Everton, Harry Benham, and J. H. Gilmour. This is expected to prove the best of the Castle-Pathe Plays. It is a very strong story, with big situations, which give Mr. Parke fine opportunities for the dramatic development that is his particular forte.

George Fitzmaurice is now preparing the famous A. H. Woods success, "Innocent," for Fannie Ward. The cast will also include John Miltern, of the original company, and Caesare Gravina.

Hobart Henley is in the South with Gladys Hulette and Creighton Hale at work on what is expected to prove Agnes C. Johnston's best picture. Miss Johnston is known as author of "The Shine Girl," "Her New York," "The Candy Girl," and other Pathe features which have been among the hits of the last year.

Albert Parker, a new Astra director, is making a remarkable picture from A. H. Woods' stage hit, "The Other Woman." The star is a big one, whom Pathe has not yet announced, and the supporting cast includes Milton Sills, Anna Lehr, and William Parke, Jr. The word from Astra is that this picture is "great." Remarkable lighting and photographic effects are promised in it, and both studios are being used to attain an unusual result.

As "The Fatal Ring" is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe Plays starring Pearl White. This was written by Charles T. Dazey, the well-known playwright, and Roy Somerville.

Special Essanay Features

A Series of Six-Reel Subjects Soon to Be Released—Taylor Holmes a Leading Player.

GEORGE K. SPOOR, president of Essanay, announces that that company shortly will begin the release of special features of six or more parts at varying intervals. The stories are being selected from the best books or literature of the day, and only stars of national importance will appear in them. They will be placed before the public as specials independent of any program.

One picture already has been completed, another is in course of production, and the rights for two others have been purchased and are being put into shape to put on the floor.

The first picture will feature the former stage star, Taylor Holmes. It is titled "Uneasy Money," and is taken from P. G. Wodehouse's popular story which ran through the Saturday Evening Post. It was directed by L. C. Windom. The story starts in London, and winds up in the United States. Taylor Holmes takes the part of an impoverished English Lord.

The second super-feature to be released will be that of Mary MacLane, the famous writer and author of "I, Mary MacLane" and other books. She is now working at the Essanay studios under the direction of Arthur Berthelet in one of her own works, "Men Who Have Made Love to Me." This is a series of vampirish experiences of a world-weary but beautiful woman, with the young men who fall passionately in love with her. The events have been drawn from the life of this strange genius of Montana, who can find a soul in a cold boiled potato, not necessarily as she has experienced them personally, but as she has seen them in real life.

Then comes another great special with Taylor Holmes in "Ruggles of Red Gap," from the famous book by Harry Leon Wilson. This is one of the most fascinating of all the leading characters, a type exactly fitted for Mr. Holmes. The exterior settings for this picture will be taken in Arizona, where locations have been found exactly corresponding to those in the story. L. C. Windom is now picking a troupe to accompany Mr. Holmes west, where a temporary camp will be established for several weeks until the picture is completed.

Other interesting features soon will be announced.

Bessie Love Company Goes to Palm Beach.

Bessie Love, the Pathe star, has gone to Palm Beach, Fla., with her director, Madame Blache, and a large company, which includes Donald Hall and Flora Finch. Miss Love's first work under the Pathe banner is on Henry Kitchell Webster's "Spring of the Year." The script requires much work in and on the ocean. As the water everywhere on the North Atlantic coast is now too cold to do much "water stuff" in safety the trip to the sunny Florida sands was made necessary.

It is interesting to note that Palm Beach now has two companies working on Pathe pictures—the Bessie Love company and an Astra company, with Gladys Hulette and Creighton Hale. The Astra company is under the direction of Hobart Henley, who is the latest addition to the corps of Astra directors.

George Tucker Directing Mae Marsh.

George Loane Tucker is the director of Mae Marsh in "The Cinderella Man." Already the public is familiar with his work, and that audience following which fastens its interest upon an individual with the determination to watch his development will be especially delighted over his latest achievement.

Since the formation of Goldwyn last fall two things have happened: Goldwyn has watched George Loane Tucker with the expectation of having him in its organization and George Loane Tucker has watched Goldwyn with a desire to share in the distinctive plans and achievements of this big-best of the newer film organizations.

Mr. Tucker has taken full advantage of Miss Marsh's capacities, and the result is a real picture.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE RENAISSANCE AT CHARLEROI (Broadway Star Feature).—An exceptionally good four-reel O. Henry. The director has admirably caught the spirit of the story, which deals with the descendant of a proud French family in Louisiana who attempted for a day to revive the glory of by-gone times. Reviewed at length on another page of this issue.

HUBBY'S HOLIDAY (Selburn).—A two-reel picture, the first of a new brand. Gertrude Selby and Neal Burns are featured, and do satisfactory work. The situations, while not altogether new, are clean, and there are several laughs. The subject, involving soldiers and Red Cross nurses, is timely. Reviewed on another page of this issue.

IN HIGH SPEED (Sparkle).—An ordinary comedy number, dealing with two rubes who visit the fair in a buggy driven by a slow horse. Billy Ruge is ensnared by a vampire, who drops him when his money is gone, while his sweetheart meets a sport with an automobile. She turns Billy down, and he returns to the farm, sadder but wiser.

THE INDIAN SUMMER OF DRY VALLEY JOHNSON (Broadway Star Feature).—A good four-reel O. Henry offering. The hero, at the age of thirty-five, courts a young girl, and is disheartened when he catches her mimicking his youthful attire. He, however, finds out afterwards that she really loves him. Reviewed elsewhere in this issue.

FABLE OF THE TOILSOME ASCENT AND SHINING TABLE LAND (Essanay).—A George Ade fable, in two parts, concerning a baby born under the sign of Taurus, the bull. Afterwards in school, he was some speaker, though not very bright in his studies. He enters politics, ignores the bosses, and is turned down; learns his lesson, makes up with the political powers, and eventually is rewarded by the people by being sent to Congress. While, as usual, the subtitles are clever, this fable is hardly up to the standard set in some of the earlier ones.

AMBITION (Sparkle).—A one-reel comedy featuring Billy Ruge, based on the idea of the country girl who comes to town and gets a job as a maid, while her lover enters the employ of another society swell as a butler. They both attend a reception disguised as guests, are discovered and thrown out. An old idea, presented with considerable slapstick work, but which contains a few laughs.

TOO MUCH ALIKE (Jaxon).—A Pokes and Jabs comedy of ordinary strength. Pokes flirts on the beach, and is seen by a woman who informs his wife. With the assistance of Jabs, the butler, he is thrown out of the house on his return. He then seeks consolation with the result that everywhere he goes, and in whichever direction he looks, he seeks another Pokes.

SALMON FISHING IN NEW BRUNSWICK (Essanay).—A one-reel sport picture of interesting quality in which we see a number of sport writers vacationing in the vicinity of Frederickton, New Brunswick, Canada. Among these merry writers are Lait, Foster, McGeehan, Allen, Rice and others. This is one of the best sport pictures that has been on the market. It is pleasingly sub-titled and is altogether entertaining.

BARNYARD FROLICS (Jaxon).—A Pokes and Jabs comedy of rural life in which Pokes disguises as a scarecrow, and later is mistaken for a ghost. He does his usual acrobatic stunts and gets several laughs. There is a good finish, where he rides out of the picture, on a grindstone, by turning it upside down and using it as a bicycle.

Artcraft Pictures Corporation.

THE LITTLE PRINCESS, November 12.—From the story of that name by Frances Hodgson Burnett, presenting Mary Pickford in a bright and attractive role.

THE RISE OF JENNIE CUSHING, November 19.—An intense and interesting story of modern treatment of the undeveloped woman, beautifully presented, with Elsie Ferguson in a star performance worthy of the name.

Bluebird Photoplays, Inc.

THE WINGED MYSTERY, November 26.—Five-part screen version of story by Archer McMackin, Franklin Farnum is featured in an up-to-date picture that deals with the war and gives the star a chance to play a dual role. It is reviewed at length on another page of this issue.

Duplex Films, Inc.

SHAME (Duplex).—There is a strong moral bent in this seven-part photoplay produced by John W. Noble. The injustice handed out to illegitimate children is the theme, and the finish is not a happy one. Zena Keefe is fine in the leading part. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE TROUBLEMAKERS (Fox Standard), December 9.—A picture playing up the two popular children, Jane and Katherine Lee. It is not a good picture for children, because the ending is a death-chamber scene that is gruesome. The antics of the children in the early half of the picture made the large audience at the Audobon theater, a neighborhood house on upper Broadway, New York City, laugh many times. For a more detailed notice see elsewhere in this issue.

Greater Vitagraph.

THE GRELL MYSTERY, November 19.—This five-part Blue Ribbon Feature is a rattling good detective story with a well-sustained interest and is capably played by Earle Williams and the rest of the cast. It is given a longer review on another page of this issue.

BOBBY TAKES A WIFE (Vitagraph).—There is a clever idea in this one-reel comedy, and Bobby Connelly and little Aida Horton act with their usual "cutability," but the grownups in the picture clown their parts unnecessarily. By imitating the foolish actions of their parents, the children show them just how foolish they really are.

PARCHED TRAILS (Vitagraph).—The eleventh number of the Vitagraph serial, "The Fighting Trail," still does credit to its name. There is the usual swift action and scenes in the desert that are highly dramatic. If the picture keeps up the pace to the end, it will establish a record for live situations.

GRIT AND GRATITUDE (Vitagraph).—This one-reel "knock-about" is another version of the "Lucky Jim" theme and is very amusing. It was written and directed by Graham Baker, and Patsy De Forest has one of the roles.

George Kleine System.

THE DREAM DOLL (Essanay), December 10.—A remarkable doll comedy, written and directed by Howard S. Moss. Marguerite Clayton, Ernest Maupin, Bobby Bolder and Rod La Rocque appear in the living cast, the doll characters, of course, occupying the center of the stage. An extended review appears on another page, this issue.

Metro Pictures Corporation.

THE ADOPTED SON, October 29.—Francis X. Bushman and Beverly Bayne are featured in this six-part production, which deals with a mountain feud and abounds in gun-play. A typical Bushman picture, giving him good opportunities, but without much originality of theme. Reviewed on page 1190 of issue of Nov. 24.

THE OUTSIDER, November 5.—A crook mystery picture, involving the theft of jewels in high society. Emmy Wehlen is featured and is attractive as the shop girl, who becomes social secretary to a wealthy woman, and is unjustly accused of stealing her jewels. A longer review appears elsewhere in this issue.

REBELLION OF MR. MINOR, November 12.—A typical Drew comedy. Henry Minor, a hen-pecked husband, asserts his independence and says he is boss. His wife employs diplomacy, caters to his every whim, sends all bills to his office, phones him regarding all matters, until he becomes disgusted, and is glad to let her administer home affairs unhindered.

Mutual Film Corporation.

JERRY'S RUNNING FIGHT (Cub), November 15.—While the comedy in question may be quite up to the standard of other Jerry numbers, we cannot enthuse over it. It has some funny moments, for instance, where father and the detective mistake a small boy, disguised in the former's daughter's clothing, for the real thing, and find out to their disgust that the young lady and Jerry have already eloped. The scenes in the hotel where Jerry, unable to find a minister, takes the girl, would not please a refined audience.

PLEASE HELP EMILY (Empire), November 17.—An unusually pleasing five-reel comedy featuring Ann Murdock with a competent cast. The production is based on a former Frohman success, written by H. M. Harwood, and is ably directed by Dell Henderson. A full review of the production will be found elsewhere.

SNAP JUDGMENT (American), November 19.—A five-reel comedy featuring William Russell. The picture treats particularly of the complication attendant on a matter of double identity and has some interesting moments, including several good fights, but is rather impossible in plot. A full review will be found elsewhere.

A MAID TO ORDER (Strand), November 20.—A comedy without any striking features. Billie Rhodes and Jay Belasco are the featured members of the cast and do their best with a slim situation in which, in order to rent her father's house, the daughter turns maid and hauls in a strange young man from the street to act as butler. At the crucial moment a real maid and butler arrive on the scene.

THE LOST EXPRESS NO. 10 (Signal), November 22.—"The Secret of the Mine" is the title of this number of the serial, in which Helen Thurston finds her way into the middle of the stolen load of ore on its way to be deposited by the enemy in the "lost express," and is discovered and left bound on the floor of a cabin. From here she manages to make her escape through a drain which leads to the other side of the mountain, after cutting the rope with a piece of a broken dish. The agents of the Baron, upon finding that she has escaped, blow up the mouth of the drain on the side of the mountain from which she has emerged, and so the trail of the express is again lost.

Paramount Pictures Corporation.

JACK AND JILL (Moroseo), November 12.—Jack Pickford and Louise Huff are featured in this story of New York and Texas. It is a story that will interest, has elements of comedy and considerable suspense. There is fast and rough riding of the western type. The subject is reviewed on another page.

NUTTY KNITTERS (Klever), November 19.—Quite an amusing burlesque on the present knitting fad. In this comedy, which is reviewed at length elsewhere, police are knitting, the street cleaners are knitting, and in fact everyone is knitting, including the hero, who, in trying to deceive his intended father-in-law, who is to give him his daughter on condition that he knit fifty sweaters himself, hires a knitting machine for the purpose.

Pathe Exchange, Inc.

THE END OF THE TRAIL (Pathe), November 18.—Episode No. 20 of "The Fatal Ring." This characteristic number brings the serial to an entertaining close. The scenes are transformed to Arabia, where all of the principals appear at the temple. Carslake reaches the idol first and obtains the mysterious chemical, by which he dissolves the body of the Priestess into nothingness. Pearl and Tom appear suddenly, and, during their struggle with Carslake, the chemical flashes its rays upon him and he passes from the scene also. Tom and Pearl then take the diamond and the ring and plan their future happiness. This serial has been filled with action and, though rather slight in plot, has held the interest throughout. It adds another success to the serials featuring Pearl White. The other principals, Henry Gsell, Warner Oland and Ruby Hoffman, have also done pleasing work.

THE GAUNTLET OF DEATH (Pathe), November 25.—Episode No. 1 of the new serial, "The Hidden Hand." This brings immediately before the observer a weird and mysterious situation, in which a millionaire named Whitney and his visitor, the Grand Duke, are found on the floor of a room in a dying condition. Many characters are introduced, including Doris Whitney, the supposed daughter of the millionaire; Verda Crane, his ward; Jack Ramsey, a secret service man; Dr. Scarley, in love with Doris, and a mysterious individual designated as "The Hidden Hand," with his accomplice. The Grand Duke's story dates back to a period of eighteen years before, in a foreign country, and has to do with Doris' parentage. The serial opens in a very promising way, combining mystery of an intense, melodramatic sort with a competent cast of performers.

ALL ABOARD (Rolin-Pathe), November 25.—A characteristic one-reel comedy of the eccentric, knockabout type, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former, in love with a rich girl, hides in one of the family trunks and meets with many amusing adventures. This is a successful offering of the kind, and makes a good number of the nonsensical type.

THE GEMS OF JEOPARDY (Pathe), November 25.—Episode No. 11 of "The Seven Pearls." Some very melodramatic incidents occur in this number. The first of these is when Perry Masons suspends a jar of vitriol over Ilma's head, which threatens to fall when the candle burns down. Kismet, the Sultan's emissary, saves the girl. Harry and Ilma then invade the home of Stokes, to whom Perry has given one of the pearls. Fighting occurs, in the house and on the roof tops. The action is clearer in this instalment and has considerable suspense.

SYLVIA OF THE SECRET SERVICE (Astra-Pathe), November 25.—A five-reel number, featuring Irene Castle as Sylvia Carroll, of the U. S. Secret Service. She aids in bringing to justice a gang of thieves who have stolen the famous "Kimberly" diamond. The plot is not a powerful one, but the various episodes are full of action and general interest. Mrs. Castle is also given opportunity to display numerous beautiful gowns in one of the roles she assumes. J. H. Gilmour and Elliott Dexter are among the others in the cast. Reviewed at length elsewhere.

Renowned Pictures Corporation.

A SOUL FOR SALE, November.—A six-reel number, featuring Dorothy Phillips. The story, written by Evelyn Campbell and adapted by Elliott J. Clauson, pictures the evils of high society. There is a great deal of crudeness in the production, though the story interest is quite strong. The heroine's mother compromises her good name in trying to marry her to a man of wealth. Reviewed at length elsewhere.

Select Pictures.

THE SECRET OF THE STORM COUNTRY (Select Pictures).—Norma Talmadge in a five-part screen version sequel to Grace Miller White's "Tess of the Storm Country," gives an excellent performance of the part. A longer review was printed on page 1190 of the issue of November 24.

Triangle Film Corporation.

THE REGENERATES, November 25.—Walt Whitman and Alma Ruebens are the leaders in this five-part photoplay, which uses for its theme the pride of family. The picture is well acted. A longer review is printed on another page of this issue.

FOR VALOR, November 25.—This five-part story is founded upon a vital, but little discussed, phase of the present war and will win the sympathy of any body of spectators. Winifred Allen gives a fine impersonation of the leading role. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 98 (Universal), November 14.—Numerous views of Uncle Sam's army in the making head this number. Food Conservation, Boy Scouts' Activities, big New York fire and cartoons by Hy Mayer are among the other features shown.

CURRENT EVENTS NO. 27 (Universal), November 16.—Scenes from the recent election contests open this number. Other topics treated are London Bomb-Proof Protections, American Caterpillar Tractors in France, Pennsylvania Explosion, Italy's King at the Front and cartoon reproductions.

THE MAN FROM MONTANA (Butterfly), November 19.—A five-reel feature, written by Harvey Gates and produced by George Marshall. Neal Hart, Vivian Rich, George Berrell and others appear. The story is one of an adventurous, melodramatic type. Some of the incidents are not entirely plausible, but this is not altogether essential in a yarn of this type. It begins with a mining swindle, to which an innocent girl is made a party. The hero, who has been victimized, sets out to obtain justice, and in the course of the story falls in love with the girl and marries her. Reviewed at length elsewhere.

WATER ON THE BRAIN (Nestor), November 26.—A very funny number, by Tom Gibson, featuring William Franey, Lillian Peacock and Milburne Morantl. The former appears as a burlesque Sherlock Holmes and uses the "Smellograph" and other new inventions for detecting crime. This is extremely laughable and one of the best detective travesties yet shown.

KID SNATCHERS (L-KO), November 28.—A two-reel comedy of the knockabout, nonsensical type, in which a number of children take part. The scenes begin in a day nursery, run by Dr. Perr. The milk man, in love with the nurse, decides to kidnap both the girl and a little child heiress. There is a chase which develops some humorous moments. This should have quite an appeal to children. The situations are not rough, but merely ridiculous. Eddie Barry, Gladys Varden and Ed Lorry are in the cast.

THE LION'S CLAWS (Universal Special), December 1.—Episode No. 7 of "The Red Ace" serial. The number is full of exciting fighting and the melodrama moves at a fast pace. Marie Walcamp furnishes a few thrills, especially when she leaps from a speeding buggy to a tree and later on to a horse. Some of the exterior scenes are beautiful. The chapter tells of the attempt of the gang to kill the youth who has come to help the girl. Suspense is fairly good and the number consequently thrilling.

World Pictures Corporation.

HER HOUR, November 26.—Mother love is the theme of this six-part photoplay, and Kitty Gordon gives a good performance of the role. The story is a bit feverish, but interesting. A longer review is printed on another page of this issue.

OVER HERE (World), November.—A fine two-reel offering in which can be seen the building of the Fort Pike, Ark., cantonment. The scenes of the picture show every detail in the getting of the cantonment ready for the occupation of 40,000 men. A full review of the production will be found elsewhere.

SERIAL'S UNUSUAL TITLE BRINGING BUSINESS.

No small part of the credit for the success of "Who Is 'Number One?'" the new Paramount serial, starring Kathleen Clifford, is due to the unusual title given the Anna Katharine Green story. It is an axiom that big business on the first episode of a serial means big business throughout its run. Advertising, of course, is necessary to bring the crowds and to establish the fact that a serial is worth seeing.

Unless the title is strong and easy to remember and stimulates the imagination the advertising must necessarily be weak. "Who Is 'Number One?'" exhibitors agree, has every necessary quality for advertising. It lends itself to limitless "teaser" campaigns, it arouses curiosity and it puts a problem directly up to the reader of the advertising, causing him instinctively to give it more than a passing thought.

Exhibitors throughout the United States have recognized the value of the title and have taken advantage of it.

RELEASE DATE CHANGED ON "THE MYSTERY SHIP."

Postponement of the release date of "The Mystery Ship," Universal's latest serial, originally announced for November 19, has seemed desirable in order that the advance preparations may be entirely completed. An unusual amount of heralding, even for a Universal serial, will be applied to "The Mystery Ship," and the new date of release now definitely decided upon will be November 26 in all territories throughout the country. By that time six episodes will have been completed and turned out of the factory ready for distribution.

State Rights Department

Conducted by A. K. GREENLAND

Independent Exchangemen Arriving for Convention

Large Gathering of State Right Buyers in Assembly at Claridge Hotel—Meetings Commence Tuesday Morning.

THE current week will be an important one in the annals of those independent exchangemen who are affiliated with the State Right Distributors, Inc., which body went into convention Tuesday morning, November 20, at eleven o'clock, in one of the assembly rooms in the Claridge hotel. A partial list of those expected to be on hand appeared in an article on page 1193 of our last issue, but many others have advised President Lesser that they would be on deck when his gavel called the meeting to order. Many prospective applicants for membership have headed toward New York for this event.

As a result, the present week marks the presence in Manhattan of more state right exchangemen than ever assembled at any one time heretofore. Well in the van of the host, President Sol L. Lesser, after leaving San Francisco on Tuesday, the 13th, arrived at his offices in the Longacre building, where State Right Distributors, Inc., have their headquarters, on Saturday last, November 17. With him on the same train came M. Rosenberg of Seattle, Wash., and Leon D. Netter of Cleveland.

"THE BELGIAN" DEDICATED TO HERO MONARCH.

Sidney Olcott formally dedicated his imposing production, "The Belgian," to his Majesty King Albert of Belgium, at an impressive showing of this feature at the Ritz-Carlton on Friday evening, November 16. The ceremony befitted the film which depicts the heroism of the martyred nation during its darkest hours. Baron E. de Cartier, the Ambassador of Belgium to this country, being confined in a Washington hospital, could not attend the affair in person, but delegated his next of staff, Lieutenant d'Ursel, secretary of the Belgian legation, to attend the ceremonies in full uniform, which was done in addition to responding to the film dedication with a speech of acceptance. Other speeches of the evening came from Captain Dugmore and Major Ian H. Beith, of the British diplomatic corps.

The affair was very elite throughout quite as became a picture of the quality of the Olcott production. At the conclusion of the screening, Mme. Alda rendered the Belgian National Anthem, and copies of the official engrossed dedicatory parchment were distributed to the select audience. Assisting Mr. Olcott in the arrangements for this event, Lieutenant J. Georges Van Der Kley, of the French diplomatic service, played a very important part.

SAWYER AND LUBIN RETURN.

Having spent a profitable week in Chicago in behalf of their production, "The Warrior," Arthur H. Sawyer and Herbert Lubin, executives of the General Enterprises, Inc., returned to their New York headquarters in the Longacre Building Thursday afternoon, November 15. During their absence in the West a special trade showing of their Maciste feature had been held for the convenience of mid-Western buyers in the exhibition room of the Selig Polyscope Co. Three different territorial sales embracing wide reaches of state rights were disposed of in consequence and some other types of business were transacted by this energetic duo before they made their way back to Broadway. In their absence, Harry G. Kosch, treasurer of the G. E. Co., journeyed to Boston and there sold the New England rights to Herman Rifkin, which transaction as well as the Chicago deals are recorded in our "Sales of the Week" column, elsewhere in this department.

James A. Grainger, of the Allen Feature Film Co., of Chicago, accompanied Sawyer and Lubin back to New York, and is making his headquarters in the latters' offices during his stay in the East.

Incidentally, the General Enterprises, Inc., have contracted to handle the selling campaign on "Mother" for McClure Pictures.

GROSSMAN IN CALIFORNIA.

H. H. Grossman, president and general manager of Oro Productions, Inc., left his New York headquarters on Tuesday, November 13, spent a day in Philadelphia, and immediately transcontinentaled to Los Angeles, where he now is at this reading. His trip concerns itself both with the sales and studio end. Upon his return to Manhattan, the trade can expect an interesting announcement to emanate from the Oro suite in the Godfrey building.

MAY JOINS U. S. EXHIBITORS.

Allen May has been appointed Philadelphia representatve for the U. S. Exhibitors' Booking Corporation, and will make his headquarters at the Hoffman-Foursquare Exchange, at 1325 Vine street, in that city. He reports a spirited demand among eastern Pennsylvania exhibitors for "The Zeppelin's Last Raid," the initial release of the booking corporation.

Mr. May is one of the pioneer exchangemen of America. He also is a veteran theatrical man, his experience having begun behind the footlights when he was principal soloist for several minstrel troupes. He also managed a number of theatrical organizations.

Mr. May took up motion pictures, and affiliated himself with the World Film Corporation at the inception of that company. He handled a number of important assignments for the World, and then joined the sales forces of the Universal, from which he comes to the U. S. Exhibitors' Booking Corporation.

ORO SHOWS "LOYALTY" TO EXHIBITORS.

A large delegation of New York exhibitors, headed by S. A. Goldsmith, manager of the Broadway Photoplay Theater, attended the trade showing of the Oro Pictures, Inc., initial release, entitled "Loyalty." The picture was shown at the Broadway Theater, New York, at 10.30 a. m., Friday, November 16, to a well-filled house of exhibitors and other members of the film industry to whom invitations had been given. Special music, arranged by S. M. Berg, was played during the screening of the picture, and it harmonized very well with the action and atmosphere of the production. Incidentally, it might be mentioned that the cue sheet arranged will be given to all exhibitors who play "Loyalty."

OHIO CENSORS PASS "LUST OF AGES" WITHOUT A CUT.

The Ohio Board of Censors, after viewing "The Lust of the Ages," passed the production without a single alteration or elimination last week. This is an interesting situation in view of the fact that this same production has met with alteration at the hands of other censor boards. Leon Netter, of the Masterpiece Attractions, of Cleveland, the state rights purchasers of that production for Ohio, personally presented the production for review.

BURNSTEIN ON SELLING TRIP.

Jules Burnstein, sales and general manager for the John W. Noble production "Shame," shown to the trade for the first time last week, left town on Monday, November 19, for a short trip to Boston in the interests of the Noble state right offering. He expects to be back at his desk in the Brokaw building not later than the middle of this week.

RANDOLPH IN NEW POST.

D. C. Randolph, one of the pioneer distributors in the Southern States, sold his interest in the All Star Features Co. of Jacksonville, Fla., and announces that he will assume the management of the recently organized Exhibitors Booking Association with headquarters in Jacksonville.

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

Co-Operate With the Exhibitor

Robert Priest Contends for the "Live and Let Live" Policy in Marketing Pictures.

IT should be the earnest desire of those of us who expect to remain in the film industry to lend a helping hand to every deserving person in the business who has legitimate intentions, and who signifies his willingness to assist in codifying and elevating our chosen field.

There are certain fundamentals upon which too much stress cannot be laid. Some of them are experience, integrity, and money with which to operate legitimately.

Over one hundred and twenty-five so-called independent buyers and exchangemen have failed within the past twelve months because they were lacking in some or perhaps all of the essentials that go to make a successful and thriving business in the marketing of feature pictures.

Robert W. Priest.

Producers, bankers, actors, salesmen, stenographers, and clerks suffered because of these failures. It is reasonable and even logical to surmise that most of the failures could have been prevented had the responsible persons only possessed a small degree of foresight. What I mean by foresight is not something beyond the ken of human beings, but the ability to sit down and reason.

Take, for instance, some of the outstanding causes of failure—inexperience, lack of capital, eagerness of big undeserved profits, false values, concentration on features that exhibitors don't want, overlooking new demands of exhibitors, bad buying practices, unwarranted overhead expense, bad sales methods, underrating competition, lack of business methods and unwillingness to help the exhibitor.

The exhibitor, I desire to emphasize, is the backbone of the industry. The sooner the distributor realizes this fact, and begins to cultivate him, the quicker the industry will find its balance and bankers and financiers recognize it as a legitimate commercial risk.

There is one thing that I cannot reconcile myself to, and that is the apparent inability of so called executives to solve the problem of valuations on feature pictures. So far as I have been able to learn from observation the sales of a feature degenerate into a battle of wits: the seller asking an unreasonable price, and the buyer either countering with a more or less legitimate offer or departing with a well developed suspicion that he has been mistaken for an idiot, and consequently nursing a grouch against everybody in the selling end. The same condition existed in the retail merchandise business until John Wanamaker opened his Philadelphia store, and proved that business could be done legitimately and a fair profit made without offending everybody that came along.

The selling end of the film business is waiting for a John Wanamaker. When will he appear?

I don't wish to be misunderstood in my reference to solving the problem of valuation. I do not contend that because a picture costs a modest figure it isn't worth a handsome sum, because some of the biggest money makers were comparatively cheap productions because of efficiency in making and business acumen in contracting for artists and selecting scenarios and texts. But what I do mean, and wish to emphasize with all the power at my command, is that independent producers should figure to sell to the state rights buyers at a reasonable price, so that they as distributors can afford to rent to exhibitors at a reasonable price and all can make some of the profit. That is the only solution that I can figure out whereby all can share in the prosperity that we are seeking.

An important fact to keep in mind while considering the above is that the renter collects, perhaps on a false valuation, and therefore makes his profit, while the exhibitor, after listening to the glib sales arguments of a salesman, pays his good money and is left with a bag to hold, for the very good reason that the salesman didn't call on all of the patrons of the theater and convince them the same as he did the exhibitor. Equity is a good watchword, and should be adopted as a slogan by every independent producer and distributor. Exhibitors don't mind losing occasionally if they are permitted to win once in a while. But if they find that the odds are always against them they are liable to rebel.

Personally, I believe the independent producer and the independent distributor hold the future of the film industry in the palms of their hands.

All that is necessary to achieve unqualified success is cooperation with and consideration of the exhibitor.

TOM NORTH ON THE JOB.

During one of Tom North's recent return trips to the Pathe office at 25 W. 45th street, where the state rights department of Pathe is located along with the general administrative headquarters, a representative of the Moving Picture World happened to catch him in. This is quite a feat these days, when Tom is sleeping in Pullmans and eating only in buffet cars and diners.

Much has the Pathe state rights head accomplished, however, while away from New York. He has paved the way for the successful exploitation of the series of twelve Russian dramas that the Pathe state rights department has taken over for the Russian Art Film interests. One of the things attended to on this three-week journey of North's was the showing of the first of this series, "A Painted Doll," featuring Tanya Fetner, Ivan Mozukin, and Natalia Lesienko, to various of the censor boards throughout the country, notably in Chicago, Columbus, and Philadelphia, where, in each instance, the desired O. K. was forthwith affixed.

Another of his accomplishments was the installation of especially prepared phonograph discs, which are designed to instruct the exchange salesmen throughout the country as to the exact pronunciation of the Slavic names of the cast in the Russian series. These discs were prepared at the suggestion of Tom North, himself, and that of Louis Goldsoll, who represents the Kaplan interests.

Then, too, special trade showings of both "A Painted Doll" and the second feature, "The Queen of Spades," have been arranged in numerous metropolitan centers, including Boston at the Park theater on November 15, Cleveland at the Stillman theater on November 17, Detroit at the Washington theater on November 19, Cincinnati at the Sinton Hotel on Monday last, November 21. Mr. North attended each of these exhibitions, and saw to it that everything transpired as per schedule. The showing in Cincinnati was indeed the occasion for an important gathering, as Tom had invited the local Business Mens' Club, the Chamber of Commerce, the Commercial Club, the Jewish Alliance, the leading Queen City publishers, and last but not least, three of the most important first-run exhibitors in neighboring cities, viz.: Gil Burrow, of Dayton; the Dusenberry Brothers, of Columbus, and Frederick Levy, of Louisville.

STEGER IN NEW OFFICES.

Now that Julius Steger has entered partnership with Joseph Schenck and Lee Shubert, as announced in the October 27 edition of the Moving Picture World, the firm has opened offices on the third floor of the Longacre building under the name of S. & S. Photoplays, and carries the names of Mr. Schenck and Mr. Steger on the door. The decorations in the interior were left to the skill of the latter, and are that tasty that they deserve special comment, particularly as to their harmonious arrangement.

Mr. Steger is as ever all enterprise and enthusiasm despite the fact that he has been working up to the full limit of endurance the past many weeks. Right now he is engaged in cutting and subtitling his latest production, "Just a Woman," the Eugene Walter story, in which Charlotte Walker has been featured. He promises a trade showing of this state rights feature about December 1. This accomplished, Steger will devote his attention to the cutting and subtitling of another recently made production featuring Evelyn Nesbit. The title of the offering is "Disillusioned," and is claimed to be a most worthy successor to the last Nesbit success, "Redemption." A trade showing of this state rights production is promised about the first of the new year. In the meantime, about December 15, Steger plans to commence work on the next S. & S. production at the Crystal studios.

ROSENTHAL RETURNS TO COAST.

Charles Rosenthal, one of the partners in the M. & R. Feature Film Exchange, San Francisco and Los Angeles, who has been in New York City and its environs on a state rights film buying mission for his firm since October 15, left Manhattan for his home land Monday, November 12. During the month that he spent in the East he did considerable buying, all of which has been reported to the trade in our columns in the order in which Mr. Rosenthal announced his purchases for publication.

In his farewell statement to Broadway, Mr. Rosenthal remarked that he wanted to thank the numerous members of the film fraternity here who made his trip an enjoyable mixture of business and pleasure for the many courtesies extended him. He also wanted to compliment the state rights market on the goodly number of excellent features now being offered. He promises to return again as soon as his business interests on the Coast will allow him, but is arranging to have an accredited representative here who will review the state rights product for him in his absence, and recommend such releases as measure up to the M. & R. standard. The identity of this individual will be announced in the very near future. It will also be the duty of this representative to handle the extensive trade paper campaign that the M. & R. folk are about to begin.

SPITZER INSURES BILLY WEST.

The King-Bee Films Corp., through Willard Curtiss, insurance broker, have taken out an insurance policy on Billy West's life for fifty thousand dollars. The policy is to run five years, this being the length of Mr. West's contract with the King-Bee Film Corp.

Phil Kauffman, Commuter from Canada

This Enterprising Exchangeman Can Be Found in Manhattan Three Times Per Month on Buying Missions.

Whenever word is passed around that Phil. Kauffman is in New York no surprise whatsoever is occasioned. Visits from commuters, even though they are made from the Dominion of Canada, go almost unnoticed. This is particularly true in one sense, in the case of the general manager and vice-president of the Globe Films, Ltd., of Toronto, Montreal, Winnipeg, Calgary, Vancouver, and St. John, firstly because this little hustler is so modest by nature and disposition, and secondly because he is due about every ten days.

His unobtrusiveness, however, meets with emphatic contradistinction, when one measures the extent of his deeds and business capacity. It is now state right history that Kauffman resigned the general management of the Famous Players Film Service, the Allen concern, of Canada after over seven years connection, only three months back (August 11 of this year) to go into business for himself under the firm name of Globe Features, Limited, with headquarters in Toronto. In the short space of a quarter of a year, this Canadian state right exchangeman has girdled the Dominion with a belt consisting of six distributing centers, in the towns mentioned in the first paragraph.

Phil Kauffman.

As a buyer of independent offerings, Kauffman stands second to no one, and now includes in his library of film productions such subjects as the Paralta output for all of Canada, "The Warrior," "Birth," all of the Ivan product, the Metro specials, including "Romeo and Juliet," "The Call of Her People" and "The Slacker" for Western Canada; "The Libertine," "The Jockey of Death," "Redemption," "Condoned Sin," the Selig re-issue of "The Spoiler," the series of eight Ogden Lillian Walker productions from "The Lust of the Ages" to the forthcoming ones, and other features too numerous to enumerate for want of space.

One interesting point in the life of Mr. Kauffman is the fact that he was the pioneer exchangeman of Manila, P I. From this American possession, he introduced the first of the Power's machines to the Orient and sold much of the old films of the defunct Motion Picture Distributing and Sales Company to exhibitors in Japan, China and the Far East. In those days he operated under the name of The American Film Service. Another feather in Phil's cap is the fact that he, while with the Allen interests, exploited the official British war pictures throughout Canada.

Though a subject of England by residence these many years, Kauffman is by birth an American, having first seen the light of day in upstate New York. He was in town last week, and is due again before the first of December.

PEGGY HYLAND—MAYFAIR.

Peggy Hyland, who has deservedly attained screen popularity in the role of "Persuasive Peggy" in the six-part Mayfair production of that name, is a young English actress who acquired her stage experience with Cyril Maude.

In London, Miss Hyland passed from the stage to the screen and made many notable successes there, before coming to New York. Her work with the Vitagraph Company and the Famous Players will be fresh in the recollection of motion picture exhibitors and the public. She belongs to the newer and younger class who has the intelligence to perceive that the screen offers greater possibilities of success in artistic dramatic work than the speaking stage, and her future career will be watched with interest everywhere.

W. H. CO. WILL ASSIST BUYERS.

The W. H. Productions Co. are busily working on a campaign book which they claim will be composed of the necessary brain work so that a novice could take their production of Wm. Hart in "The Bargain" and make a success of it. In addition to this one, three and six sheet posters have been prepared in three different styles. A 24 sheet has also been designed, and these combined with a special advertising campaign cannot fail to prove a decided benefit to exchange and exhibitor. The conditions of each exchange will be studied, and other material necessary to the success of their productions in the respective territories will be forwarded to them.

SALES OF THE WEEK.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Harry I. Garson, manager of Clara Kimball Young, acting in behalf of the Harry I. Garson Productions, of Detroit, purchased from the Triangle Film Corporation the W. H. Hart picture, "A Cold Deck," for the State of Michigan. Other big films will probably fall into Garson's lap, as he is negotiating for several features that are looked upon as marked successes.

* * *

The New Jersey territory was disposed of for the Mayfair production, "Persuasive Peggy," by the firm of Shallenberger & Priest to H. Heidelberger, of the Civilization Film Corporation, of Newark. Thus "Persuasive Peggy" continues to maintain its reputation of being one of the fastest selling state rights propositions on the market.

* * *

Hiller and Wilk announce the sale of "The Whip" to J. Frank Hatch, of Newark, N. J., for the states of Pennsylvania, Ohio, and West Virginia.

* * *

The Dawn Masterplay Co., of Detroit, Mich., have secured, through the firm of Hiller and Wilk, the Michigan rights for "Raffles." As previously reported in these columns from time to time, this firm, which represents an enterprising partnership between I. M. Freiberg and Arthur Hyman, have also secured through this same agency such other productions as "The Cold Deck," "Wrath of the Gods," "The Whip" and "Redemption."

* * *

The Denver firm of Swanson and Nolan have contracted for "The Cold Deck," the William Hart production, for the states of Colorado, Wyoming and New Mexico. The deal was consummated direct between the western exchange heads and the Lynch Enterprises.

* * *

W. E. Drummond who, with Nat Royster, conducts Tennessee's aggressive state right exchange with headquarters in Knoxville and called The Special Features Co., are keeping up their steady rate of picture buying. This week it is "The Whip." Hiller and Wilk turned the deal for Florida and Georgia.

* * *

Another buy for J. Frank Hatch, of Newark, N. J. This time it was "Fighting in France" for New Jersey, and possibly eastern Pennsylvania. Hiller and Wilk made the sale.

* * *

Sikawitt and Goldstein, New York, have sold to the Globe Feature Film Co., of 20 Winchester street, Boston, Mass., the New England rights to their five-reel production, "The Human Orchid," featuring Walter Miller, Irva Ross and Howard Hall.

* * *

A. H. Sawyer and Herbert Lubin of the General Enterprises, Inc., announce the sale of "The Warrior" to the Allen Feature Film Co., of Chicago, Ill., for the territory of Illinois, Michigan, Iowa, Nebraska, Indiana and Ohio. The sale was made in Chicago during the trip of the G. E. heads to that city.

* * *

The Minnesota, Wisconsin, North and South Dakota rights on "The Warrior" have been sold by the General Enterprises, Inc., to Mr. J. E. Kemp, general manager of the Westcott Feature Film Co., of Minneapolis. This sale was closed in Chicago while Mr. Kemp and Messrs. Sawyer and Lubin of the G. E. Company were in that city last week.

* * *

Harry G. Kosch, treasurer of the General Enterprises, Inc., announces the closing of the deal whereby the complete New England rights on "The Warrior" have been sold to the Eastern Feature Film Co. of Boston, of which Herman Rifkin is the controlling figure. This deal transpired in the Hub city, Kosch journeying to Massachusetts and the Rifkin headquarters.

* * *

U. Uno, film importer of Japan, entered into an arrangement with B. S. Moss last week to take over the rights to exhibit in the flowery kingdom "One Day," and the rights to "Boots and Saddles," adapted from Eugene Walter's play of that name. M. Wenecor represented the Moss interests in the deal.

* * *

Joseph A. Golden, president of the Triumph Film Corporation, announces the sale of "The Libertine" starring John Mason and Alma Hanlon, for the entire Dominion of Canada to Phil. Kauffman, general manager of the Globe Features, Ltd., of Toronto.

LEAH BAIRD IN DEMAND.

In the forthcoming Ivan production, "Life Against Honor," Leah Baird will appear in a prominent role. Indeed, this comely maiden has become a fixture in the Ivan studios, insomuch as she has now appeared in a majority of releases that this firm has offered to the film market. Edmund Lawrence is directing the making of this latest production.

Incidentally, Miss Baird, who will soon start work on the first of her six super photoplays, will make three pictures in the East and the others in Pensacola, Fla. The name of her director will be shortly announced.

Sherrill Spectacle Begins Production

Director General Noble Due on Location Next Week—First Two-Acre Plot Leased.

THE first camera work on the newly announced quarter million dollar production promised by William L. Sherrill, president of the Frohman Amusement Corporation, will begin Monday morning, November 26, under the personal direction of Jack W. Noble, supervising director of the forces that will enact the stupendous feature, which will bear the impressive title "The Birth of a Race." Tampa, Florida, is the location of the initial Noble activities. Here a fifty-two acre plot known as Sulphur Springs Park has been leased for a terms of six months. The colossal hotel that graced this section will be used for dressing rooms and southern office headquarters of the Noble caravan.

So comprehensive is the scope of the forthcoming spectacle, according to its makers, that, though thousands of actors will be used in its many scenes, since in finished form the production will warrant a length of ten to fifteen reels no one actor could possibly be big, capable, and versatile enough to be featured, nor no group of stars for that matter. However, each of the more important roles will be entrusted only to the care of highly reputable and recognized artists now before the public. In theme, the spectacle will traverse the entire gamut of time from the days of the planet Earth's creation. It will be readily conceivable how so magnitudinous a spectacle would require an outlay of $250,000.

Mr. Noble, three directors, cameramen, artists, and others are scheduled to leave New York for Tampa, where carpenters, etc., are already at work, on Wednesday, November 21.

SING SING WANTS WEST.

E. J. Meagher, chairman of the Mutual Welfare League of Sing Sing, writes the King-Bee Films Corp. as follows: "May we ask you to kindly loan us a print of one of your King-Bee comedies for our use on Saturday, November 17? The boys certainly enjoy viewing their favorite comedian, and 'The Fly Cop,' which we showed recently, was a riot from beginning to end. Would appreciate any of the following, 'The Villain,' 'The Millionaire,' 'The Goat,' or 'The Chief Cook.'

Scene from "The Hobo" (King-Bee).

Trusting we may be favored in this instance, and assuring you of our hearty appreciation and thanks for past favors, with all good wishes, we are, etc.

"P. S. If you have a cut of Billy West that you can loan us for use in our December bulletin we shall deem it a great favor, and return to you when through using."

SIMULTANEOUSLY ON SCREEN AND STAGE.

Elizabeth Risdon, the star of George Loane Tucker's "Mother," now being disposed of on the state rights plan by McClure Pictures, will have the experience of appearing in many cities throughout the United States simultaneously on stage and screen in the near future, as is the current experience of numerous other stars of primary calibre.

This situation is due to the fact that "Misalliance," the William Faversham production of George Bernard Shaw's play, at present at the New Broadhurst theater, New York, went on tour commencing last Monday. Miss Risdon, who is one of the stars appearing in "Misalliance," will be seen on the road with the show, which will play many of the large cities throughout the country. Inasmuch as the young actress is also appearing on the screen throughout the country now in the title role of "Mother," Mr. Tucker's latest picture effort, she will oftimes be in two places at the one time.

ENNIS TAKES UP NEW DUTIES.

As announced in the November 10 issue of the Moving Picture World, Bert Ennis has been appointed to the post of publicity director for McClure Pictures and the Petrova Picture Company.

Ennis will handle exclusively the trade press exploitation matter for Madame Petrova and the eight starring vehicles in which she will appear during the forthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with the other film interests of the firm.

Ennis, after several years in vaudeville and extensive experience in the theatrical field in general, began his film career with the Vitagraph Company more than seven years ago. He joined the original New York Motion Picture Company following this, and publicized such Keystone stars as Mabel Normand, Ford Sterling, Fred Mace, Mack Sennett, not to mention Thomas H. Ince, William Hart, and other present day screen celebrities.

Accepting a bid from the Eclair Film Company he became publicity and sales manager for that organization. Following this connection, Ennis went to Providence, R. I., as publicity director for the Eastern Film Company, returning to open his own offices in the interests of Managers' Screen Reports, a service which acquired wide reputation among the exhibitors of the United States.

In order to thoroughly familiarize himself with all angles of the picture industry he became manager of the largest and most beautiful house on the William Fox circuit, namely, the Japanese Gardens, one of New York's leading photoplay temples.

After a whirlwind publicity campaign covering "The Warrior," the spectacle starring Maciste, Ennis was engaged for the post he now holds.

BRENON GIVES LOCAL TRADE SHOWING.

A trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held Tuesday of last week at the Wurlitzer exhibition rooms under the direction of Sol. J. Berman, sales manager for the Brenon Distributing Corporation for New York and northern New Jersey.

A number of exhibitors from this territory were present. Mr. Berman made an address outlining the Brenon Corporation's comprehensive publicity plans for "The Fall of the Romanoffs." The monk Iliodor, who appears in the historical drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wolf, of the Adelphi; A. Bolognino, of the Arena; Blenderman, of the Clinton Star; C. Steiner, of the New 14th St. theater; Meyer & Schneider, of the Palace; S. Krauss, of the Harlem 5th Avenue; A. Harstn, of the Regent; Edelstein, of the Mt. Morris; Hurst, of the Harlem Strand; Butler, of the Atlas; S. Cohen, of the Empire; Leventhal, of the Manhattan; Cohen & Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. Machat, of the North Star; Solomon, of the Crescent; Moore, of the New, Newark, N. J.; Amsterdam, of the Plaza, Newark; Kaiserstein, of the Strand, Bayonne; Lederer, of the Colonial, Brooklyn; Glynn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmiehl, of the Sheffield, Brooklyn; Title, of the Avon, Brooklyn; Kerman, of the Chester, Brooklyn; Kaplan, of the Evergeen, Brooklyn; Sam Shear, of the Palace, Corona, L. I.; D. V. Picker, of the Burland, Bronx, New York City; Suckman, of the Golden Rule, Rivington, Essex; and Mrs. Webb, of the Goodwin, Newark, N. J.

NEW EXCHANGE FOR DENVER.

The formation of Foursquare Pictures, Inc., of Colorado, a corporation specially created "to distribute motion pictures in Colorado, Wyoming, Utah, and New Mexico," was effected in Denver on Monday, November 12.

The officers are George Backer, M. H. Hoffman, and Ben. S. Cohen, and the concern mentioned will have an affiliation of the closest possible character with M. H. Hoffman, Inc. Among the "H-F" features which Mr. Cohen, who assumes the local management, will offer through the Foursquare Pictures exchange in Denver will be "The Bar Sinister," "The Fringe of Society," "The Sin Woman," "One Hour," "The Silent Witness," "The Great White Trail," "Her Fighting Chance," and "Madame Sherry." Other features just secured for his territory by Mr. Cohen are "The Whip," "The Zeppelin's Last Raid," and "The Italian Battle Front."

STAHLER ON TRIP.

Mr. H. E. Stahler, manager of the Pittsburgh office of the Harris P. Wolfberg Attractions, is leaving this week to organize offices in Maryland and Delaware. The first production to be distributed in these two states by the Wolfberg exchange will be "The Crisis," as was also the case when the Cleveland and Cincinnati offices were offered.

During Mr. Stahler's absence, J. L. Ellman will be in charge of the Pittsburgh headquarters. "The Crisis" has never been shown in the territory to which Mr. Stahler will confine his attention.

C. Burchfield Kennedy is the latest addition to the sales force of the Harris P. Wolfberg Attractions, Pittsburgh, Pa.

Mr. Kennedy, who will devote his entire time in Ohio and Pennsylvania, is a sales manager of a number of years of selling experience, and has, in the first week of his connection with the Wolfberg concern, already proven himself.

Circusing "The Whip"

J. Frank Hatch, Controller of the Ohio, Pennsylvania and West Virginia Rights, Has Some Original Plans for Exploiting This Production.

LAST week, news came from the offices of Hiller and Wilk, that they had sold the Ohio, Pennsylvania and West Virginia rights for "The Whip" to J. Frank Hatch, who now quarters himself in Newark, N. J. That news in itself sounds quite commonplace, until investigation reveals what novelties of film showmanship said Hatch intend to apply to the exploitation of this Irving Cummings and Alma Hanlon co-feature.

"Until the open-weather season," explained Mr. Hatch to the representative of the Moving Picture World, "I have arranged it so that 'The Whip' will play the big towns throughout Ohio, Pennsylvania and West Virginia; and then, some time in April, after all the centers of population have been played in the ordinary film-exchange-booking method, the J. Frank Hatch tented traveling production of 'The Whip' will go on tour throughout the rural communities of the aforesaid territory. This latter ground is where many productions never get a peep-in, merely because they either have no opera house equipped with projection machines, or else not even a building suitable for showing a picture. And when I mention such towns as these, it must not be judged that they are a collection of only twenty or thirty houses.

"How am I going to reach these out-of-the-beaten-track settlements? That's the easiest thing to do for any man who ever had carnival or circus experience. I am going to engage a special traveling staff for this express purpose. They will be equipped with a hundred-foot black round top with two thirty-foot middle-poles. We will carry our own seating, lighting plant, billing staff, two or three projection machines, and other necessary paraphernalia, so that we can journey from location to location without impediment or inconvenience. In order to do this, I am prepared to buy two more motor trucks. Since I already own two trucks that I am going to devote to this work, and will need a total of four to carry on this method of exploiting 'The Whip,' I only need two more. Before the winter sets in in earnest, I am going to get the other two.

"The trade, I believe, will admit, that I am employing new methods to the state-right film exploiting game, when I put such a practice as this into operation. At all events I shall put this Paragon feature on in this way, and then buy other productions of equal strength and later exploit them in like manner."

All who know J. Frank Hatch, realize that he is a man of his word and a live wire who knows how to do things and does them. Selling his wares in this way is nothing new to this hustler. For many years, Hatch ran one and sometimes two carnival companies of his own. Indeed, the J. Frank Hatch Carnival companies of the past have toured all sections of this country this side of the Mississippi River, from the St. Lawrence River southward to the everglades of Florida. In those days his headquarters were in Pittsburg, where he also conducted the J. Frank Hatch film service in the earlier days of the moving picture business. In those days, too, he was also patentee and builder of "motordromes," many of which are still doing a profitable business on the larger carnival midways of the present day.

Then, too, Hatch has already applied aggressive methods to the state-right game, though not quite as he now plans for his latest purchase. However, it is film history that Hatch exploited "The Fall of a Nation" throughout Ohio, which state right he controlled on this Dixon feature, in the livest way that it has ever been exploited anywhere else in this country. At that time, Hatch played the theatres, but got in the "spice" by employing an army officer, with the consent of the War Department, if we mistake not, by name, Captain Stanley Lewis, who carried on a regular recruiting campaign wherever the film was presented. This was at the time of our difficulties at the Mexican border. An effective assistance to the publicity ideas waged in behalf of this production was the armored automobile that toured the territory. As to the success of the new method of putting forth "The Whip"—leave that to J. Frank Hatch!

RAVER-THOMAS NOW ARTCO PRODUCTIONS, INC.

The new Harry Raver mystery play is announced as nearing completion. Burton King is directing the picture. Edmund Breese assumes no less than nine distinct roles in this feature. Alma Hanlon, one of the best liked female stars of the screen, plays the part of a newspaper reporter. The title of this feature has not been chosen as yet. One will be decided upon in a week or so. The Raver-Thomas organization has now definitely adopted the firm name of Artco Productions, Inc.

RAPF LOSES BROTHER.

Harry Rapf, president and general manager of the High Art Film Corp., is mourning the loss of his brother, Miff, who died in a Saranac Lake, N. Y., sanatorium at the age of thirty-two years on Monday 12 after a lingering illness. The deceased was a director in the High Art Co. He was buried on Wednesday last at Mt. Carmel cemetery, Cypress Hills, Long Island.

Grainger Visits Gotham

General Manager of Allen Film Corporation Has Plans Under Way That Call for Important Return Trip Early in December.

James A. Grainger, general manager of the Allen Film Corporation, Chicago, and his wife, were New York visitors, arriving on Friday and returning on Sunday for the western metropolis. Though the stay was but of forty-eight-hour duration, much business was crammed into little time. The trip requires another visit on the part of the Allen head, in another two weeks, wherefore Mr. Grainger advises that he will return to New York again on Monday, December 3, accompanied by Ed Allen, president of the company which bears his name, and J. B. McInerney, secretary and treasurer of the firm. The latter is a very prominent figure in the politics of the state of Illinois. He is an ex-mayor of Joliet and is at this very time being groomed for the same post in the city of Chicago itself.

This next trip on the part of Grainger will be a very important one and a large and comprehensive announcement of "what's doing" is promised in due time. Suffice it to say that very much buying of state-right productions is to be looked forward to when the Chicago trio hit this burg on the third of the coming month.

Just prior to coming to New York this time, the Allen company closed with the heads of the General Enterprises, Inc., for "The Warrior" for the states of Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas. In fact, Messrs. Sawyer and Lubin, of the General Enterprise interests, formed a party with the Graingers en route to Manhattan.

SPANUTH ARRIVES IN EAST.

H. A. Spanuth, president and general manager of the Commonwealth Pictures Corporation, Chicago, is in New York, and stopping at the Astor, having arrived Tuesday evening, November 13. With him came Eugene Beifeld, one of the firm, and C. C. Pyle, treasurer of the film company.

Mr. Spanuth brought a finished print of the first Commonwealth production, which features Charlotte, the ex-Hippodrome ice-skater. A trade showing of this picture will be given some time during the current week. However, quite as in the case of the title, which has not yet been selected owing to the fact that the nationally conducted title contest has not closed, so, also, the date and place of this exhibition had not been decided upon as this article was being printed.

Very busy has the head of this Windy City manufacturing house kept since breathing the invigorating Atlantic ozone, and he announces the engagement of Naomi Childers, former Vitagraph lead, for one of the important parts in the second Commonwealth production that goes into the studio some time next month. Likewise has Mark Luescher been engaged as his Eastern publicity man. In all, Spanuth expects to remain in New York City until the end of this month.

PARALTA CLOSES FOR CANADA.

Arrangements have been consummated between Carl Anderson, president of Paralta Plays, Inc., and Arthur Cohen, president of Globe Films, Ltd., of Toronto, Ont., under the terms of which the Globe Films, Ltd., will be the distributors of Paralta Plays throughout the Dominion of Canada.

This deal will have a very deep and far reaching influence on the motion picture industry, as it brings into correlation in interests another powerful distributing organization with Paralta Plays, which are to be distributed throughout the United States by the W. W. Hodkinson Corporation.

Globe Films, Ltd., have been a potent factor in the film industry for a number of years, and represent in Canada the output of the foremost film producing companies in the world. Philip Kauffman, vice-president of the company, has been in New York for a number of days arranging the details for the distribution, and is most enthusiastic over the Paralta Plays which he has seen.

CHRISTIE CORRECTS MISTAKE.

A request comes this week from C. H. Christie, treasurer and general manager of the Christie Film Company, which we compliantly reproduce herewith:

"We will be very glad if you will kindly correct the statement, made in several of the Trade Journals, to the effect that the King Bee Company has leased the Christie studio for a year.

"While we have from time to time leased one or the other of our several stages for special productions, the King Bee Company are not engaging any part of this studio for any period whatever.

"We have recently built considerable addition to our stage space, but as we are installing lights for the winter season, we will require all of our studio space for Christie Comedies."

ORIGINAL SCORES FOR KING-BEE.

The King-Bee Films Corp. have arranged with Edw. LeRose to compose a musical score for each new release made of the Billy West comedies starting December 1. These scores will be rented to the various King-Bee Billy West comedies. If satisfactory arrangements cannot be made with a music publisher the King-Bee Corp. may publish the music themselves.

Manufacturers' Advance Notes

Roundup of Cartoonists

Universal Current Events Claims to Have Captured Thirty-nine Funny Men.

UNIVERSAL Current Events, which recently inaugurated the policy of recreating newspaper cartoons for the first time in the history of the screen, announces that it has just completed its roster of cartoonists whose work is exclusively presented by it in the motion picture theaters. The list is a remarkable one, inasmuch as it includes practically the famous cartoonist of nearly every leading newspaper in the United States. Here, for the first time, is given a list of the names of the men and papers participating in this epochal screen achievement:

W. A. Rogers, New York Herald; W. C. Morris, New York Evening Mail; Robert Carter, Philadelphia Press; Charles Henry Sykes, Philadelphia Evening Ledger; R. K. Chamberlain, Philadelphia Evening Telegraph; F. T. Richards, Philadelphia North American; John L. DeMar, Philadelphia Record; Fred Morgan, Philadelphia Inquirer; Nelson Harding, Brooklyn, N. Y., Eagle; Ted Brown, Chicago Daily News; "Cy" Hungerford, Pittsburgh Sun; Bert Link, Pittsburgh Press; Elmer Donnell, St. Louis Globe-Democrat; Claude Shafer, Cincinnati Post; W. A. Ireland, Columbus Evening Dispatch; Harry J. Westerman, Ohio State Journal; Harry Keys, Columbus Citizen; J. H. Donahey, Cleveland Plain Dealer; James Lavery, Cleveland Press; Fred O. Seibel, Albany Knickerbocker Press; Wm. A. McKenna, Albany Evening Journal; W. K. Patrick, New Orleans Times-Picayune; Lute Rease, Newark Evening News; Alfred W. Browerton, Atlanta Journal; Lewis C. Gregg, Atlanta Constitution; "Cad" Brand, Milwaukee; Sentinel; Gaar Williams, Indianapolis News; Cornelius J. Kennedy ("Ken"), Buffalo Evening News; R. O. Evans, Baltimore American; G. R. Spencer, Omaha World-Herald; J. P. Alley, Memphis Commercial Appeal; Paul B. Fung, Seattle Post-Intelligencer; John F. Knott, Dallas News; James J. Lynch, Denver Rocky Mountain News; Paul A. Plaschke, Louisville Times; McKee Barclay, Baltimore Sun; Walter Blackman, Birmingham Age Herald; A. J. Taylor, Los Angeles Times; Roy Aymond, New Orleans Daily States.

McKIM HAS BIG ROLE IN NEW HART FILM.

Robert McKim, the talented delineator of screen scoundrel, has a role of almost stellar importance with William S. Hart in "The Silent Man," made by Thomas H. Ince for Artcraft Pictures.

McKim is Ince's star villain, who can be counted upon to do almost anything in the way of evil deeds before the last few hundred feet of film, when, with the kind assistance of the

Scene from "The Silent Man" (Artcraft).

scenario writer, he goes the way of all bad men. In Hart's new photoplay, to be released in the near future, McKim will be seen as the proprietor of a gambling place in a small town on the border land of the Arizona desert. He has a particularly strenuous character to portray, and it is expected he will receive new prominence among film patrons as a result of his work.

"CINDERELLA MAN" (Goldwyn).

The release of the new Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 16, has been well timed for holiday showing at first-run photoplay theaters, the nature of the story making it particularly adaptable to feature purposes during the Christmas and New Year period.

Importance of the holiday note to motion picture exhibitors throughout the country cannot be over-emphasized, for the Christmas period is notoriously slack for theaters, the money of the public being devoted to gifts rather than to theater-going; and special inducements are required to keep up the

Scene from "The Cinderella Man" (Goldwyn).

average of patronage. In "The Cinderella Man" the entire action takes place during the Christmas season; and it is full of holiday decoration, Christmas cheer and good will to men. The stronger the holiday note in the theater, the stronger will be the promotion of this timely play.

However, although the story has an unusual number of elements that apply to the holidays, it is said to constitute a year-round appeal, a fact attested by the long run of the Edward Childs Carpenter play when it was a Broadway hit on the speaking stage. It is said, further, Mae Marsh has not found a more congenial part in her screen experience than the role of Margaret Caner, the millionaire's daughter in "The Cinderella Man."

THE WEEK'S WORK AT THE FOX STUDIOS.

Work was begun last week in the William Fox studios on seven new productions—two Standard Pictures and five Fox Special Features. The Standard Pictures and two of the Special Features are being made in the East. In addition, George Walsh completed "The Pride of New York."

Mme. Sonia Markova, whose first picture as a star, "The Painted Madonna," was released November 11, went to Massachusetts the first of the week with Director O. A. C. Lund and members of her company to take a number of scenes in a new Russian drama which George Scarborough has written for her.

Jane and Katherine Lee, who finished "Troublemakers" only a few days ago, already are taking scenes under Kenean Buel's direction for a new production. They are working in the New Jersey studio which Mr. Fox recently equipped for their special use.

June Caprice is being directed by Harry Millarde in a production which is said to be equally as timely and forceful as her last picture, "Miss U. S. A." In her company are a number of actors well known to filmdom, including Kittens Reichert, Florence Ashbrooke, Inez Marcel, Dan Mason, Richard Neill, and Tom Burrough.

The next Theda Bara Superpicture has been cast, except for two roles. Besides studio work at Fort Lee, scenes also have been taken in and around Patchin place in Greenwich Village. The picture tells a story of the wronging of an innocent girl, and of her forcing the culprit to go to the altar with her, where she tells the story of his shame and renounces him.

In the Western studios, Jewel Carmen, Gladys Brockwell, and Tom Mix are engaged on new productions.

"The Auction Block" Released December 2

Goldwyn to Make Beach Production Regular Release, Acquiescing in Government's Request to Delay Issue of "Joan of Plattsburg."

UNDER an arrangement just made between Samuel Goldfish, president of Goldwyn Pictures Corporation, and Rex Beach, Mr. Beach's great screen production, "The Auction Block," will be delivered to all Goldwyn contract customers at the regular price paid by exhibitors for Goldwyn pictures.

"The Auction Block" will be released throughout North America December 2, replacing Goldwyn's own picture, "Joan of Plattsburg," in which Mabel Normand was scheduled to make her return to the screen.

Certain military material depicted in "Joan of Plattsburg" is of such a character that Government officials deem it unwise for Goldwyn to release it at this particular moment, when affairs at the big Plattsburg camp are guarded with all possible secrecy, and the request has been made that Goldwyn temporarily postpone the release of Miss Normand's production.

Promptly acquiescing in the request, Mr. Goldfish determined at once to strengthen the Goldwyn organization with the exhibitors by obtaining for them a huge special production which had been made to command high rental prices from exhibitors—in many instances double the prices they pay for their Goldwyn releases.

Goldwyn therefore has paid the Rex Beach Corporation a large price for the right to release "The Auction Block" under these conditions. It can be said with authority that "The Auction Block" is the only Beach picture that will be available in this manner to the contract customers of Goldwyn.

Goldwyn is therefore enabled to announce four immensely popular and costly productions in straight succession to enable exhibitors everywhere to play to capacity audiences. These four productions and the dates of their release are as follows:

November 18, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 2, "The Auction Block," by Rex Beach; December 16, Mae Marsh in "The Cinderella Man," from Oliver Morosco's great success by Edward Childs Carpenter; December 30, Mary Garden in "Thais," by Anatole France, marking the screen debut of one of the greatest of all artists in one of the world's best known stories.

"Since we do not wish to commit a military indiscretion by releasing Miss Normand's picture, 'Joan of Plattsburg,' at this particular time," says Mr. Goldfish, "we now have been given the opportunity for Goldwyn to do a big and significant thing for the exhibitors of America. These are times when the exhibitors need every possible bit of assistance that producers can give them. The great cure-all for exhibitors is found in tremendous productions of immense and assured-in-advance drawing power. The exhibitor today needs every person that he can attract into his house. This is a time when no exhibitor can afford to have any off weeks. To make him additionally successful is therefore the producer's biggest function at this moment.

"Miss Normand's second Goldwyn production, a beautifully made picture by George Loane Tucker, will soon be ready again to bring her back to the screen, but even before that time the necessary changes will have been made in 'Joan of Plattsburg' so that we could release this fine production without in any way embarrassing the Government because of the military contents of the picture."

"THE SKYLIGHT ROOM" READY.

The screen version of O. Henry's story, "The Skylight Room," promises a rare treat for the large army of O. Henry fans. This is one of General Film Company's four-reel Broadway Star Features, in which two favorite stars return, Carlton King and Jean Paige. Director Martin Justice has obtained one of the most artistic successes yet made in the filming of O. Henry masterpieces.

"The Skylight Room" is one of O. Henry's tenderest and most whimsical romances and has a surprising last-minute climax, typical of so many of the O. Henry stories. When Elsie Leeson, the imaginative little stenographer and amateur astronomer, held converse with "Billy Jackson," a particularly bright star which peered down into her skylight room at night, she scarcely dreamed that the real Billy Jackson was to come along some day. The circumstances under which the capable young medico reappeared in her life were a bit tragic—for work had grown scarce and Elsie was starving. But there is a ray of sunshine at the end to compensate for the near-tragedy through which the dreamy astronomer had passed.

BILLIE RHODES IN "TOM, DICK AND HARRY."

Billie Rhodes, the sprightly little star of Mutual-Strand comedies, presents a medley of funny situations in her latest picture, "Tom, Dock and Harry." The "eternal triangle" is evident, but there is a man at each corner of the "triangle" and he is after Billie. And love's course takes some very odd angles, especially with the three admirers each trying to outdo the other.

Harry buys her candy. It gets "doped" by Tom, whose offering of flowers is switched. Dick steals the candy, presents it and loses out. Harry proves the final victor with a faked letter that decoys his rivals to the grove while he marries Billie.

"AN INTERNATIONAL SNEAK" (Paramount).

"An International Sneak," to be released December 2, is the Paramount-Mack Sennett offering following "Are Waitresses Safe?" It has as its bright particular stars Chester Conklin, Ethel Teare, William Armstrong, Lillian Biron and Earl C. Kenton. Fred Fishback is director and, as usual, it has been supervised by Mr. Sennett.

It has to do in a farcical way with the stirring events of the day as the title implies. High explosives are featured, but

Scene from "An International Sneak" (Paramount).

the laughter that will result is certain to be the most explosive of all.

"One of the best pictures ever made by Mack Sennett" is the verdict recently rendered on this comedy after a review at the studio.

ELABORATE SET FOR "THE LIFTED CROSS."

For Alice Brady's new Select production, "The Lifted Cross," which is an adaptation by Paul West of Charlotte Bronte's "Jane Eyre," one of the most elaborate interiors ever devised for a screen play has been built in the Select Pictures studio on Fifty-fourth street.

The studio, which was formerly a religious edifice, has been transformed into the stately interior of an old English manor house, and its stained glass windows, massive pillars and vaulted ceiling lend themselves readily to the illusion. The set has been carefully designed and is an exact replica of the library, entrance hall and breakfast room in the Duke of Devonshire's famous country place.

Dark oaken wainscoting, broken by bits of ancient tapestry, heavy brasses, elaborately carved black oak furniture, quaint candlesticks, rich draperies and rugs, all carefully chosen for the subject at hand, make for a harmonious whole, and one in which each detail has been artistically carried out.

Eliott Dexter has been chosen to support Miss Brady, as well as Helen Green, Helen Lindroth and Victor Benoit.

NEXT ELSIE FERGUSON FILM FINISHED.

Elsie Ferguson has just completed a new Artcraft photoplay, which is a dramatization of "Rose of the World," the book by Agnes and Edgerton Castle, which has had a phenomenal sale. Miss Ferguson is seen in a role similar to those in which she has won her greatest triumphs on the regular stage. As Rosamond, the heroine of the story, she encounters incidents of such dramatic intensity that her hair turns white.

The story has a military atmosphere, which makes the offering appropriate. The role of Miss Ferguson carries with it much sympathy, as the wife of a dashing young captain who loses his life in a heroic manner.

Maurice Tourneur produced the picture, which is the last word in direction and artistic stage setting. Many of the scenes are laid in India. In the supporting cast are Wyndham Standing, Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Benedetta, Gertrude Le Brant and Sloane De Masber.

SEATTLE HOSPITAL INSTALLS SIMPLEX.

The Seattle Stage Lighting Co., of Seattle, recently installed a Simplex Projector in the Tuberculosis Hospital at Seattle, Wash. The Simplex is mounted on a portable platform so that it can be moved from one ward to another and in this manner each floor secures its own entertainment without interfering with the patients on the others.

The Operators' Union furnishes an operator one day a week without cost to take charge of the machine and run the show.

How "Cleopatra" Was Put Over

Methods by Which E. L. Bernays Interested the New York Public in the Big Fox Picture.

THE advertising campaign for the Fox picture, "Cleopatra," conducted by E. L. Bernays, introduced a new feature into motion picture advertising, which, through its success, may revolutionize the methods of exploiting such films not only in New York, but throughout the country. Mr. Bernays, in planning and carrying out his New York advertising campaign for the Theda Bara feature, struck out along new lines of merchandising pictures.

His idea was the humanizing and emotionalising of the picture's contents through the use of trade mark and slogan advertising in the regular theatrical announcement columns, and in this way arousing the curiosity of the public. In dealing with the picture he had an artist of international repute draw for him a number of designs which epitomized the spirit of the film, in this case Egypt. Among these were strong pictures of the Sphinx, of the asp striking, of the pyramids, and representations of Egypt's Vampire Queen in varying postures and positions. With these as his groundwork he originated first a slogan for the picture, which he continued running with all his ads, "Passions and Pageants of Egypt's Vampire Queen."

In addition to this he worked out his human interest angle upon which the campaign was founded by a series of questions which changed daily in the different papers, and which reflected not only a suggestive interest, but at the same time brought the picture into close touch with present day affairs.

There were, for instance, such questions displayed as "Why did Caesar leave Rome?" "Why did Anthony stay in Egypt?" "You'll leave home as Caesar quit Rome." There was another series such as "Who is the Cleopatra of Today?" "Is there a Cleopatra in Berlin?" "See how one woman ruled the greatest men of her times," etc.

After this angle had been exploited in such papers as were thought good mediums to get the people on the basis of curiosity another method was employed—that of stimulating interest in the ancient civilization of Egypt. In the Evening Post, for instance, such ads were used, "You have read Plutarch and Shaw about Cleopatra, now see Theda Bara and Know;" or the ad in the Times, "The ancient critics agreed that Cleopatra was an interesting woman. See what the modern critics have said."

Now that interest was stirred by arousing keen curiosity the idea was worked out to keep it alive by not letting the people for a moment forget that the picture was playing, and that there were any number of angles to this curiosity to be satisfied. In order to keep up this phase of the battle new ads and pictures were constantly used, preserving only the general character and layout of the former ads. This identified the product in the old way, but drew attention to it in a new way.

In his use of space in the different mediums, Mr. Bernays adopted a new policy. He divided his papers into those where he went after the regular moving picture trade, and gave them space accordingly, and those where he went after new moving picture patrons. He picked out two papers in each group, where he splurged in order to keep his selling game alive. The remainder in each group received the same kind of attention, but not in as great a number of lines.

It is hard absolutely to prove the success of any advertising campaign, for many factors outside of this are dependent upon the success of any merchandise. However, the amount of comment a treatment arouses may be taken as an index of its merchandising powers. If the amount of comment the "Cleopatra" ads and publicity campaign aroused may be taken as an index of their success, they were very successful indeed.

It remains now only to try out the same method of promotion on other moving pictures and applying the same methods of sales promotion, humanizing the old announcement to see whether the same principles do not hold good.

NEXT FARRAR-ARTCRAFT IN DECEMBER.

The next Geraldine Farrar subject will be entirely finished in the near future and will be the first release of Artcraft in December. One of the most attractive features of "The Devil Stone" is the artistic presentation of the theme, which is based on superstition, by Cecil B. De Mille, who staged the production. Jeanie Macpherson is responsible for the scenario, which is adapted from the original story by Beatrice De Mille and Leighton Osmun.

Geraldin Farrar in this picture offers a characterization entirely different from anything in which she has ever appeared on the screen. As Marcia Manot she portrays the part of a simple Breton fisherwoman who believes she finds a famous stone which has been lost for generations, and as a result enters a new world from that in which she has been living. The treatment of the story links the time of the legendary Queen Grenelda, of Norse folklore, with the present, and promises a novelty in the handling of a film story.

Opposite the star again appears Wallace Reid, whose previous work as leading man to Farrar has proved him ideal in this capacity. Other well-known players who have won distinction in Farrar pictures appear in the new production, including Hobart Bosworth, Tully Marshall, James Neill and Raymond Hatton. Gustav von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton and Burwell Hamrick also appear in important parts.

Minter and Goodrich Head Mutual Bill

For Week of November 26 Former Will Be Seen in "The Mate of the Sally Ann" and Latter in "American Maid."

TWO five-reel productions of a widely-diversified character are on the Mutual schedule for the week of November 26. Mary Miles Minter appears in "The Mate of the Sally Ann," a comedy drama of an unusual type, the first of her productions under the direction of Henry King. "American Maid," starring Edna Goodrich, a distinctly American photoplay, is released on the same date. "American Maid" was directed by Albert Capellani.

The week's schedule includes "A Fight for a Million," Chapter XI of "The Lost Express," the Mutual-Signal mystery serial; "Tom, Dick and Harry," a one-reel Strand comedy, starring Billie Rhodes, and "Jerry and the Burglars," a one-reel Cub comedy starring George Ovey. Mutual Weekly, released November 26, is as newsy as the censors will permit.

"American Maid" is Miss Goodrich's fourth Mutual production. It gives her an opportunity to prove her sobriquet of "The All-American Girl." The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest. It is essentially an American drama, graphically presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame. In the supporting cast are George Henery, William B. Davidson and John Hopkins.

Mary Miles Minter selected "The Mate of the Sally Ann" from a big list of plays written especially for her, and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter portrays the life of a lonely, dreaming girl as only she can. An unusual vein of comedy runs through the story, some of which is supplied by a remarkably intelligent dog.

The story is by Henry Albert Phillips. Included in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adele Farrington, players who have helped make the Mutual-American productions so popular.

The Strand-Mutual comedy, released November 27, starring Billie Rhodes, is a regular laugh fest. "Tom, Dick and Harry" is a tale of three chums who match wits to win the love of one girl.

"A Fight for a Million," Chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near.

In "Jerry and the Burglars," the Cub comedy released November 29, George Ovey gets the most out of a cleverly-written sketch. The Mutual Weekly, available Monday, November 26, presents happenings of unusual interest abroad and at home.

MONROE SALISBURY AND VIOLA VALE IN "ZOLLENSTEIN."

Intrigue and romance of the sort that grips is found in the current Falcon Feature, "Zollenstein," a General Film release. It is an excellent adaptation of W. B. Ferguson's stirring story of a contest for the throne of Zollenstein. Vola Vale and Monroe Salisbury are featured.

The action deals with the attempt of an illegitimate brother of a king to obtain the throne. Success is almost within his reach when John Mortimer comes to Zollenstein. He is recognized as the son of the dead king, who had been banished to England in early youth, and is installed as the new king, but not without a series of adventures which hold the interest to the climax.

This is the last of the current series of Falcon Features released by General Film, one of the most satisfying groups of film dramas ever presented to the public. A strong array of actors have been gathered in support of Monroe Salisbury and Vola Vale. They include Daniel Gilfether, William Edler, Frank Erlanger, Jane Pepperell, Edward Jobson and Leah Gibbs. H. M. and E. D. Horkheimer supervised the making of this feature picture.

TOUCHING STORY IN "LAND OF PROMISE."

Both literally and figuratively the title, "The Land of Promise," applies in the play of that name which Billie Burke used as a starring vehicle in the legitimate several seasons ago and which will be her next picture from Paramount. Manitoba, Canada, is the locale, and to the friendless English girl who drifts into the Dominion to find her brother it is literally a land of promise. But in the end she finds that the promised land is really in the happiness that comes from true love, so there is also the symbolic meaning.

Needless to say, Billie Burke will be an ideal Nora—since she created the part for the stage. Thomas Meighan plays opposite Billie Burke, and a strong cast supports them in this vital drama.

TROPIC STRAW WEAVERS IN PICTOGRAPHS.

In Florida and elsewhere where the palmetto palm flourishes there is a unique industry that is shown in the ninety-fourth issue of the Paramount-Bray Pictographs. Annually hundreds of thousands of hats are made from the leaves of the palmetto leaf and shipped all over the world. This subject is intensely interesting as an example of manual craftsmanship. "Straw Weavers of the Tropics" will repay any one's time in educational value and general interest.

World Films to Finish the Year

Here Are the Titles and Release Dates of Brady-Mades Up to 1918.

THE official release sheet of World Pictures Brady-Made is now issued for the remainder of the current year as follows:

November 19, Ethel Clayton in "Easy Money"; " November 26, Kitty Gordon in "Her Hour"; December 3, Montagu Love and Dorothy Kelly in "The Awakening"; December 10, Carlyle Blackwell and Evelyn Greeley in "The Good-for-Nothing"; December 17, June Elvidge in "The Tenth Case"; December 24, Madge Evans and Henry Hull in "The Volunteer"; December 31, Kitty Gordon in "Diamonds and Pearls."

Miss Gordon's early play of this series, "Her Hour," was written by Raymond Schrock and directed by George Cowl, while her second contribution to the list titled "Diamonds and Pearls" was produced under the direction of George Archainbaud.

For "The Awakening," directed by George Archainbaud, Miss Dorothy Kelly, a very well known screen actress, was specially engaged as co-star with Mr. Love, and she has a role that closely suits her acting capacities—a pathetic young girl in Paris who nearly starves in her determination to maintain her self-respect.

Mr. Blackwell himself discovered a play suitable to his requirements in "The Good-for-Nothing," and rewrote portions of the story, introducing certain highly picturesque incidents from his own life. Mr. Blackwell also directed the making of this photoplay in addition to acting the leading male character. Miss Evelyn Greeley, who is starred with this actor in "The Good-for-Nothing," has advanced with great rapidity in the esteem of World Pictures patrons in all parts of the country, and is a strong personal favorite.

Miss Clayton's most recent picture play, "Easy Money," was written by Gladys E. Johnson and directed by Travers Vale, while George Kelson was the director of Miss Elvidge's screen drama, "The Tenth Case."

"The Volunteer," in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham's story, the scenario having been made by Virginia Tyler Hudson, with the direction in the hands of Harley Knoles. This is the picture play in which all the World stage celebrities and Mr. Brady, himself, appear personally with little Madge, making an all-star cast of entirely remarkable calibre.

A formal announcement of World Pictures Brady-Made to follow the beginning of 1918 may be expected shortly, with the indications favoring a list of unusual numerical strength, inasmuch as the intensive activities at the big World studio in Fort Lee have been increasing for several months, while the policy of marketing only one picture each week has not shown deviation.

Six or seven picture plays have been undergoing preparation nearly all the time during this period, so that the accumulation must be quite formidable by now. It is also known that several of the photoplays already completed but not announced are of greater dimensions than the usual five reels.

This is taken to mean that the experiment of issuing for the World program such productions as "Rasputin, the Black Monk," "The Burglar," etc., was so satisfactory in its results as to encourage further operations along the same line.

"But," remarks Director General William A. Brady, "every body may be sure that the question of mere length will not guide the production of any World Pictures. If the material is actually there for eight reels the picture will be in eight reels, not otherwise. I never could see the value of buying a photoplay by the mile, and anything I would not buy I should dislike being put in the attitude of having tried to sell."

HAROLD LOCKWOOD IN "THE AVENGING TRAIL."

Though the story suggests otherwise, the character of Gaston Olaf, which Harold Lockwood is playing in his new picture, "The Avenging Trail," now in process of production under the direction of Francis Ford, with Fred J. Balshofer supervising, is a thoroughly American type.

Henry Oyen, the author of the novel, "Gaston Olaf," which is the basis of the photoplay, describes his chief character as a "blood-brother to the rough outdoors about him, as big, as free, aye, and as lawless. His grace and elegance of form, so rare in a big man, Gaston had from his French mother, and his huge-boned viking's body had come to him from a giant Norse sire. Withal, he was an American, born and reared, and some of his reputation for lawlessness had been made at the expense of men who questioned his nationality."

"The Avenging Trail" is a story of the North Woods—a story of hardy men who clear the way for civilization against big odds. It gives Mr. Lockwood one of the most powerful roles he has ever played before the camera.

WORLD LIBRARY TOPICS.

The current issue of the Selig World Library, a General Film release, includes a wide variety of interesting subjects which make it one of the most valuable issues produced to date. Among the subjects pictured are: "The Ole Swimmin' Hole," at Delhi, India; "The Fuel Markets of India," "The Source of Rubber," "Your Thanksgiving Feast," "No Cows an' Chickens on this Farm," and "Knit a Bit," a scene showing blind girls doing their bit for their country.

"THE SEVEN SWANS" (Paramount).

Marguerite Clark, heroine of the "Sub-deb" stories, the third of which, "Bab's Matinee Idol," will be released November 26, is already at work on a Christmas play for Paramount —something in the nature of a gorgeous fairy-tale, the title of which is "The Seven Swans."

It will be elaborate in every detail of setting and costuming, and will present the charming actress in a role ideally suited to her talents. J. Searle Dawley, who directed the Bab stories, is also handling the Christmas picture.

The studio looks like a series of pictures taken from some

Scene from "The Seven Swans" (Paramount).

of the beautiful gift books of fairy stories. There are interiors showing bed-chambers, wherein royal princesses are wont to woo Morpheus. Stately towers arise, and no stage of an English pantomime ever presented a more fanciful and picturesque appearance. Actors clad in the resplendent raiment of the imaginary kingdoms of childhood dreams are everywhere, and Miss Clark herself, bewitchingly garbed in velvet and ermine, might well have stepped from the pages of Hans Christian Anderson or the Brothers Grimm.

JAMES MONTGOMERY FLAGG ON THE SCREEN.

Not only has Mr. Flagg brought us down to earth with his cartoons, he has made everyday folks laugh at themselves in his writings. Now he has prepared a series of life character sketches for the screen ("social satires," he calls them), which he has grouped under the general title, "Girls You Know." Each sketch provides the basis for a single-reel picture, twelve of which will be released at two-week intervals by the Edison Studios. Mr. Flagg appears in each picture, and, in addition, a distinctive type of attractive American girl is featured. We will see Mr. Flagg seated at the easel in his studio roughing out a sketch of a model who stands before him. The model is curious to know the subject of her pose, and Mr. Flagg tells her in his way. Then we see the humorist's conception of his model involved in a natural but amusing circumstance, punctuated by Flagg titles, which are as humorous as the scenes themselves. Mr. Flagg's sketches of the girls will be featured in the pictures and posters.

IRVING CUMMINGS TO PLAY OPPOSITE ETHEL BARRYMORE.

Irving Cummings, the favorite screen player, will have the leading masculine role of Jasper Mallory in Ethel Barrymore's forthcoming metro wonderplay, "An American Widow." This comedy by Kellett Chambers has been picturized for Miss Barrymore's use by Albert Shelby LeVino, and is being directed by Frank Reicher.

Irving Cummings has long been a favorite figure with screen patrons. For the World Company he has appeared in "The Hidden Scar" and "The Gilded Cage." For Famous Players he has been seen in "The Saleslady" and "The World's Great Snare." For Pathe and Horsley he has appeared in many feature productions. The American serial, "The Diamond from the Sky," added much to his popularity. A career on the speaking stage preceded Mr. Cummings' screen experience.

NEW JEWEL OFFICE IN CINCINNATI.

C. E. Hite, formerly with the Goldwyn Distributing Corp., has joined the Jewel Productions, Inc., forces as manager of the Cincinnati office which was recently opened in the Strand theater building there.

A complete organization has been installed to assist Mr. Hite and there is every indication that a large territory will be transferred to the Jewel ledgers soon.

Universal Begins Work on Serial

It Is "The Bull's Eye" and Is a Narrative of the Cattle Country of Today—Eddie Polo Featured.

STARTING right off with a slam-bang that is bound to make a host of friends for itself, a new serial recently went into production at Universal City. It is called "The Bull's Eye," and is a narrative of the cattle country—said to depart from the usual sort of wild-and-woolly western yarn, being a tale of the plains as they live and love in that locale today. The story is one of timely interest, dealing in one of its places with a situation arising from present war conditions, a villainous food speculator being one of the principal characters.

Eddie Polo, whose strenuous and spectacular work in previous Universal serials, notably "Liberty" and "The Gray Ghost," has made him one of the most popular of male stars in the continued photoplay, is playing the leading role in the production. Vivian Reed, who has won a big fellowing among motion picture fans with four years of capable work with the Selig company, has been secured by the Universal company to play opposite Polo.

The basic idea of the story was furnished by Henry McRae, production manager of Universal City, and formerly a director of Western features, who knows whereof he speaks when he tells of the unbounded West. The story is being written by Tom Gibson, who has been responsible for a large number of successful photoplays during an engagement of three years on the scenario staff of Universal.

James W. Horne has been "turned loose" as director of "The Bull's Eye." It is asserted that Mr. Horne has staged a greater number of pictures of the serial sort than any one in the industry. In a long engagement with the Kalem company he produced among others "The Mystery of the Grand Hotel," "The Girl Detective," "Social Pirates," "The American Girl," "The Girl From 'Frisco" and "Stingaree." Art Flavin is his assistant and Al Cawood is the photographer.

Exceptionally capable people have been fitted into the supporting cast, all of them specializing in the types they portray in "The Bull's Eye." William Welsh, who formerly played some excellent character roles in Universal films, notably in "Twenty Thousand Leagues Under the Sea," has rejoined the company after a year's absence and is playing the "heavy." Hal Cooley plays a juvenile lead and Ray Hanford, as the cattle king of the locality, has an important part, as has Frank Lanning, recently of the Lasky studio, who plays the role of a sheep baron. Noble Johnson, who played the Indian, Little Bear, in Universal's "Red Ace" serial, also appears in "The Bull's Eye" in an essential role.

KNITTING MILL SCENE IN METRO SUBJECT.

A complete outfit of machinery of a woolen knitting factory was installed in a setting at the Metro studios in New York City for the scenes in Ethel Barrymore's forthcoming feature production, "The Eternal Mother," adapted from Sidney McCall's novel, "Red Horse Hill," by Mary Murillo, and directed by Frank Reicher.

All the factory atmosphere was genuine, as the machinery was transported to the studio from a factory in Brooklyn, and a foreman from the factory supervised the erection of the outfit in the set. Fifty children were engaged to work in these

Scene from "The Eternal Mother" (Metro).

factory scenes, which were taken after school hours so that the youngsters would not miss their lessons. The children are shown working the knitting machines and looms, and a brutal overseer, Bucky McGhee (L. R. Wolheim), keeps them steadily at their work.

A gripping accident occurs, when Felice (Maxine Elliott Hicks) gets her arm caught in the machinery. Just before lunch-time Felice starts to eat a piece of bacon and one of the children grabs it away from her. The two children struggle and Felice falls against the belt that runs from a motor to the machinery. Her little arm is caught and carried down to the wheel, where it is crushed. The child gives a piercing scream and the children gather around her. The motor is shut off and the little victim is lifted away from the wheel.

These factory scenes have an important bearing on this gripping story, which gives Ethel Barrymore one of the best starring vehicles she has ever played in under the Metro standard.

Publicity De Luxe

Jewel Productions Issues Ornate and Comprehensive Booster Booklet.

AN EDITION de luxe of "Pay Me," the five-act power-packed Jewel production, is just off the press and represents one of the handsomest and most comprehensive photodramatic campaign complements ever issued. It was conceived and developed in the New York offices of Jewel Productions, Inc., 1600 Broadway. Its cost represents $5,000. It was seven weeks in the making; nine different types of paper are used in its construction, each page represents a plate, all hand-drawn and hand-lettered; six artists are represented by work never surpassed in any similar photoplay-pushing achievement. Some 5,000 copies are being issued.

The book proper boasts sixty-six pages, with French fold, shadowed cover, bound with silk cord and bow, an inner cover, back and front of spiderweb tissue. The effective cover design, printed in black and gold and embossed, represents a jewel box with alluring contents escaping. The hand-lettering announces: "Jewel Productions, Inc., Presents Dorothy Phillips, the Idol of Millions, in 'Pay Me.'"

The mottled paper employed for this cover, which is peculiarly appropriate for it, was secured after three weeks of effort, through a New York jobber, from an up-state mill which, because of war conditions, had discontinued making the superweave. Super-fine white coated paper from Dill & Collins mills is employed in the rest of the book, which boasts in the center a 21x8¼-inch insert photograph of Miss Phillips, the production's star, which lends itself especially well to framing and decorative possibilities.

The pictures and photographic compositions of the book are backed with delicate buff tints which effectively bring out the fine details of the drawings. The first page announces in hand-embossed black and gold the book's elaborate contents. The second page represents an autographed photograph of Miss Phillips. Page three, which is especially attractive, presents Miss Phillips, wearing her much-discussed trouserette gown, poised, butterfly-like, above a dazzling background of Broadway at night, the idea being significant of her triumph and that of "Pay Me" in the most critical amusement center of the world. Page four introduces colorful scenes from "The Nugget" wherein is staged the big man-fight of the piece, and the roulette table which plays so vital a share in the Jewel production of primitive passions and mighty emotions. A clever innovation gives credit to Director Joseph De Grasse, to De Jonjhe, for the customes, to Bess Meredith for the scenario, to Brinkerhoff for locations, scenes and settings, and to King Gray for the super-photography.

The entire remainder of the book is occupied by exact reproductions of headlines and criticisms, excerpts from New York daily and trade papers commenting on "Pay Me," which earned the unanimous verdict of approval from the entire New York press. A synopsis of the piece, an effective page of stills from tense moments in the drama, skillful advertising aids to the exhibitor, cooperative press suggestions, cuts, pages illustrative in art and copy of the primitive passions, love, hate, fear, jealousy, which largely feature the offering, alternate effectively with these critic pages.

The last five pages of the book are occupied by five other exceptional Jewel offerings which have attracted such widespread attention since the inception of Jewel Productions, Inc., in the early autumn.

L-KO'S ARRANGEMENTS FOR DECEMBER.

The trip to the West Coast that involved consultations between President Julius Stern and Director General J. G. Blystone, of L-Ko, has developed matters of progress in that series of merrymakers showing thus early in the December releases. Plans for the future carry further advancements to keep L-Ko at the head of the procession. Four particularly good comedies are ready for December, to reach exhibitors through Universal exchanges on the following distribution dates:

Dec. 5.—"A Hero for a Minute," featuring Bobby Dunn, late of Keystone's forces, and Katheryn Young, L-Ko's comedy vampire. Robert Kerr directed this Blystone offering.

Dec. 12.—"Deep Seas and Desperate Deeds," starring Myrtle Sterling and featuring Al Forbes at the head of her supporting company. This is also a Blystone production directed by Vin Moore.

Dec. 19.—"Shot In the Excitement," which pictures the philanderings of a raspberry Romeo, will have Dave Morris as the star in a special L-Ko directed by Craig Hutchinson. Over this subject Julius Stern becomes especially optimistic.

Dec. 26.—L-Ko's Christmas present to exhibitors is the first of a series of special comedies involving Max Swayne, the heavy-moustached "Ambrose" of screen comedy repute, who will offer "Ambrose's Icy Love." This one was directed by W. Frederick, who will produce further "Ambrose" frolics as L-Ko's.

Metro's December List

Will Release Five Important Productions During the Month —Leading Players Featured.

METRO will bring a successful year to a close with five exceptionally strong releases. Slated for appearance during the month of December, 1917, are productions starring Ethel Barrymore, Francis X. Bushman, Beverly Bayne, Emily Stevens, and Harold Lockwood, the last named beginning and ending the month, being represented by two great pictures.

First on the list of December releases is "The Square Deceiver," starring Harold Lockwood. "The Square Deceiver" is a picturization of Francis Perry Elliott's delightful story, "Love Me for Myself Alone."

In "The Square Deceiver," the star has the role of young Van Dyke, a millionaire. Pauline Curley plays opposite Mr. Lockwood. Others in the cast are Dora Mills Adams, Richard L'Estrange, and E. P. Sullivan. Fred J. Balshofer adapted and directed the feature.

The December 10 release is "Alias Mrs. Jessop," with Emily Stevens as star. This, too, is a book play, a screen version of a clever story by Blair Hall. William S. Davis directed it. Albert Shelby Le Vino adapted it for the screen, and it has been produced under the personal supervision of Maxwell Karger. Miss Stevens has one of the greatest opportunities of her career in the dual role of Janet and Lillian Ford. In her support are Howard Hall, Donald Hall, William H. Tooker, Sue Balfour, Lillian Page, and Eldean Steuart.

On December 17 will be shown for the first time "God's Outlaw," with Francis X. Bushman and Beverly Bayne as co-stars. "God's Outlaw" was written and directed by William Christy Cabanne. In "God's Outlaw," Mr. Bushman plays a rustic hero who becomes sheriff. His methods of keeping peace are effective, but the heroine (Miss Bayne) grieves over the fact that he does not believe in a divine power. The way in which he finds peace within his own soul, as well as sustaining it in his community is dramatically told in this five-act wonderplay. Some of the best screen fights Mr. Bushman has yet put up are seen in "God's Outlaw." In the supporting cast are Helen Dunbar, Sue Balfour, Belle Bruce, Robert Anderson, and the popular Chinese actor, Charles Fang.

"An American Widow," with Ethel Barrymore as star, will be the release of December 24. Frank Reicher is directing "An American Widow" in this screen version of Kellett Chambers' play, and it will be produced under the personal supervision of Maxwell Karger. Albert Shelby Le Vino prepared the play for the screen for Miss Barrymore's use. Irving Cummings, one of the screen's favorite players, has been engaged to play opposite Miss Barrymore in this production. Other members of the cast are H. Dudley Hawley, Ernest Stallard, distinguished on the speaking stage; George A. Wright, a Metro favorite; Alfred Kappler, and Pearl Brown.

The final release of the year is "The Avenging Trail," which Harold Lockwood as star. This is a picturization of Henry Oyen's novel, "Gaston Olaf," a story of the North woods.

The usual number of Drew comedies will be released during the month of December.

AN AMERICAN TRAINING CAMP IN FRANCE.

An appropriate opening scene for No. 151 of the Gaumont-Mutual Weekly, which is released on Sunday, November 18, shows a Gaumont cameraman starting on a special tour of the U. S. Army Camps. This is only one of the many Gaumont staff photographers who are making an accurate picture record of the life and work of our soldiers at home and abroad.

The Secret Service has rounded up hundreds of dangerous aliens in the United States, but there is now a general demand that all enemy aliens be sequestered at inland places far distant from the seacoast, factories, or any places where it might be possible for them to destroy anything. A fire, which consumed a huge war plant in New York City, destroying $2,000,000 worth of small munitions, is graphically portrayed in this issue of the Mutual Weekly.

Other scenes in this number serve to keep the spectators posted as to what is happening in France and the United States. An American training camp in France is shown, with our boys preparing for the strenuous work ahead of them. They learn the "trench crouch," the use of anti-aircraft guns, the throwing of grenades, the construction of and actual living in trenches.

In the United States, a Gaumont cameraman spent several days with our air scouts, who are being trained to use observation balloons. Many of these balloons are as huge as Zeppelin airships.

In California, thousands of goats and ostriches are being raised for food, and it is claimed that their meat will soon become as popular as beef. There is also pictured the gathering of California's enormous date crop, which adds another item to the food supply.

Forty of our leading Senators and Representatives leave San Francisco for Hawaii, where they will study conditions relating to naval and military affairs. In the nation's capital the Government is experimenting with America's first women letter-carriers, and there is little doubt but that women will be able successfully to perform this work, thus sparing additional men for the more arduous labor directly related to the war.

"FIGHTING MAD" (Butterfly).

William Stowell, who has previously appeared in Bluebirds as leading man for Dorothy Phillips, is the star of the Butterfly release for December 3. In J. Grubb Alexander and Fred Myton's story, "Fighting Mad," the leaders in support of Mr. Farnum will be Helen Gibson and Betty Shade. Edward J. LeSaint directed the production.

There is much of sensation in "Fighting Mad," but the main theme of the story refers to a minister who had lost faith in his God, but has it restored in time to save his daughter from the man who had been chiefly instrumental in the minister's downfall. William Stowell, by build and dramatic temperament, is exactly suited to depict the vigorous type that leads the interest through exciting episodes to a satisfactory conclusion.

Scene from "Fighting Mad" (Butterfly).

The exhibitor will have an opportunity to identify Stowell with his work as a leading man in Bluebirds, as he has been associated with Dorothy Phillips all along. This will be his only appearance in Butterfly productions, as he is again working with his former leading lady.

TRADE SHOWING FOR UNIVERSAL SERIAL.

The Universal announces a special exhibition of the first six episodes of "The Mystery Ship" at the Broadway theater, Thursday morning, November 22, at 10 o'clock. Invitations have been mailed to exhibitors in New York and the surrounding territory announcing the event to individual show men, and general heralding of the affair is asked to the end that any manager who inadvertently may have been overlooked in sending out the invitations will be apprised of the date and time of the special exhibition.

President Carl Laemmle, of the Universal, basing his judgment on great experience in producing and marketing serials, is convinced that "The Mystery Ship" contains more elements of sensational appeal than any work of the sort Universal has ever released. Ben Wilson and Neva Gerber, who have Kingsley Benedict as their chief assistant in adventures, are declared to possess special qualifications for serial exploitation, and Mr. Laemmle has taken personal charge of "The Mystery Ship's" campaign.

The showing at the Broadway theater Thursday morning will be the first of similar exhibitions to take place in the larger cities, which exhibitors may see and be convinced for themselves that "The Mystery Ship" has all that Mr. Laemmle is banking on to put the entire series of eighteen episodes across. Motor busses will pick up the exhibitors of Greater New York, following convenient routes, carrying invited passengers to the Broadway, and taking them back to their theaters in time for matinee.

CROMLOW LABORATORIES MAKING SPECIAL TITLES.

Under the able general management of Allan A. Lownes, Cromlow Film Laboratories, with headquarters at 220 West Forty-second street, have in the past and are still doing laboratory work for some of the foremost concerns in this section of the country; among them are the Inter-Ocean Film Corp., Paramount, Manx-Man Co., Enlightenment Photoplays Corp., Cinema Distributing Corp., Cosmophotofilm Corp., and McClure Pictures Corp. Aside from the printing end of the laboratory business, Cromlow have been specializing in a distinctive type of illustrated titles, which was demonstrated in the Goldwyn release, "The Manx-Man," which has caused a great deal of comment in the trade and daily papers recently. With caretaking pains, accuracy at all times, and a slogan, "We never disappoint," Cromlow Film Laboratories promise to become one of the foremost in their line in a very short time.

Selznick Signs Up Loew Houses

Contract Calls for Seventy Days' Showing in Entire Chain in New York and New Rochelle.

LEWIS J. SELZNICK, president of the Select Pictures Corporation, took a hand in the selling game recently and signed up Marcus Loew for his New York circuit in the largest single contract for star pictures ever written for the Loew theaters.

This contract calls for runs in all Marcus Loew houses throughout Greater New York and New Rochelle. The productions covered by it include all of the pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company, and pictures starring respectively Alice Brady and Constance Talmadge; these constitute the various Select Star Series of pictures. They will be shown in the various houses of the Marcus Loew circuit in this district for runs of seventy consecutive days.

All of the stars whose pictures are affected by this contract have already completed one or more of their offerings in the Select Star Series of pictures. Clara Kimball Young's first picture is "Magda," which was made and presented by her own company and directed by Emile Chautard; Miss Young's next picture, "Shirley Kaye," is directed by Joseph Kaufman. Norma Talmadge's first Select picture is "The Moth," directed by Edward Jose; her second picture, "The Secret of the Storm Country," was directed by Charles Miller; Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Giblyn. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Giblyn. Alice Brady has completed but one of her Select pictures. It is "Her Silent Sacrifice," and was directed by Edward Jose. Miss Brady is now at work on her second Select picture, "The Lifter Cross," which is also being directed by Edward Jose. This is an adaptation by Paul West of Charlotte Bronte's immortal story, "Jane Eyre."

HUSTLING PATHE SALESMEN.

With the bigger, better program to work on, Pathe salesmen are redoubling their efforts for the big drive on Pathe Plays. H. P. Calloway earns the distinction of leading the entire sales force for the month of October, according to figures compiled at the home office, and his average is the highest ever scored, indicating the increase in Pathe's business.

F. A. Gray is second, and H. I. Goodman third, and the list includes the following new men who have become Pathe salesmen because they see big results ahead: C. C. Buchanan, A. H. Tooffler, J. E. Schwartzbine, K. A. Suelka, E. W. Johnson, H. Dickenson, M. Hulling, J. Moyer, J. Sockoloff, B. C. Johnson, R. E. Walker, J. Hill, J. O. Manson, H. V. Catlin, and F. J. Cavanaugh.

"THE LOST EXPRESS" NEARING CLOSE.

As the solution of the mysterious disappearance of "The Lost Express" draws nearer interest increases in the unusually absorbing chapter play now being released by Mutual and featuring Helen Holmes.

Chapter XI, "A Fight for a Million," released November 26, possesses distinctive features of photography as well as thrills,

Scene from "The Lost Express" (Mutual).

in that it was staged in the beautiful Yosemite Valley. Miss Holmes enacts a dual role in this episode—bookkeeper as well the leader of the little army struggling against the villainous syndicate.

Much of the action in the second reel takes place in the depths of the mine, and Director McGowan has produced some beautiful and weird lighting effects. The gun fight between the conspirators and Helen's forces is highly dramatic and there are humorous touches to the story as well, especially when Helen finds it rather embarrassing to have to go to bed to complete her ruse in impersonation.

Fox Program

Caprice, Carmen, Pearson and Brockwell Starred in Fox Special Features for December.

ALL but one of the releases of William Fox Special Features during December will feature women stars, the same actresses appearing as in the 52-a-year pictures for November, except that this month another new star, Jewel Carmen, will replace the new Russian star, Madam Sonia Markova.

The first pictures, December 2, will be a draft-to-the-trenches war story, "The Pride of New York," with George Walsh battling for love and liberty. June Caprice, who was last seen in "Miss U. S. A.," will return December 9 in "Unknown 274," the title being the tag number of a foundling in an orphan asylum. The action hinges on the life and identification of the girl, her restoration to her father finally being effected through the latter's recognition of the tone of a violin which he played in his younger days.

Miss Carmen's debut as a star will be made December 16 in "A Soul for Sale," a Western mining camp story, in which the heroine sells herself for $6,000 to raise money for her brother, and is "bought" by a minister who is interested at first only for humanitarian and moral reasons, but who eventually develops a much more personal interest in his purchase. The drama is said to be rich in emotion opportunities.

The two other December releases have been completed, but not titled. One, December 23, will be a Virginia Pearson picture, involving an attempt to fasten the theft of a painting on an innocent woman, and the other, to be available December 30, will feature Gladys Brockwell. This latter story is of a woman who gives her life to save an American spy in Germany.

"THE HIDDEN HAND," PATHE'S NEW SERIAL.

"Another 'Iron Claw' is the verdict of the scores of exhibitors who have seen the first episodes of "The Hidden Hand," Pathe's new serial, in which Doris Kenyon is starred, and Sheldon Lewis, Arline Pretty and Mahlon Hamilton are featured.

"It has all the elements that put the Pathe serials over in a big, successful way," continued one exhibitor, who has run most of the Pathe serials in his houses. "It has mystery; it has production; it has a wonderful cast; it has the snappiest kind of direction, and the advertising and publicity, I understand, will be conducted on as large a scale as on former Pathe serials."

The verdict of this exhibitor is borne out by all who have seen the early episodes of the serial, and the advance bookings reported by Pathe's exchange managers in all sections of the country are equal to those on any serial released by this firm.

The story of "The Hidden Hand" was written by Arthur B. Reeve and Charles A. Logue, who have put mystery, thrills and stunts into it from start to finish.

It has been termed the Pathe four-star serial because of the great reputation of the four prominent screen favorites that head the cast in this continued photoplay.

Contracts have been made with scores of big newspapers throughout the country to carry the complete novelization of "The Hidden Hand," together with interesting stories about the principals in the serial, and readable details on the filming of this production. Big display ads will be carried in about seventy-five newspapers for many weeks, so that the interest of the public in this serial will not be allowed to wane.

DOROTHY PHILLIPS IN BROADWAY DRAMA.

A drama that goes deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Love," upon which Director Ida May Park lately started production. It is a picturized version of a magazine story by W. Carey Wonderly, whose tales of the gay White Way are well known to readers of modern magazine fiction. Miss Park herself arranged the story for the screen.

Dorothy Phillips plays the leading role, surrounded by a cast the equal of which seldom has been seen on the photoplay screen. William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lule Warrenton, Eva Southern, Harry Von Meter and William Burress.

It is expected that Miss Phillips' role—that of a country girl who could not resist the lure of the lights of Broadway—will prove to be the strongest thing she has done in all her screen career. Miss Park and her entire company of forty people have gone to Long Beach, Cal., where they will be engaged for ten days in the staging of many of the important scenes of the production.

GAIL HENRY TRANSFERS TO L-KO COMEDIES.

Gail Henry, who has established herself in favor as comedienne of Joker Comedies under the Universal brand, has transferred her activities to L-Ko, and will work opposite Hughie Mack and Bobby Dunn. Thus talent from three well known brands will assemble in this particular L-Ko organization; Hughie Mack having lately come from Vitagraph, Bobby Dunn from Keystone, and Miss Henry from Joker. President Julius Stern, of L-Ko, made the trip to Los Angeles to rearrange the comedy organization in consultation with J. G. Blystone, director general of L-Kos. There will be further changes later.

Pathe Program

Baby Marie Osborne and Second Episode of "The Hidden Hand" Lead An Interesting Schedule for Week of December 2.

BABY MARIE OSBORNE, in one of the best pictures she has ever made, the second episode of "The Hidden Hand" serial, which is staring out as another "Elaine," the 12th chapter of "The Seven Pearls," a Lonesome Luke two-reel comedy, and another installment of the Argus Pictorial are features of Pathe's program for the week of December 2.

Baby Marie Osborne's play is entitled "A Little Patriot." It is a five-reel Gold Rooster play, produced by Diando, scenario by Lela Liebrand, story by John W. Grey, directed by William Bertram. In this picture Baby Marie Osborne comes into her own. It is one of the best in which she has ever appeared. It is characterized by the delightful comedy touches which made the Baby famous, and it also has a strong and timely vein of drama. The cast is a fine one, including Herbert Standing, the famous character actor; John Connelly, Marion Warner, Jack Lanning, and last, but by no means least, Ernest, the wonderful little colored boy who has been seen in the recent Baby pictures.

Doris Kenyon stars in "The Hidden Hand," No. 2, entitled "Counterfeit Faces," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe. The second episode of the Four-star serial: When Ramsey rushes to Doris' rescue, the Hidden Hand escapes. This mysterious and evil man tells Verda that he can prove she is the daughter of Judson Whitney, if she will help him. With his great knowledge of science, the Hidden Hand pours liquid gas in the radiator of Doris' room and she narrowly escapes death, only to fall into the clutches of the band and is left in peril as the pictures fade from view.

Mollie King is seen in "The Seven Pearls," No. 12, "Buried Alive," with Creighton Hale and Leon Bary, produced in two reels by Astra. There is only a short time left for Ilma. She must recover the pearls or enter the Sultan's harem. Perry and Stayne succeed in a diabolical scheme, whereby Ilma is imprisoned in an insane asylum. The price of her freedom is the pearls upon which the life of her foster-father and her own happiness depend.

The Lonesome Luke two-reel comedy is called "We Never Sleep." It was produced by Rolin. This is a one-hundred-per cent. comedy with Harold Lloyd appearing as Lonesome Luke, detecatiff—false whiskers, handcuffs and everything. Harry Pollard, is Snub, assistant bloodhound, valet, private secretary, second mate, shortstop and caddy. Bebe Daniels is Amelia Blooey, with a hungry baby and a boob husband. Bud Jameyson is Major Blooey, all his life he has been getting the loser's end of the purse.

"Fishing in Japan," Pathe combitone educational, and "Along the Tagus" (Portugal), Pathe combitone travel, form a split reel. The first half is one of the most beautiful pictures of its kind ever taken. It shows the little boats of the hardy toilers of the deep in tumbling seas and running along the rock-ledged shores. In the latter part, you see the fertile valleys of Portugal, beautiful scenes in Lisbon, the capitol, and picturesque life of the simple peasant folk.

The four articles in Argus Pictorial No. 2, the unique screen magazine in one reel, are "Fighting Forest Fires," "Spearing Eels," "Stenciling," as demonstrated by Professor Thatcher, Department of Fine Arts in Columbia University, and "Pride Goeth Before a Fall," a sad tale of Helena Smith Dayton's remarkable "Clay Folk."

An International Cartoon and educational and Hearst-Pathe News No. 98 and No. 99 complete this program.

HOLMES TRAVELOGUE SHOWS JAPANESE SCENES.

John Luther Long, Pierre Loti, Lafcadio Hearn and other writers on Oriental countries have told the world much of the charm, beauty and mystery of Nippon, but it remains for Burton Holmes, in the ninety-first release of the Paramount-Burton Holmes Travel Pictures, to introduce his followers to the pictorial beauties of that modern fairyland, "The Land of Madame Butterfly."

Iris season is the loveliest time to visit this land of flowers, and amid these natural blossoms the dainty Geisha girl is the human flower of which the Japanese are proud, for the word Geisha means "an accomplished one." In a lovely garden, with other travelers, the spectators sees the dances of these butterflylike little entertainers.

In the ninety-second release of the Paramount-Burton Holmes travel pictures will be shown the immediate environs of a certain famous mountain. This release is entitled "Around Fujiyama."

KIRKWOOD TO DIRECT BILLIE BURKE.

It is seldom a play that has just been presented on the stage is being translated to the screen simultaneously with its metropolitan run. This, however, is the case with "Eve's Daughter," which has just concluded a successful period at the Playhouse, New York, with Grace George in the leading role, and which is being produced for Paramount release with Billie Burke in the star part.

James Kirkwood, director of many famous pictures, has been specially engaged to direct the production for Paramount. Margaret Turnbull has adapted the play, by Alicia Ramsey, for screen purposes. "Eve's Daughter" was presented in three acts, and had its premiere in New York, October 13.

CONSTANCE TALMADGE WORKING ON "THE CLIFFS."

Constance Talmadge, the young star whom Lewis J. Selznick presented with such signal success in her first Select picture, "Scandal," is making screen history with great speed under the apt tutelage of Charles Giblyn, her director.

"Scandal," which is a film version of the serial of the same name by the popular English author, Cosmo Hamilton, had no sooner scored the hit which marked its first showing in the first-run theaters than Miss Talmadge's director completed her

Scene from "Scandal" (Select).

second Select production, "The Honeymoon." "The Honeymoon," as has been chronicled, is a swift, clean, high-tensioned comedy of marital mishaps, with stunning scenes at Niagara Falls in the background.

"The Honeymoon," which was also directed by Mr. Giblyn, received an enthusiastic reception from the Select officers when it was shown to them for the first time last week.

The new Select production, to be called "The Cliffs," has now been begun by Constance Talmadge. "The Cliffs" is an adaptation by Paul West from the comedy, "The Runaway," by Pierre Veber and Henri De Gorsse. Earle Fox, who supports Miss Talmadge in "The Honeymoon," is likewise her leading man in "The Cliffs."

Miss Talmadge and the entire company have been spending a week at Ausable Chasm, New York, and in and around Marblehead, Mass., filming some of the effective scenes of the story. "The Cliffs" will be distributed through the Select exchanges.

EVA TANGUAY SHOWS HER SPEED.

Eva Tanguay, known as "the cyclonic comedienne," the "bombshell of energy" and the "busiest personality on Broadway," proved her right to these titles and at the same time won a considerable wager when she made her debut in motion pictures.

Miss Tanguay's first picture, "The Wild Girl," in which she is presented by her manager, Harry Weber, is a Selznick production distributed by Select. In it she plays the part of a lost Southern heiress who has been reared in a gypsy camp. As the pet of the tribe, brought up as a boy and free to roam at will, the little vaudeville queen had a role particularly congenial, and she flung herself into it with accustomed zest.

After an exceedingly trying day, in which Miss Tanguay had been here, there and everywhere, someone made in her presence the old banal remark that motion picture work is the easiest of all dramatic expressions. Miss Tanguay promptly threw down the gage of battle, asserted that never in her busiest moments had she exceeded the speed of a camera day and declared that in her trips back and forth before the lens, going over this scene and that, she easily covered five miles a day.

The next morning she appeared at the studio wearing a pedometer and, when she finished work that afternoon it bore out her claim. Seven miles was registered on its face.

FIFTH GROUP OF JAXONS.

In a new series of six Jaxon comedies to be released by General Film, Pokes and Jabs are again at their merrymaking. The current release in this, the fifth series, is "Blundering Boobs," in which the two fun makers crowd a lot of their best stunts. Other subjects in the new series are: "Disappointed Love," "He's In Again," "How It Worked," "Their Model Careers" and "His Fishy Footsteps." The last two subjects introduce a new comedy team, Finn and Haddie, with many novelties in the comedy line.

Fox Issues String of Holiday Subjects

Responds to Requests of Exhibitors With Six Subjects of Unusual Interest.

WIDEAWAKE exhibitors who believe in making the most of every opportunity are responsible, according to William Fox, for the selection by the Fox Film Corporation of what are declared to be especially appropriate pictures for holiday season programs.

"We have had a large number of letters from exhibitors," Mr. Fox explains, "saying they want to appeal to the children of all ages, which includes adults, during the Christmas vacation of the schools. 'We ought to have an opportunity for as liberal selection as possible of high grade, wholesome features,' is the way the appeal was started, 'and, of course, the pictures ought to be of the sort which will prove equally entertaining to adults.' "

The Fox answer to this was a decision to push ahead the release dates of a number of productions which otherwise probably would not have been available to exhibitors until after the first of the year. "The Babes in the Woods" and "Treasure Island," featuring Francis Carpenter and Virginia Lee Corbin; "A Daughter of the Gods," the delightful fairy story in which Miss Annette Kellermann is starred, and "Troublemakers" of which Jane and Katherine Lee are the principal characters, all were brought forward for pre-Christmas booking. In addition to these are two previous releases, "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," Carpenter-Corbin features, which have had long and profitable runs at prices ranging from 25 cents to $1 in the Globe theater, New York, and which have been shown extensively in the larger cities of the country.

"We never have offered a better selection of pictures for holiday week showing," says Mr. Fox. "These pictures, except that of Miss Kellermann, are a development of the present year in the motion picture industry. Nothing like them has ever before been shown. Their appeal, of course, primarily is to adults, but they have demonstrated they possess the quality of interesting children far more strongly than any series of photoplays ever previously released by us. Their appeal is as broad as human nature."

PEGGY HYLAND IN PATHE PLAY.

Peggy Hyland is revealed as a Pathe star in the news that she is completing this week a five-reel feature at the Astra studios. This is an adaptation of the A. H. Wood's stage success, "The Other Woman." The production is under the supervision of Albert Parker, a new Astra director, and it is expected to prove one of the best five-reelers of the year.

The leading man is Milton Sills, one of the best known young actors on Broadway, who played opposite Irene Castle in "Patria." The cast for this includes Anna Lehr and William Parke, Jr.

"AMERICAN MAID" FEATURES EDNA GOODRICH.

Edna Goodrich, the far-famed beauty of the speaking stage, will be seen in "American Maid," the fourth of the series of

Scene from "American Maid" (Mutual).

motion picture productions which she is making for release by Mutual, on November 26. "American Maid" is a five-reel drama written by Julius Rothchild, adapted for the screen by Hamilton Smith. It was directed by Albert Capellani, the noted French director, and produced at the Glendale studios of the Mutual Film Corporation.

Miss Goodrich, whom London called the "All American Girl," is cast as a typical American girl in "American Maid." The story is built around the melting-pot idea, showing the variety of types and nationalities which have blended to make the American woman the queen of creation.

Mr. Capellani is a pioneer in the motion picture art in Paris. In the supporting cast with Miss Goodrich are George Henery, William B. Davidson, John Hopkins, and others of equal note.

Butterfly Starts New Year Right

Opens Up With "The High Sign"—Addition of Several Players to the List of Stars.

ARRANGEMENTS for Butterfly productions in the first month of the new year have been made by Universal.

Nearly all of Butterfly's galaxy of stars will be found in the line-up either late in December or in January bills. Ella Hall, Harry Carey, Louise Lovely, Molly Malone, and Little Zoe Rae now comprise the fixed stars of Butterfly, but in the following arrangements there are some features that were made at Universal City previous to the new alignment of principal players, hence the presentation of Herbert Rawlinson, Grace Cunard, Brownie Vernon, and Jack Mulhall in some of these.

For New Year's week, starting December 31, "The High Sign," featuring Brownie Vernon and Herbert Rawlinson, will be the Butterfly. The story was written by J. Grubb Alexander and Waldemar Young, and the production was made by Elmer Clifton.

January 7 brings Louise Lovely to present "The Wolf and His Mate," directed by Edward J. LeSaint from Doris Schroder's scenario of Julia Maier's story. Hart Hoxie and Betty Schade will be featured in Miss Lovely's support. The January 14 Butterfly will be "Hell's Crater," featuring Grace Cunard, with Ray Hanford and Eileen Sedgewick also appearing in vital roles.

"Madam Spy," January 21, will have Jack Mulhall featured in a story by Lee Morrison, prepared for the screen by Harvey Gates. The production was directed by Douglas Gerrard. Featured in supporting roles will be Donna Drew and Claire Du Brey.

Louise Lovely will complete the month's schedule with presentations of "Painted Lips," made from Charles Kenyon's scenario by Edward J. LeSaint. In Miss Lovely's support Alfred Allen and Betty Schade will have leading roles. "Painted Lips" will wind up the first month of the year sensationally.

BLUEBIRD SPECIALIZING IN PUBLISHED STORIES.

Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., is evidencing a purpose to incorporate more popular novels and published stories in Bluebird features than heretofore. Bluebird's staff of scenario writers will furnish various original scripts to diversify the offerings, but the announcement comes that future releases will be largely made from novels that have attained popularity with the reading public.

Among the stories the screen will read for the masses in Bluebird photoplays are "Heart's Blood," assigned to Dorothy Phillips, the novel by Elaine Sterne; "Back to the Right Trail," by Fred Bechdolt, will be given a special production; John S. McGrogarty's "Kane of Liscarra," and "The Mortaged Wife," by F. H. Clark, will become future Bluebirds. These are only a few of the stories to be screened at Universal City—there are many others under negotiation.

"ETERNAL TEMPTRESS" IS FIRST CAVALIERI.

For her first Paramount picture, "The Eternal Temptress," in which she will appear as the Princess Cordelia Sanzio, Mme. Lina Cavalieri will have powerful support, the cast having been chosen with great care, and consisting of well-known screen players. The role of Harry Althrop is interpreted by Elliott Dexter, well-known to Paramount patrons, while Count Rudolph Frizl is portrayed by Alan Hale. Among other prominent actors who appear are Edward Fielding, Mildred Conselman, Hallen Mostyn, James Laffey, Pierre De Matteis and Peter Barbier.

Emile Chautard directed the production. The story was written by Mme. Fred de Gressac, and Eve Unsell prepared the scenario.

"The Eternal Temptress" will be released by Paramount in December, and it is confidently expected to create a veritable sensation in the screen world..

ASHLEY DIRECTING MADGE KENNEDY.

Madge Kennedy and her Goldwyn Company of eighteen have gone to Georgia in search of peach blossoms and mad bulls. "Oh, Mary, Be Careful!" requires the services of one and the scenic assistance of a lot of peach trees in bloom. The bull, be it known, chases one of the principal characters in the picture up a blooming peach tree.

The Kennedy Company consists, besides the star, of George Forth, leading man; Marcia Harris, George Stevens, Yolande Duquette, Marguerite Marsn, Bernard Thornton, Harry Myers, Kathleen McEchren, Dixie Thompson, J. William Weston, William Carr, Logan Paul and Alton Hamilton.

Miss Kennedy's director in the new picture is Arthur H. Ashley, successful picture player and director. Mr. Ashley's personal staff consists of Clarence Jay Elmer, assistant, and Edward Brophy, technical assistant.

"ALIMONY" FIRST NATIONAL FEATURE.

If the principles of Dun and Bradstreets were applied to the film industry, and one were looking up the rating of new productions, "Alimony," Hayden Talbot's drama recently purchased by the "First National," would command instant attention because of the names on its credit title. It gives deserved credit to Robert Brunton as production manager. Emmett J. Flynn as director, and L. Guy Wilkey for the photography. Mr. Brunton is well known to the trade and public as a result of his excellent work when art director for Tri-

Scene from "Alimony" (First National).

angle. Emmett J. Flynn, though a youngster in years, began his directorial career under David W. Griffith. He has made several of Mary Pickford's most popular releases, and has a number of other successes to his credit.

As for the cast: Lois Wilson, George Fisher, Joseph J. Dowling, Wallace Worsley, and Arthur Allardt are all screen players of standing. Miss Josephine Whittell is a "find" of Mr. Flynn's. Though a musical comedy star who dropped into pictures quite accidentally her work as Mrs. Bernice Bristol Flint, divorcee and adventuress, is so good that it is doubtful if the stage can outbid the camera for her future services.

Altogether, "Alimony" is the result of good team work on the part of thoroughly sound craftsmen, and the result is a well balanced and artistic production which commended itself instantly to the Circuit's purchasing board, who expect great things of it in their own theaters, and subsequently throughout the territory served by Circuit exchanges.

MISS CLARK FINISHES THIRD BAB STORY.

What the French so aptly describe as "contretemps" render the forthcoming "Bab's Matinee Idol," a Marguerite Clark picture from Paramount, highly diverting and as full of laughs as the proverbial egg is of meat. It will be released November 26. This third comedy in the "Sub-deb" releases, filmed from Mary Roberts Rinehart's stories, is believed by those who have seen it in the course of production to be the most laughable as well as the daintiest of the trio. Both its predecessors have served to set an entirely new standard in film comedy of the polite sort. J. Searle Dawley, who has directed Miss Clark in many of her pictures, has staged all three.

The same cast, with a few additions, that has appeared in the preceding Bab films is seen in this picture. It includes besides the heroine Helen Greene, Nigel Barri, Isabel O'Madigan, Frank Losee, Vernon Steele, Cyril Chadwick, Daisy Belmore and George Odell.

ORIGINAL POSTERS IN BLUEBIRD.

In the first scenes to be filmed of Miss Mae Murray's next Bluebird release, "The Eternal Columbine," by H. Sheridan Bickers, a New York theatrical manager's office is decorated with genuine original oil and crayon posters by two of England's greatest poster artists and cartoonists—John Hassal and Albert Morrow—whose work is familiar to all readers of Punch. These valuable poster paintings and original sketches were loaned to Director Robert Leonard by the author especially for this picture, and were executed by Hassall and Morrow for a London stage play at the annual performance in aid of the Actors' Benevolent Fund. They are strikingly brilliant examples of European poster art.

"A HERO FOR A MINUTE" (L-Ko).

Bobby Dunn, late of the Keystone forces, is introduced to L-Kos in the release announced for December 5 under the title of "A Hero for a Minute." In securing the services of Mr. Dunn the specific style of comedies in which he should appear among L-Kos was decided upon by Director General J. G. Blystone, and "A Hero for a Minute" starts the series. Katheryn Young, the comedy vampire, who has accumulated a good reputation for her work in previous L-Kos, is the leading comedienne in support of Dunn and Ed. Kennedy, and will, with Miss Young, have special prominence in the arrangements.

The laugh-motive in "A Hero for a Minute" is a mix-up in police matters involving comedy politics in a medium sized

Scene from "A Hero for a Minute" (L-Ko).

town. When the police and fire departments get into joint activities ridiculous situations and surprise sensations are developed along unusual lines. To accomplish something new in a slapstick way seems hard to do, but it is claimed that Director Blystone has "come through" in this L-Ko.

"A BRANDED SOUL" (Fox).

A picture that parallels an incident that occurred in Rome nearly two thousand years ago with one of today in a quaint old Mexican village is the Fox special feature release for November 25. The title of the play, which is derived from one of the strongest scenes, is "A Branded Soul," and the star is Gladys Brockwell.

The story opens in Rome with the seizure of a young woman at a birthday feast. The man who seizes her falls victim to her sweetness and spiritual influence, and is converted to the Christian faith, the girl proving to be St. Cecelia. The subsequent story is of a modern St. Cecelia, the production having a strong religious atmosphere, persecution of various sorts, and spy work against the United States Government being im-

Scene from "A Branded Soul" (Fox).

portant factors contributing to make the action vigorous and tense.

Miss Brockwell is supported by a strong cast, including Colin Chase, Vivian Rich, Willard Louis, who has been in eighteen Fox productions, and Lewis J. Cody, Gloria Payton, Fred Whitman, and Barney Furey, who are making their first appearances in a Fox company.

The story is by E. Lloyd Sheldon, the scenario by Franklyn Hall, and the photography by Charles Kaufman. Bertram Bracken is the director.

Triangle Program

Winifred Allen in "For Valour," Alma Rubens and Walt Whitman in "The Regenerates," on Releases for November 25.

THE Triangle features to be released the last week of the current month will round out one of the most diversified programs which has been published by this company for several months. Following the military drama, "Fighting Back," with William Desmond and Claire McDowell; "Up or Down?" the comedy drama featuring George Hernandez; Roy Stewart's Western, "The Medicine Man"; "Indiscreet Corinne," Olive Thomas' fourth and best play; the prohibition story of "A Case at Law," and "The Fuel of Life," in which Belle Bennett did some unique "business" vamping; "The Regenerates," and "For Valour" are expected to pull big business when they are released November 25.

Walt Whitman, who scored a great success as the eccentric old miner-mayor of Baxterville in "The Firefly of Tough Luck," with Alma Rubens in the title role, will again star with Miss Rubens in "The Regenerates." The new play is said to give him a wide range for the intensive character work which has been so favorably received by theatergoers and critics. As the proud patriarch, Mynderse Van Duyn, he needs no make-up or theatrical effects to delineate the pride of race which makes undiluted blue blood a Van Duyn fetish. In the supporting cast with Miss Rubens are Pauline Starke. Darrel Foss, John Lince, and a well balanced company of Triangle players. The picture was directed by E. Mason Hopper.

"For Valour," the second release of the week, gives little Winifred Allen a vehicle which is splendidly adapted to that young lady's talent. It is a timely story of the great war, but it does not draw on the grim and sordid aspects of the conflict for its theme. The story, which is based on I. A. R. Wylie's story, "'Melia No-Good," in Good Housekeeping Magazine, opens in Canada just before the beginning of the war. Miss Allen is cast as the daughter of a family living comfortably but humbly on the father's pension. Her brother is frankly dissatisfied with his lot in life, and, equipped with a suit bought by his sister's savings, he begins the study of law, and also a romance, which later dulls his sense of duty to sister, father, and even country. On the pretext of going to night school 'Melia dances in a cheap burlesque to retrieve her savings, and when the call to the colors is sounded and she is denied admission to Red Cross service, her vision of the part her brother will play on the battlefield is life itself to the little girl who is trying to "do her bit" where only men were wanted. Her struggle to get him to enlist, and the indignities she suffered to clear his name and finally send him away in khaki before she was thrown into jail for theft, making striking scenes, full of interest to every citizen who is awake to the pall which now enshrouds nations. Richard Barthelmess plays opposite Miss Allen. Henry Weaver, prosecutor in "The Only Way" on the legitimate stage, appears in "For Valour" as Miss Allen's father.

A meal ticket starts Paddy McGuire on his merry way in the Triangle-Keystone comedy for this week, "Won by a Fowl." The various side trips on the way to his speedy finish include a warm reception in an oven, with a sputtering bomb as boon companion. Peggy Pearce as the jealous wife, and Claire Anderson, Chef Baldy Belmont's waitress sweetheart, are among the pretty girls who assist Fritz Schade in his adventures as boss of the cafe. William Beaudine directed the comedy.

"A False Alarm" and "A Tough Turkey Trot" will also be released on the regular program of November 25 as one-reel Triangle Komedies.

MARGUERITE COURTOT IN NEW EDISON RELEASE.

In casting the part of "Virginie," a Belgian girl, in the forthcoming seven-part picture based upon "The Three Things," a story of the present war by Mary Raymond Shipman Andrews, a type was sought who could conceive the heart-rending situations of the Belgian invasion and who could at all times register complete innocence. Marguerite Courtot was finally chosen, and has in every sense complied with what was expected of her.

Perhaps instinctively she has interpreted the manner of a Belgian girl subjected to the mental tortures of seeing her home demolished, and who stands helplessly aside while her mother and little brother are murdered, and who, previous to her escape, is tormented by the brutality of the German soldiers, for Miss Courtot is of French descent. The production promises to be the most realistic Edison Perfection Picture ever released.

Alan Crosland is the director, and the war scenes are being made with the co-operation of the United States Marine Corps and shows the marines under actual fighting conditions. The picture will be ready for release about the middle of December.

QUEEN LIL'S FUNERAL TO BE FILMED.

Funeral ceremonies of Queen Liliuokalani, of Hawaii, who died in Honolulu November 11, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial government of the Hawaiian Islands secured by George Melford, who is now at the islands with Sessue Hayakawa directing "Hidden Pearls" for Paramount.

This is the last time a funeral will be held with the ancient Hawaiian rites and ceremonies, and the perpetuation of the event in celluloid will be invaluable from a historical standpoint, and also form an exceedingly interesting and impressive picture. Following the death of the Queen, who had been in ill health for many months, preparations were made for the body to lie in state, with a territorial guard of honor, pending the funeral arrangements.

A complete motion picture record of the ceremony attending her funeral will be made and released exclusively through the distributing organization of the Famous Players-Lasky Corporation.

Coming Bluebirds Announced

Franklyn Farnum Will Be Seen in "The Scarlet Car," a Richard Harding Davis Story.

DURING the past week Franklyn Farnum's next Bluebird release was shown to executives in the New York headquarters, and passed upon for schedule January 7 as embodying every element that makes for good photoplaying. The late Richard Harding Davis wrote the story, and large sales were recorded for "The Scarlet Car." Mystery and adventure, with an engaging love story, provide the very features that make pictures most popular. Joseph DeGrasse has made the production, Mr. Farnum's support including Edith Johnson, his leading woman; Al W. Filson, especially engaged; Lon Chaney, Sam DeGrasse, and other selections from Universal's stock forces.

"The Eternal Columbine," written by H. Sheridan Bickers, and produced by Robert Leonard as Mae Murray's third Bluebird offering, is nearing completion at Universal City, along with "Broadway Love," the Ida May Park production in which Dorothy Phillips will appear late in January. H. Carey Wonderly wrote "Broadway Love," reflecting a new side light on the famous thoroughfare.

Further preparations for the Bluebird program include "The Catamount," which is being filmed by Joseph DeGrasse, with Franklyn Farnum, the star, and Edith Johnson, leading woman, from a story by R. N. Bradbury and F. H. Clark. There will be a Rupert Julian presentation of "The Highest Card," written and scenarioized by Elliott J. Clawson, in which Ruth Clifford will star with her leading man, Monroe Salisbury, prominently featured.

Violet Mersereau's appearance in "The Girl by the Roadside" has been announced as the final Bluebird for 1917. This presentation will be made December 31 to complete the holiday fortnight begun by Mae Murray in "Face Value" December 24. Bluebird believes that especially good bills for the exhibitors' Christmas and New Year's weeks have been selected in the presentations by Mae Murray and Miss Mersereau.

TYPHOON INSTALLED AT DAYTON THEATER.

The big new Dayton theater at Dayton, Ohio, now in course of construction, is another to use the Typhoon System of cooling and ventilating in connection with its heating system. Schenck & Williams are the architects.

A whole carload of Typhoon equipment is leaving the works this week for Dayton. Included are nine mammoth Typhoon fans—ten feet, eight feet and six feet in diameter. Two 8-ft. and two 10-ft. Typhoons on the roof will keep the Dayton cool on the hottest days of summer, assisted by two 6-ft. fans.

For the winter, two 8-ft. fans will draw fresh air through heat coils and blow it into the theater. A 10-ft. Typhoon fan in the basement will serve to draw the heated air down, and so complete a perfect heating and ventilating equipment.

HAYAKAWA GOES TO HONOLULU.

Sessue Hayakawa, Paramount's famous Japanese star, and his company, under the direction of George Melford, have sailed for Honolulu, where a new and important photoplay will be filmed amid tropic surroundings. Properties and equipment for 150 persons were taken along, but for the minor roles the services of native actors will be obtained.

In the party besides the star was Margaret Loomis, who appeared so successfully with Hayakawa in his former production, "The Bottle Imp," and also in his most recent picture, "The Call of the East."

While the company will probably not be obliged to remain in Honolulu for more than ten days, all the important exterior scenes will be taken there. Others in the party were James Cruze, Claude Mitchell, Mr. Melford's assistant; Paul Perry, photographer, and Noah Beery.

"NUTTY KNITTERS" A TIMELY COMEDY.

Victor Moore heads a strong cast of comedy experts in the forthcoming Paramount-Klever Komedy, "Nutty Knitters," to be released November 19. Among the well known players in this amusing little farce are Dave Don and Peggy Adams. Thomas J. Gray is author of the comedy, which was directed by Chester M. DeVonde.

The fact that almost every one nowadays is engaged in the commendable sport of knitting forms the basis for the most timely short picture that has been issued in weeks.

LINCOLN & PARKER OPEN OFFICE.

The Lincoln & Parker Company, Inc., of Worcester, Mass., manufacturers of educational and traveling films, have opened a New York office at 708 Times building.

Fairbanks and Hart in Coming Artcrafts

Former Will Be Seen in "Reaching for the Moon" and Big Bill in "The Silent Man."

FOLLOWING the November releases presenting Mary Pickford in "The Little Princess" and Elsie Ferguson in "The Rise of Jennie Cushing," Artcraft Pictures will round out its banner month with Douglas Fairbanks and William S. Hart attractions. Making in all fou rbig box-office cards for the month of November, this offers the largest number of releases for Artcraft since its inception.

The next Douglas Fairbanks offering will be released November 19 and is entitled, "Reaching for the Moon." The story, by Anita Loos and John Emerson, was staged under the direction of the latter. It was for this picture that the entire Fairbanks producing organization crossed the continent to film eight scenes in New York City, after which it returned to California to produce the major part of the photoplay.

It is announced that this is the most elaborate Fairbanks picture yet produced and entailed the building of several big sets, including a Venetian village, with its picturesque canals and romantic gondolas. In the cast are Frank Campeau, Eileen Percy, Millard Webb, Eugene Ormonde, Jim Hogan and Keene Thompson.

William S. Hart's second Thomas H. Ince release through Artcraft, "The Silent Man," will be the last November offering, on the 26th. This story is from the pen of Charles Kenyon, whose "Kindling" was played with such success by Margaret Illington. The effort of "Silent" Budd Marr, the role portrayed by Hart, to recover a gold mine that has been taken from him by an unscrupulous gambler, with the connivance of a government agent, forms the basis of this story, which is replete with typical Hart thrills.

Staged under the supervision of Thomas H. Ince, this production, it is promised, discloses "Big Bill" in a part that gives him great opportunity to not only display his histrionic talents, but his great physical prowess as well. Appearing opposite the star is Vola Vale, whose success in the leading feminine role of Charles Ray's, "The Son of His Father," is well remembered. Others in the cast are Robert McKim, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross, Dorcas Matthews and Harold Goodwin, a boy actor, whose exceptional work in this picture is expected to create wide comment.

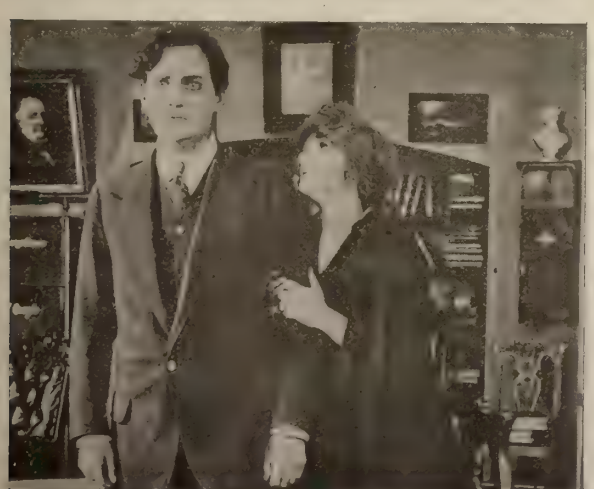
RUGE AS A TROLLEYMAN.

In the first of his new series of Sparkle Comedies, released by General Film, Billy Ruge appears as a Beau Brummel conductor, who puts a lot of speed and dash into his wooing. "On the Love Line" is one of the best comedies Ruge has yet done for the screen, and is a guarantee of other fast stepping laugh makers for comedy lovers.

CAINE INTERPRETS LOVE MOTIVE IN MANXMAN.

Hall Caine, the film version of whose novel, "The Manxman," is now being booked by the Goldwyn Distributing Corporation in theaters around the country may be said to be one of the few authors of our times who has an original point of view concerning woman. And it is original by virtue of the fact that his philosophy was that of Christ, paradoxical as that may seem.

"When a good woman falls from honor," writes Mr. Caine



Scene from "The Manxman" (Goldwyn).

in "The Manxman," "is it merely that she is the victim of momentary intoxication, of stress of passion, of the fever of instinct? No, it is mainly that she is a slave of the sweetest, tenderest, most spiritual and pathetic of all human fallacies—the fallacy that by giving herself to the man she loves she attaches him to herself forever. This is the real betrayer of nearly all good women that are betrayed.

FOX COMPLETES "LES MISERABLES."

"Les Miserables," the greatest epic and dramatic work of fiction ever created or conceived; the epic of a soul transfigured and redeemed; purified by heroism and glorified through suffering; the tragedy and comedy of life at its darkest and its brightest; of humanity at its best and at its worst.—Encyclopaedia Britannica.

This is the verdict of that supreme authority as to "Les Miserables," the most melodramatic of all Victor Hugo's mavelous melodramas, which William Fox will present in picturized form with William Farnum in the character of Jean Valjean.

Scene from "Les Miserables" (Fox).

"Les Miserables" is undoubtedly the masterpiece of the Fox Film Corporation. The book is the brightest gem of literature, and Mr. Fox's photoplay follows the story with realistic fidelity.

Believing that in "Les Miserables" lay the greatest story of modern times, Mr. Fox intrusted the making of the photoplay to Frank Lloyd, who directed "A Tale of Two Cities." Mr. Lloyd has excelled all his past efforts, and has delivered what will undoubtedly be pronounced not only the "greatest picture of the year," but the most wonderful picture made since the beginning of the cinema industry.

"Les Miserables" was made under ideal conditions "somewhere in New Jersey," and at a time of the zenith of photoplay production.

Given the greatest story of modern or ancient times, a star who is a living, breathing type for Jean Valjean—William Farnum—and an unlimited amount of money, Mr. Lloyd has produced a most remarkable screen drama.

The supporting cast is of exceptional strength, and includes Jewel Carmen, Dorothy Bernard, and Kittens Reichert.

The National Board of Review made a special report upon the subject, indorsing it in no uncertain terms.

ARBUCKLE IN "A COUNTRY HERO."

The first of the Paramount-Arbuckle Comedies to be made in California, entitled "A Country Hero," is well on its way and according to reports from the studio at Long Beach this new two-reel picture will be one of the most notable of his screen career. Four cameramen and two graflex machines were on the scene when a flivver, used by the weighty hero in pursuing the villain and the heroine, blew up unexpectedly in the main street of Jazzville.

Jazzville, be it known, is the imaginary rural village chosen as a setting for "A Country Hero." In its main street appears the blacksmith shop where "Fatty" toils. Also will be seen the Jazz Hotel, post office and other landmarks.

This comedy, which will be released in the near future, tells of the rivalry between "Fatty" and Cy Klone, the garage owner, over the affections of a pretty school-teacher. A stranger, however, comes to town—a city chap—and unites the two rivals in a common cause against him when he tries to steal the school teacher from beneath their eyes. The stranger takes the heroine to the city and there he is followed by "Fatty" and Cy who finally rescue her from the unscrupulous villain. Alice Lake supports Mr. Arbuckle as the leading woman in "A Country Hero."

"THE OTHER STOCKING" (Nestor).

Retained for a limited number of issues, the Universal will release Nestors because of the urgent request of exchange managers, as expressing the desire of exhibitors. Selections have been made from the choice of several completed merry-makers, and the release for Dec. 3 will have two of Universal's most popular comedians—Eddie Lyons and Lee Moran—as stars of "The Other Stocking." These jolly comedians have a fast-moving medium for exploiting their peculiar and natural gifts for mirth provoking and a large company (mostly pretty girls) back them up in a spirited performance. It will be generally accepted as one of the best of the Lyons-Moran offerings.

NAZIMOVA'S SECOND METRO "A CHILD OF THE SUN."

Nazimova has completed her work in "God's Message," her initial Metro production, and will soon start her second picture, "A Child of the Sun." George D. Baker, who guided the star in her first Metro appearance, will again direct her in the new picture, which will be staged in Arizona. "A Child of the Sun" is a rugged romance of old Mexico, providing Nazimova with a role of great dramatic intensity. The Metro star will be seen as a native Mexican girl.

Charles Bryant, who played opposite Nazimova as Paul Granville, an American artist in "God's Message," will again support the star in the leading male role, an American mine owner who has vast interests across the Rio Grande. A large cast of Metro favorites, several of whom played in her first Metro production, will support her in the second production.

Picture Theaters Projected

HARRISON, ARK.—Moving picture theater will be opened here by W. J. Boody, of Eureka Springs, about first of January.

HAPPY CAMP, CAL.—George D. Carter, of Oakland, has leased Evans' hall, and will convert it into a moving picture house.

LOS ANGELES, CAL.—New Kinema theater has opened here under the management of Shirley C. Ward.

MARYSVILLE, CAL.—E. A. Serviss has purchased the Liberty theater from K. A. Adelberg.

REDWOOD CITY, CAL.—Germania hall on Broadway is being converted into a moving picture house.

SACRAMENTO, CAL.—W. T. Merill plans to open the Acme theater at 1115 Seventh street as a moving picture house.

SAN JOSE, CAL.—Southern Development Company have plans by Bender & Curtiss for the Hippodrome theater, to cost $100,000. Lessees, Sheenan & Lurie.

CHICAGO, ILL.—Proposition to move the Blackstone theater to a new location is being considered. Alderman Pretzel is chairman of the building committee.

CHICAGO, ILL.—Central Park theater, at the corner of Central Park avenue and West Twelfth street, has been opened.

MANTENO, ILL.—Arrangements are being made to lease Goussets hall twice a week for the showing of moving pictures.

PEKIN, ILL.—G. W. Hill, of Peoria, has purchased the Court theater from Gilbert Wiley.

ROCKFORD, ILL.—J. E. O. Pridmore, 38 S. Dearborn street, Chicago, is preparing plans for a one-story theater to cost $150,000. It will be known as the Midway. Ross P. Beckstrom is interested.

WAUKEGON, ILL.—Schwartz theater has reopened under the management of Charles Takacs.

LOGANSPORT, IND.—Frank Robinson has leased the Nelson theater and renamed it the Majestic.

VEEDERSBURG, IND.—Tokyo theater has moved to the St. Clair Hardware building.

CARROLL, IA.—Moving picture theater here has been taken over by Abe Zavitz.

DAVENPORT, IA.—On the site of the Continental block, recently destroyed by fire, a theater is being erected for S. E. Greensbaum, of this city, and A. H. Blank, of Des Moines, to cost $400,000.

HAMBURG, IA.—Howard Cohen plans to erect a moving picture theater here.

LEWIS, IA.—B. C. Harris has disposed of the Lewis opera house to J. R. Johnston and David Blankenhorn.

NEW HAMPTON, IA.—William H. Keigley, of Albert Lee, Minn., has purchased the Idle Hour theater from David Miller. It will be conducted under the management of E. E. White.

OELWEIN, IA.—T. W. Bryant, owner of the Gem theater, has purchased the Orpheum theater, and will conduct both houses.

CADILLAC, MICH.—Fitzpatrick McElroy Company has purchased the office of Williams Brothers Lumber Company, and will convert it into a moving picture theater. The improvements will cost about $50,000.

CALUMET, MICH.—Lyric theater is being erected at the corner of Mitchell and Cass streets.

DETROIT, MICH.—Donahue & Shoebottom have the contract to erect a two-story theater for the DeLuxe Theater Company at the corner of Kerchval and Parkview avenues.

GRAND RAPIDS, MICH.—H. C. Cornelius and William J. Clark have purchased the A. J. Gillingham theater interests.

IDA, MICH.—Pastime theater has been renamed the Auditorium. Earl Schafer is manager.

IONIA, MICH.—T. P. Silkwood is the new manager of the Orpheum theater.

IONIA, MICH.—New Regent theater will open soon.

LAURIUM, MICH.—John DeLo and Wallace Austess are the new owners of the Lyric theater.

SPARTA, MICH.—New moving picture theater erected for F. L. Hilton has been opened.

BUFFALO, MINN.—United Theaters Company, of Minneapolis, have purchased the Eagle theater from T. J. Fisher.

CROSBY, MINN.—George A. Allen, of Lyceum scenic studio, plans to install moving picture equipment in new armory here.

LAKEFIELD, MINN.—Scenic theater is again being conducted by F. G. Stokes.

PINE ISLAND, MINN.—New owner of the Pleasant Hour theater is H. H. Billing.

PINE RIVER, MINN.—C. P. Eastman has leased the Cozy theater from E. B. Dahl.

RED LAKE, MINN.—A. Howe has disposed of his interest in the Lotus theater to A. B. Halseth.

REDWOOD FALLS, MINN.—Schmhekel Brothers have disposed of their lease on the Grand theater to M. O. Byram & Son.

ST. PETER, MINN.—F. N. Farris, of St. Paul, has leased the Princess theater, and will conduct it as a moving picture house.

WINTHROP, MINN.—Raymond Busch has purchased Hub City theater from R. C. Brown.

BOZEMAN, MONT.—Rose K. Ruerup has disposed of the Gem theater to Otto Schmidt, E. H. Kleinschmidt, and Howard R. Green.

BLAIR, NEB.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

COLUMBUS, NEB.—William Swan has purchased the equipment of the North theater.

HEBRON, NEB.—A. W. Hindman has purchased the Gem picture theater from Dr. Brugh.

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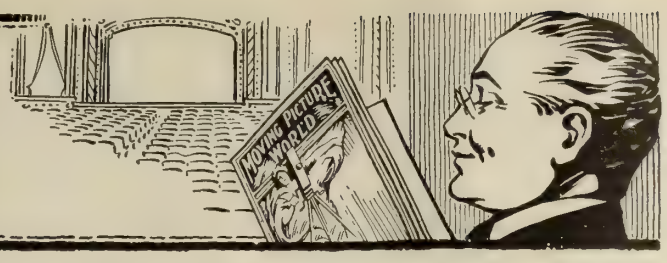
COLLECTOGRAPH COMPANY
Portland, Maine

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Castle Square Theater Now a Film House

Famous Old Legitimate Theater Opens After Extensive Alterations as a Beautiful Motion Picture House—Interesting Decorative Scheme.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The Castle Square theater, the famous old playhouse of the Hub, which has been wholly remodeled and rebuilt, was opened to the public Monday evening, October 29, as a magnificent new moving picture theater. The initial performance was a complete success, and the house was filled to capacity.

The Castle Square theater has served a greater part of its existence as a stock house, and some of the finest companies in the United States have played the theater during past years. When first constructed it was considered a model playhouse. Architecturally, it was one of the finest houses in the country, yet it was necessary to make several changes to make it suitable for a moving picture theater.

New Decorative Scheme.

The new decorative color scheme is old rose and gray, with gold leaf tinting, with the idea of creating warmth of tone and to give the necessary cheerful brightness. New mosaic floors have been laid in the lobbies and promenade, the seats reupholstered, and other floors recarpeted. The plush hangings accord with the general decorative scheme. For the stage there has been constructed a new permanent setting to frame the screen and allow a fitting set for the concert artists, for music will form a generous portion of the programs.

The screen is of the latest gold fibre material. A grand concert piano, with choralcelo attachment, has been installed.

The booth is in the rear of the orchestra in order to give the best picture projection. The heating and ventillating apparatus has been overhauled and renewed, thus assuring the same perfect flow of air which always has characterized the theater.

The First Audience and the Bill.

The first-nighters enjoyed a perfect evening, as the program could not be equalled. Everyone went away satisfied that the "new" house intended to put on an excellent show every week. The expressions of surprise at the several changes in the interior of the house were numerous and equally varied. The innovations appealed to the patrons, both old and young. There is good reason to predict that the Castle Square theater will draw patronage from a great portion of the discriminating.

The film bill consisted of the Hearst-Pathe News Weekly, "Mixed Nuts," a Sparke comedy, which caused side-splitting laughter throughout; American War News Weekly, which also pleased the audience, and "The Manxman," a Goldwyn picture.

The program opened with an overture. The Harvard Quartette, comprising Messrs. Boyd, Bartlett, Phillips, and Thomas, all of whom are well known in New England, sang several selection, including "The Soldier's Farewell," "Hark! The Trumpet Calleth!" "Maid of the Valley," and "Swing Along." Margaret Whitaker, violinist, played Zimbalist's "Dance Neapolitan," "Tambourin Chinois," "Serenade," and Kreisler's "Viennese Folk Song" delightfully. Herbert W. Smith, baritone, was expressive in his rendition of "I have a Rendezvous with Death!" and "Exhortation." "The Manxman" especially pleased the audience.

Expensive Fire in Melrose.

Melrose, Mass.—The Melrose theater, one of the finest moving picture houses of the city, was damaged to the extent of $20,000 by a fire on the night of November 1. The fire started an hour and a half after a large audience had been dismissed. The fire started in the basement, it is believed, from a defective heater. The theater was owned by James Lewis. It will be rebuilt at once.

Samuel Steinfeldt Now With Metro.

Boston, Mass.—Samuel Steinfeldt, former manager of the Select Pictures Corporation, of New England, has been assigned to Western Massachusetts for Metro Pictures Corporation.

J. Lester Reardon Joins Metro.

J. Lester Reardon, formerly owner of the Cross Street theater in Somerville, Mass., and recently connected with Select Pictures, is now a salesman for Metro.

A. E. Penn Will Cover Vermont.

A. E. Penn, formerly of Pathe, now "covering" Vermont for Metro.

Max Carmusian Goes to Connecticut.

Max Carmusian, recently connected with Select Pictures, appointed representative for Metro in eastern Connecticut.

George Murnick in New Hampshire.

George Murnick, formerly of Pathe, representing Metro in New Hampshire.

Harry Bassett With Select.

Harry Bassett, formerly eastern Massachusetts representative for Universal Film Company, now covering western Massachusetts and Vermont for Select Pictures.

Martin Kelliher Covering Connecticut.

Martin Kelliher, formerly of Metro, has joined Select Pictures, and is covering Connecticut.

Michael Alperin With M. H. Hoffman.

Michael Alperin, formerly connected with Paramount, now covering Vermont and New Hampshire for M. H. Hoffman.

Charles Howard Eaton Dies.

Boston, Mass.—The sudden death of Charles Howard Eaton, who was a victim of acute indigestion, has caused profound sorrow among the local film exchanges and moving picture houses. Mr. Eaton, who was one of New England's foremost film men, and who was beloved by every member of the film industry in New England, was connected with the local office of the World Film Corporation at the time of his death, and his loss is deeply felt by Manager George Fecke. Manager Fecke paid a high tribute to the memory of Mr. Eaton, when he said that he was one of the ablest film men he had ever met, and that his death was a great sorrow to him personally. "Mr. Eaton was a man of great ability, and his sudden death is a great loss to our company," said Manager Fecke.

The New "Quo Vadis" Shown.

Boston, Mass.—A large representation of motion picture exhibitors from different sections of New England came to this city Friday, November 16, to witness a private trade showing of the new revised edition of "Quo Vadis" at the Park theater.

Samuel Krellberg Will Handle Russian Film.

Boston, Mass.—Samuel Krellberg, president and general manager of the Overland Film Company, of New York, is to exploit in New England "The Russian Revolution," the authentic pictures of the Muscovite revolt.

"Al" Lewis, recently connected with the Supreme exchange, which controls the rights for "Enlighten Thy Daughter," will be with him.

Mr. Lewis has started on an extended tour with the revolt pictures through the leading New England cities and towns.

New Company Takes Over Trimount Theaters, Inc.

Boston, Mass.—On November 1, the interests of the Trimount Theaters, Inc., a Massachusetts corporation, which controlled the Princess and Gorman theaters, Framingham, Mass., and the Orpheum and Gardner theaters, Gardner, Mass., were taken over by the George A. Giles Co., a new Massachusetts corporation, with a capitalization of $1,000,000.

Mr. Giles, the treasurer of the old company, is the treasurer and general manager of the new corporation.

Brockton Has Censor Board.

Brockton, Mass.—The appointment of a board of motion picture censors for the city of Brockton has just been announced by Mayor McLeod. The new board will review every picture to be shown in this city, and will either put the stamp of approval on them or recommend that they not be exhibited here.

Boston, Mass.—Edward J. Farrell, general manager of the Metro Pictures Corporation, of New England, and the American Feature Film Company, of this city, who is handling Jewel productions in New England territory, is planning a gigantic advertising campaign for the latest Jewel release, "The Co-Respondent."

Manager Farrell believes that in concentrating all of his advertising in one leading paper he will derive better results than if he attempted to advertise in every Boston paper on a smaller scale.

Canadian Exchanges Have New Problems

American Emergency Export Tax on Films Will Now Have to Be Met—Import Duty, War Taxes, Censors' Fees, Express Charges More Than Price of Film.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, ONT.—With the announcement in November 17 issue of Moving Picture World to the effect that moving picture films intended for export to foreign countries from the United States must carry the same war tax as are provided under the War Emergency Revenue Act of the United States, exchange managers and exhibitors of Toronto woke up, with a start, to a realization that they would probably be called upon to compensate in some way for the American war tax. Until they read the official news in Moving Picture World, Canadian film men were inclined to ignore any reference to the American taxation, but they have since been digging into the details to find out where they stand and how much the levy is going to cost. The Canadians have also discovered that they must also pay the American war tax of three per cent on all automobile, motorcycle and jewelry imports from the U. S. A.

With the imposition of the American war tax, Canadian exchanges must meet the cost of Canadian duty, Canadian war tax, and American war tax. The Department of Customs for the Dominion arbitrarily places a valuation of eight cents per foot on all moving picture films regardless of their apparent market value. The Canadian duty is twenty-five per cent. of this valuation, and to this is added the Canadian war tax of seven and one-half per cent. The duty and war tax charges per 1,000 foot reel to date have amounted to $26. The censors' fees in the various provinces range from 50 cents to $2.50 a reel, while the shipping costs from Toronto to Winnipeg, then to Calgary, and finally to Vancouver and back are very heavy. Likewise the shipping rates from Toronto to Montreal and then to St. John are also heavy.

It frequently happens that the aggregate cost of duty, war tax, shipping charges and censors' fees is quite a bit more than the original charge made by a producing company to the Canadian distributing company for a picture.

The Mutual has already notified its Toronto office that it will assume all American war tax obligations on reels shipped here. No definite action otherwise had been taken by any Toronto film company or exchange up to November 15, however.

Globe Film Secures Paralta Releases.

Toronto, Ont.—The outstanding trade announcement was the declaration by President Arthur Cohen, of the Globe Film Company, Limited, that his corporation has secured the exclusive Canadian franchise for Paralta Pictures. It means at least twenty-four more features for the Globe people during the coming year, and the company will be in a position to talk program to all exhibitors henceforth. President Cohen arranged to take three prints of every Paralta release, one each for the Toronto, Montreal, and Winnipeg territories. The first Paralta will come early in December, it is declared, and it will be "Man's Man," with J. Warren Kerrigan. This will be followed two weeks later with "Madam Who," starring Bessie Barriscale, and the third will probably be the "Robe of Honor," with Henry B. Walthall.

During the past six months the Globe company has released some twelve state rights features. Two of the latest to be booked by exhibitors include "The Warrior" and "Babbling Tongues." The former is one of the first film features to be shown at the new Loew theater in Montreal, while the second was shown at the Rialto, Toronto, during the week of November 12. The Globe now lists numerous state rights features, program features, and comedies, the latter being the Kay-Bee productions.

Canadian Exhibitors Show Patriotism.

Toronto, Ont.—Canadian moving picture exhibitors are showing their patriotism in no mistaken manner in connection with the floating of the latest war loan in the Dominion. A special film, "Victory Calls to You, Canada," prepared by Regal Films, Limited, at the direction of Sir Thomas White, Federal Minister of Finance, was shown in hundreds of theaters throughout the country starting with the week of November 12, and a number of the theaters made splendid offers to purchase Victory Bonds themselves.

On November 12, Manager Mitchell, of the Regent theater, Toronto, announced that the entire proceeds of the Regent from November 12 to November 30 would be used for the purchase of the Government bonds.

In Montreal, Mr. George Nicholas, managing director of the Independent Amusement Company, Limited, controlling the Strand, Regent, and Moulin Rouge moving picture theaters, will devote the entire proceeds of the three houses for the week of November 12 for the purchase of bonds. Special subscriptions were also collected from the shareholders and employees of the company. Large thermometers outside of the three theaters showed how the receipts of the individual houses were mounting up for the purpose. Good programs were offered at the three theaters during the week in order to boost the thing along.

On top of all this the managers of many Toronto theaters permitted representatives of the Sportsmen's Patriotic Association to make collections at each performance for a fund with which to purchase Christmas presents for the needy wives and children of 37,000 Toronto soldiers now overseas.

S. Massaud Takes Another Theater.

Three Rivers, Ont.—The Victoria theater, Three Rivers, has been taken over by S. Massaud, who is also the proprietor of the Perron Hall theater, Montreal.

Loew's 127th Theater Opened.

Montreal, Que.—The opening of Marcus Loew's 127th theater, which has been built at Montreal, took place on Monday, November 19, with special pomp. Many celebrities were present by invitation, each of the 3,200 seats having been reserved for the big occasion. The opening picture feature was "The Secret of the Storm Country," starring Norma Talmadge. The orchestra of this new house is made up of seventeen musicians.

Toronto Notes of Interest.

Toronto, Ont.—Manager Mitchell, of the Regent theater, Toronto, announced a special series of high class concerts by the Regent orchestra under the direction of John Arthur for a period of six weeks during November and December.

Toronto, Ont.—Manager Benny Rogers, of the Toronto Fox branch, announces that two new prints of "A Daughter of the Gods" are being offered on a rental basis. One of these prints has been cut down to seven and one-half reels to enable exhibitors to present the special feature twice during an evening if desired.

Hamilton, Ont.—The leading legitimate theater in Hamilton, the Grand opera house, operated by A. J. Small, has booked the Goldwyn productions. "Polly of the Circus" was presented during the week of November 5. Further Goldwyns are to be shown at this theater every other week.

Maritime Provinces News

From Alice Fairwether.

The Vaudeville Situation Creating Interest.

ST. JOHN, N. B.—The Opera House in St. John runs five acts of vaudeville with a serial, changing the serial on Thursdays. The acts come from Boston and New York, going on to the Strand at Halifax (also controlled by J. M. Franklin). The Opera House under the management of W. C. McKay has been very successful and vaudeville has become an acquired taste with plenty of people. The serials running at present are "The Gray Ghost" and "The Red Ace," both Universal.

The Lyric has for some years given one act of vaudeville with pictures, changing twice a week.

Now the Imperial has added three acts of Keith vaudeville to its program, raising the price to twenty-five cents and fifteen in the balcony. The Paramount and Artcraft pictures had their first showing, on the new contract beginning Nov. 5, with Mary Pickford in "The Little American," which did good business.

The Gem shows pictures and two acts of vaudeville.

Leading Halifax House Turns to Films?

Halifax, N. S.—The Academy of Music, one of the oldest and most conservative theaters in the Maritime Provinces, whose directors have been the strongest supporters of the legitimate stage, is reported to about to change its policy. The plan at present is to run features with perhaps an educational film or a Weekly. A big orchestra is also proposed with perhaps a musical act or a very good singer. The pictures will be shown for three days or a week.

The Academy seats twelve hundred persons and for years has had its own stock company. If this house turns to pictures it will mean a big change in the theatrical circles.

New Censor Appointed—Not a Woman.

St. John, N. B.—Edmund Owens has been appointed to the vacancy in the New Brunswick Board of Censors. Mr. Owens is a popular man and will undoubtedly make an excellent censor, but the women's societies are very much disappointed that the vacancy was not filled by a woman.

Lady Orchestra Proves a Success.

New Glasgow, N. B.—The new orchestra at the Roseland theater is proving a great success. The orchestra consists of ten ladies and is proving quite an attraction. The stage of the Roseland is very nicely decorated and well lighted, making the theater a very bright and attractive place.

N. W. Mason is intending to run states rights pictures at the Roseland, raising the price to 20 cents.

Notes of Interest to Trade.

Halifax, N. B.—J. M. Franklin has booked for the Strand from G. A. Margetts of the Canadian Universal the new serial, "The Mystery Ship."

At the King Edward, George X. Cuture has booked a second running of the Alice Howell comedies, showing what a success they were at his theater.

"The Red Ace" is proving popular in Halifax and there is every possibility of a second run in a theater there.

Ackers theater at Halifax has closed down for a few days while 40 or 50 men are busy redecorating and renovating the house. The seats are being upholstered, the operating booth enlarged and a steel truss is being placed under the balcony to give greater support and two new Power's machines, motor driven, are being installed. With a new screen and an asbestos curtain, the stage is being equipped in a thoroughly up-to-date manner.

Pine Tree News Letter

By John P. Flanagan, 151 Parkview Ave., Bangor, Maine.

Thomas H. Cuddy Sells Augusta Opera House.

AUGUSTA, ME.—Equity rights in the Augusta opera house have been purchased from Thomas H. Cuddy by the Augusta Amusement Co., of which William B. Williamson is president and treasurer. Blaine S. Viles, Guy P. Gannett and Mrs. W. B. Williamson are the other directors of the company, which now controls three theaters, the Augusta opera house and the Colonial of Augusta, and the Belfast opera house. The Colonial was built wholly for and devoted exclusively to moving pictures.

It is understood that Mr. Cuddy was paid $3,300 for his equity rights in the opera house, of which he has been manager since 1904. It is the purpose of the new company to run both moving pictures and other shows when stellar dramatic attractions can be found, although it will probably not be operated continuously. Mr. Cuddy will become associated with a film concern in Boston, according to report.

James W. Greeley Will Manage the Portsmouth.

South Portland, Me.—James W. Greeley, one of the leading exhibitors in the Pine Tree State and manager of the Nordica theater here, has given up the management of the Nordica and has taken charge of the Portsmouth, N. H., houses of William Gray. Mr. Greeley owned the Greeley theater in Portland and at different times managed the Portland theater, Portland, and the music hall, Lewiston, and was associated with the Keith interests in Maine.

Exhibitor Has Close Call.

Waterville, Me.—James Pray, of Schoville theater, Waterville, took some strychnine tablets by mistake, but is recovering. The veterinarian surgeon up there says he took enough to kill a cow, but it did not fease him.

A Campus Picture Show Might Pay.

Orono, Me.—University of Maine students are up in arms against the higher trolley rates charged by the Bangor Railway & Electric Co., and say they will start a boycott on patronizing Bangor and Orono merchants unless the rate is lowered. Among other things they plan to cut out trips to Bangor, Orono, and Old Town moving picture houses, but do not intend to miss seeing their favorite photoplay heroes and heroines. They are talking of having a picture theater right on the campus, where good, clean pictures will be shown at a moderate price.

Only One Jitney Left in Bangor.

Bangor, Me.—The Nickel theater, George Limberis, manager, has increased its price from five to ten cents on account of the war tax, Mr. Limberis announces. Bangor has been notorious as the home of the five-cent moving picture house, but there is now only one nickel show here, that at the Graphic. The Park has been a ten-cent house for several years since the Keith interests took it over from Pope D. McKinnon. The Palace, as a five-cent theater, did not pay after the first year, and its present owner, P. J. Feeney, is to change it over and put stores in there.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Filmdom Happenings in Baltimore

Many Soldier Benefits—Changes in Policy—Ordinance Proposed to Make National Anthem Obligatory—Business Notes of the Trade.

By J. N. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Tuesday, November 13, George Benjamin, manager of the Red Moon theater, 20 West Baltimore street, screened Robert Warwick in "Friday the 13th," and arranged a novel lobby display. Mr. Benjamin got a big supply ticker tape and record cards from a broker's office, and decorated his paper holders and display frames with the former, while he hung the latter in attractive places. The effect was novel and attractive.

Plaza Theater Reopened by Henry Cook.

Baltimore, Md.—The Plaza theater, 1105 North Broadway, which for some time was managed by H. Morehead, and has been dark for about five months, has now been leased by Henry Cook, who reopened it to the public on Monday, November 19. It is understood that Mr. Cook has booked some Bluebird productions.

May Make Anthem Obligatory.

Baltimore, Md.—Following the recent action of Dr. Carl Muck, of the Boston Symphony Orchestra, an ordinance requiring that all bands and orchestras will be required to play "The Star Spangled Banner" as the opening number at all theaters, concerts, and other public functions was introduced in the first branch of the City Council of Baltimore on the evening of Monday, November 12, by President John F. O'Meara, and the measure was advanced to its second reading without reference to a committee. This ordinance provides a fine for each and every offense of not more than $10.

Vaudeville at the McHenry Theater.

Baltimore, Md.—A big change in the policy of the McHenry theater, Light street at Cross, went into effect on Monday, November 12, by Bernard Depkin, Jr., the supervising manager of the Parkway theater interests operating the house. Three vaudeville acts in conjunction with the regular moving pictures will be shown. Five shows are given daily, and there is an entire change of program every Monday and Thursday.

More Soldier Benefits Given.

Baltimore, Md.—Moving picture patriotic entertainments continue with unabated enthusiasm here. On Sunday, November 11, several managers loaned their theaters for the occasion. L. A. DeHoff, of the New theater, not only arranged for two benefits, one for the Tobacco Fund in conjunction with a special trade showing of "The Warrior" screened for the occasion through the courtesy of the American Photo-Play Co., and the other with the same picture at a night performance for the benefit of the Red Cross. Two hundred dollars was raised.

Eugene B. McCurdy, of the Eureka theater, loaned his house for a benefit performance given for the drafted men from the twenty-first district. The employees in the theater gave their services for the cause, and the films were loaned for the occasion by P. Oletzky, of the Baltimore Film exchange.

The Bridge theater, Edmonson avenue and Pulaski street, was loaned by Louis Schlichter, the manager, for a benefit performance under the auspices of the Ladies' Auxiliary of the Sixteenth Draft Division. The proceeds went to buy comforts for the boys at Camp Meade from this district.

Business Notes and Personals.

Baltimore, Md.—Arthur B. Price, that affable manager of the Rialto theater and representative of Triangle in Baltimore, was seen last week riding around in his new Ford car.

Jolly M. Seigel, who handles the Bluebird and Jewel productions, is now back at the old stand in this city after having had a good trip through the West Virginia territory. Mr. Seigel states he went as far as Charleston, W. Va.

Mary Pickford in "The Little Princess" packed them in at the Parkway last week, and Marguerite Clark went over big the week before. Julian Eltinge in "The Countess Charming" had them standing up at the McHenry recently.

Serials are well liked at the Dixie theater, for Nat Keene, the manager, is running three: "The Fatal Ring," "The Fighting Trail," and "The Seven Pearls."

H. A. Henkel, manager of the Academy of Music, is using his theater on Sunday nights for the showing of religious photodrama, "Creation," in four parts, under the auspices of the International Bible Students' Association. One part is shown each Sunday.

Seaford, Del.—On Tuesday, November 13, F. A. Wright, manager of the Auditorium theater in this city, took a run down to Baltimore and visited his friends on Film Row.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

New Hill Theater Opened.

NEWARK, N. J.—With audiences that packed the newly renovated Hill theater at the junction of Springfield and South Orange avenues the playhouse was thrown open November 12. Admission to the entire house was free, tickets having been distributed to the people in the very near neighborhood. The showhouse is the old Odeon theater under a new name.

There has been incorporated a new company known as the Hill Theater, Inc., to run the house. It is capitalized at $5,000. The articles were filed November 5. William Harris, a lawyer, at 790 Broad street, is registered agent. The incorporators are A. J. Mack, Frank V. Wilkinson, and Emily J. Loehnberg.

The Hill theater is one of the largest playhouses in the city devoted exclusively to moving pictures. The house has adopted a double feature policy, the first show being made up of "Who's Your Neighbor" and "The Man from Nowhere." A news weekly and a comedy also had a part in the program. A jazz band orchestra furnishes the musical part of the program. The prices are five and ten cents, and the house has adopted as a slogan, "We pay the war tax."

A. J. Mack, an old time exhibitor and film man, will assume the active management of the house.

The Strand Now Unionized.

Newark, N. J.—The Strand theater, 118 Market street, has settled with the unions and is now known as a union house. The Strand has had some difficulties with the various unions with which it had connections, but since the playhouse has been taken over by the new management it has come to an agreement with the unions.

Complains About Children's Admission.

Kearny, N. J.—Complaints have again come to the attention of the authorities concerning the admission of children under sixteen years of age in the moving picture theaters of West Hudson. The grand jury has under indictment several of the moving picture owners, and the various managers have been warned against admitting the youngsters.

Home Offices Order Enforcement of Tax

Exchanges Must Collect the Fifteen Cents a Reel or Cancel—May Offer a Contract at New Price to Include Tax.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—"You've gotta pay your war assessment to the manufacturers or you can't play." That is the mandate of the exchange managers of this city as a result of instructions from the home offices.

The recent announcement that a fifteen-cent-a-reel-a-day charge would be made on every rental has produced a great deal of friction in Washington and the surrounding territory. Exhibitors all along the line are kicking against paying the assessment and the out-of-town folks are shooting the films back to the exchanges C. O. D. fifteen cents per reel.

At the weekly meeting of the exchange managers the whole matter was gone over at great length. Each manager told the other how he was up against a stone wall by reason of the orders from the home office and also how unreasonable the exhibitors are to hold it up against them. At any rate the orders are to cancel under the terms of the contracts upon which the exhibitors are served whenever such exhibitors refuse or fail to pay up.

The action is almost unanimous, it is stated, the orders from New York seeming to be practically the same, and as a result, individual exhibitors may find themselves without shows some fine day. Letters of cancellation are being sent out, although nothing is being done to actually prevent them from getting a show if they will comply with the terms of the offices. The writer saw one letter which stated that the exchange manager writing it regretted the necessity for cancelling the contract of the exhibitor to whom it was addressed, but there was no alternative because of the breach of contract provisions. He further stated, however, that he would be glad to enter into a new contract with the exhibitor at a new price which would include the fifteen-cent per reel charge.

The mistreatment of films and the burning of four reels, the property of a local exchange, also came up for consideration. As usual, reference was made to the difficulty in making prompt deliveries of films.

The exchange managers have started in their weekly luncheons held each Saturday at Castelli's.

Super-Film Will Take Liberty Bonds as Cash.

Washington, D. C.—Sidney B. Lust, of the Super-Film Attractions, Inc., 903 E street, Northwest, is putting out some startling advertising. Since the big Liberty Loan campaign, the state rights men in particular, the film company exchanges as well, have heard from exhibitors all through the territory that they had put so much money into Liberty Bonds that they had little left with which to contract for features.

In an advertisement sent to all exhibitors in the territory, Mr. Lust announced that it is his desire, as well as every other true American, to stand behind the Government and cooperate with the President to make the second Liberty Loan a greater success than the first one. In order to do his "bit," he said, the company has arranged to acept Liberty Bonds in payment for film service.

Mr. Lust tells the Washington correspondent of the Moving Picture World that the Super-Film Attractions, Inc., has already acepted $3,000 worth of the bonds in exchange for service, and it is expected that several thousand dollars more in bonds will similarly change hands.

Austin H. Brown Gets Major's Commission.

Washington, D. C.—The local motion picture industry early this month lost another of its members to the United States Army, for Austin H. Brown has been commissioned a major and it is up to the other members of the trade, both exhibitors and exchange managers, to come to attention and offer congratulations.

Major Brown has been assigned to duty in the Inspector General's Department. For the time being he will remain in Washington, although fully expecting to be ordered to France in the near future. The management of his two theaters, the Washington and Regent, will devolve upon his son, Harold Brown, who for some time has been actively connected with these enterprises. While located here, Major Brown will be able to give him the benefit of his own experience, even though finding it impossible to be present at the houses.

Major Brown has had previous military experience. In 1898 he organized Company L, Second West Virginia Infantry, which was encamped at Charleston, W. Va., during the Spanish-American War. He received a commission as captain of the company by the Governor of West Virginia. Prior to that time, for two years or more, he was with the National Guard of Ohio serving in the field artillery as a private soldier.

Soldier Joseph Young Finds World Indispensible.

Washington, D. C.—"The only objection I have to army life is that we must hang out the sun in the morning and take the moon and stars in," is the quaint way in which Joseph L. Young, former traveling representative of the Kleine System, Washington branch, and ex-exhibitor of this city, writes. Mr. Young is attached to Truck Company No. 6, 103d Supply Train, Camp Hancock, Augusta, Ga.

"The clothes that I am now wearing," he tells the Washington correspondent of the Moving Picture World, "are quite different from those that I wore when I last saw my friends traveling for the K-E-S-E before enlisting. This army life is great, providing one does not weaken. The only objection I have is the hours. In the morning we take in the moon and the stars and set the sun in its accustomed place; other than that it is not so bad.

"We are all anxious to get 'over there.' The question that is on the lips of all the boys is 'When are we going to leave?' Most of us wish that we were going to leave in the morning as we have been in the mobilization camp for four months now. The talk, however, is that by the first of the year we will be elsewhere than 'Somewhere in Georgia.'

"Although this war game business is a great deal different from the film business, I still find the World indispensable. Through its columns I can keep in quite close touch with my friends back home. I have Saturday marked up on my calendar and it is a day that I look forward to as it is World day for me.

"Remember me to all the boys in Washington. With best personal regards, I am,

"Very truly yours,
JOSEPH L. YOUNG."

Sergeant Guy Brandt Sick.

Washington, D. C.—A brief report fron the army hospital at Camp Meade tells of the admission there of Sergeant Guy Brandt, former assistant manager of the Washington K-E-S-E office. It is reported that Mr. Brandt is suffering from hemorrhages which may incapacitate him for further military service. Mr. Brandt is a member of the new national army. He was in the service of the United States but a few weeks when he became a corporal and then a sergeant, and the end was not in sight. He is a very enthusiastic soldier and wants to continue with his company.

Want to Pay Tax at Bargain Rates.

Washington, D. C.—A number of the local exhibitors are finding it rather hard to make the public understand that they are not profiting as a result of the imposition by the Government of the war tax on admissions. For instance, the exhibitors who demand an admission of fifteen cents daily receive many complaints from people who figure that bargain-rate war tax charges should be made upon the "wholesale" buying of tickets.

The trouble comes when, in compliance with the law, the exhibitor charges four cents on the admission of two fifteen-cent patrons. The people have it in mind that the tax is a straight ten per cent. assessment. It is even worse when six cents is asked for three persons. The charge for admission in this case would be forty-five cents. The patrons get the idea that the exhibitors appropriate the odd pennies for themselves. They have been known to leave the box office muttering mean things about the exhibitor taking advantage of a war-time opportunity to sting the public. Of course, they soon learn different, but it costs the exhibitor money in the end.

As time goes on, this condition will right itself; just at present it makes it rather uncomfortable, according to a prominent downtown exhibitor, and the ten-cent houses in the residential sections are gaining trade as a result.

Well, He's a Benedict Now.

Washington, D. C.—Benny Fivel, sent to Petersburg, Va., by Sidney B. Lust, of 904 E street, Northwest, to play the photoplay, "War As It Really Is," at the Strand theater, deserted his post for a few hours, jumped to Richmond, the town made famous by a few big generals, such as Lee and Jackson, and came back to Peaceful Valley with a war bride.

The bride was Miss O. B. Broach, cashier at the Colonial theater, who had presided in the box office when "Benny" and the big boss played "Purity" at that house. Smitten at the time, the groom of today vowed he'd capture the lady at an early date. The elopement followed and now all are happy.

North Carolina News Letter

By E. M. Bain, Wilmington, N. C.

Many Houses Hard Hit by Tax.

WILMINGTON, N. C.—From scattering data reaching the desk of President Percy W. Wells, of the state organization, December 1 will reveal a field of havoc wrought by the admission tax, which, in some respects, will rival the battle-scarred ruins of Belgium and France. Business is reported twenty-five per cent. off where the theaters have raised admission prices to cover the various new taxes, and those who are endeavoring to shoulder the burden for their patrons are at best, only breaking even on it.

From various small towns comes the news that theaters are cutting down their number of open days per week. Elm City has cut from three days to one; Pastime, Robersonville, from six to three; Majestice, Plymouth, five to two; Wonderland Hertford, five to two; Opera House, Williamston, five to three; Fotosho, Maxton, six to two. Edenton, North Carolina, has closed entirely, from the same cause.

In the majority of these houses their conduct is now a losing proposition, and the managers are trying to reduce their loss to a minimum without closing up their house altogether, until the war is over.

New Theatre Opened in Newbern.

Newbern, N. C.—F. M. Hahn opened his new Masonic theater here Monday, November 12, playing Artcraft's "Little American" to capacity business. This is the first opposition house conducted in Newbern in many years and Newbern amusement lovers are evidencing their appreciation of Manager Hahn's efforts to give them the best that can be obtained. He has recently signed up the entire Paramount-Artcraft group, through Mr. Henry Randall, of the Washington Famous Players. Coincident with the opening of the Masonic, Messrs. Lovick and Taylor, proprietors of the Athens theater, reopened their Star theater, which has been dark for more than a year, running a feature show at a flat admission price of five cents.

Price Furpless Will Open Theatre Xmas.

Southport, N. C.—Price Furpless, who is building a modern concrete theater with a seating capacity of 600, to cost completed around $9,000, announces that he will open the new place Christmas day, and that the Old Amuzu will be closed

"Diamond Dick" Anderson Gets New Post.

Charlotte, N. C.—Film Row was made sad last week by the announcement that, effective November 12, "Diamond Dick" Anderson, for the past year and a half manager of Pathe's local office, would be transferred to the managerial desk in the Atlanta exchange. One of the most energetic and progressive film men who ever presided over a local exchange.

Mr. Anderson's own autobiography is as follows: Name, "Diamond Dick," Anderson (incidentally never owned a diamond in my life). Born: As usual, with very uneventful career for the first few months. Broke into the film game in 1912 and have been broke ever since. Have managed pretty successfully to keep in debt and out of jail. Married (and glad of it). My favorite flower, the artichoke.

J. W. Fuller is in charge of Charlotte Pathe office as manager.

Theatre Jottings For North Carolina.

Dunn, N. C.—The Whiteway theater, Marsh Morrow, manager, is closed for alterations and repairs. Its seating capacity will be increased 150, and will reopen with an all-feature program.

Elizabeth City, N. C.—The Kramer Amusement Company have disposed of its motion picture interests here, Seavert and Davis taking over the proprietorship. Mr. Ray Kramer will remain manager until the first of the year.

Raleigh, N. C.—Among the film representatives here during the past week were: Henry Randall, Paramount; Geo. V. Atkison, Pathe; "Wild Bill" Conn, Universal; A. C. Eckardt, Kleine; R. U. Melvin, World, and T. A. Brenon, Eltabran Film Company.

Wilmington, N. C.—William Conn, formerly manager of Charlotte General Film exchange, and more recently traveling this territory for Atlanta Kleine branch, is now on the road for the Charlotte Universal exchange.

Louisburg, N. C.—A. C. Burgess, who recently leased the Star theater from K. K. Allen, has surrendered the lease to its fomer proprietor and will remove to High Point.

Philadelphia Filmdom Doings of the Week

Changes on Staffs of Local Distributors—Benefit Shows—Notable Pictures on Screens During Week—Personal and Business Jottings.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

HARRISBURG, Pa.—A contribution of a check for $320.21 from Peter Magaro, owner and manager of the Regent theater, was given for the Pennsylvania Soldier Boys' Christmas Fund, representing 20 per cent. of the gross receipts of the four days run of the Paramount production, "The Woman God Forgot." It will be used to help the chapter of the Red Cross to send a Christmas present to each and every man from Harrisburg and vicinity in the army and navy. The gifts for the men over seas have already been started on the way, so that they will reach the men by Christmas morning. The Red Cross Committee in charge of the work in this locality is headed by Mrs. John H. Weiss. The success of this patriotic effort, in conjunction with showing large productions, has worked so well that it is likely that several other exhibitors will follow suit.

Charles Henschel to Handle Paramount Publicity.

Philadelphia, Pa.—Charles Henschel, formerly special representative for "Civilization" and all of the Fontana productions, has been appointed as publicity man for the Paramount exchange. He has adapted himself to his new duties with vim and determination, and promises to extend every assistance to the exhibitors for the successful promotion of their Paramount and Artcraft productions.

General Film Exchange Drops the Reel Tax.

Philadelphia, Pa.—C. L. Bradfield, a prominent exhibitor of Wilmington, Del., paid a visit last week to the General Film Co.'s offices in Philadelphia and learned that this exchange has decided to cancel the charge of 15c per reel per day as war tax against all exhibitors. J. Samuels, manager of the General Film Co., stated that they will make a patriotic effort and absorb the entire amount levied by the Government. Mr. Bradfield is running the General Film Co. service in Wilmington and is obtaining excellent results.

P. Glen Will Travel With State Right Film.

Philadelphia, Pa.—P. Glenn, formerly special representative of the Mutual, has assumed the management of a new state rights exchange which was recently opened by S. Goldstein of the Palm theater. "Wrath of the Gods" will be the first release. This is a reissue of the famous Japanese production which was received here with much favor some time ago.

W. J. Madison Dons Khaki.

Philadelphia, Pa.—W. J. Madison, of the Metro, has answered his country's call and is now at Camp Meade absorbing the wonderful military knowledge offered to every young American to help defend his country.

Benjamin Harris to Wed.

Philadelphia, Pa.—Benjamin Harris, the hustling young man in charge of the shipping department of the Masterpiece Film Attractions, announces his engagement to Miss Sarah La Bor of this city. The wedding date has been set for Dec. 23.

W. F. Seymour Goes to Seattle.

Philadelphia, Pa.—W. F. Seymour, manager of the local Triangle Distributing Corp., left last week to reorganize the Seattle branch in Washington. Mr. Seymour leaves after having achieved splendid results here in increased business. He also won the confidence of the exhibitors, and was very popular among his employees. It is rumored that Mr. Seymour, now a bachelor, will be accompanied by his wife, who has been Miss Katherine O'Rourke. The marriage ceremoney will occur this week, and the local exchange men extend their heartiest congratulations for his future happiness. W. J. Hagerty, formerly of Paramount's New York Office, will assume his duties as manager to continue the good work.

Pictures Shown Week of November 12.

Philadelphia, Pa.—The Stanley will show Mary Pickford in her latest Artcraft achievement entitled "The Little Princess."

At the Palace, Mrs. Vernon Castle, Pathe star, appears in "The Mark of Cain," which will divide honors with Jane Cowl in "The Spreading Dawn," a Goldwyn feature.

The Victoria offers for the first time at popular prices Annette Kellermann in the Wm. Fox production, "A Daughter of the Gods."

At the Regent, Zena Keefe and Allen Hale in "One Hour," Emmy Whelan in "Miss Noboby," and Gail Kane in "A Game of Wits," are also scheduled.

The Strand will present the Paramount spectacle, "The Woman God Forgot," starring Geraldine Farrar, which will be followed by "The Antics of Ann," with Ann Pennington.

Julian Eltinge in "Countess Charming" will be shown at the Cedar.

Billie Burke in "Arms and the Girl" at the Coliseum.

The Arcadia offers Julian Eltinge in his latest production, "The Clever Mrs. Carfax," which will have its first presentation here.

The Locust offers Sessue Hayakawa in "The Call of the East," and the Frankford William S. Hart in "The Narrow Trail."

The Imperial and the Rialto will present D. W. Griffith's "Intolerance" at popular prices. Roscoe Arbuckle in "Fatty at Coney Island" is being received with great enthusiasm over a wide circuit.

Interesting Notes of the Trade.

Roxborough, Pa.—J. Jefferies, formerly president of the Exhibitors' League and a pioneer exhibitor of Philadelphia, has experienced exceptionally good business at the Roxborough theater in spite of the war tax.

Philadelphia, Pa.—Charles Segal, of the Apollo, celebrated his second anniversary week at his theater last week.

Philadelphia, Pa.—W. G. Humphries, chief office booker of the local Triangle Distribution Corp., is to be congratulated for his splendid system. The efficiency shown in this department promises greater co-operation in facilitating the delivery and the receiving.

Philadelphia, Pa.—Bert Moran, manager of the Perfection Pictures Exchange, is now booking the new edition of Quo Vadis. This production is now in eight reels and is being offered with new art sub-titles and new paper.

Philadelphia, Pa.—The motion picture salesmen of Philadelphia are going to publish a monthly bulletin which will be edited by S. Rudolph and President G. E. Maillard. Quarters for a suitable clubhouse are now being sought by a committee.

Philadelphia, Pa.—Under the title of "Under the Stars and Stripes in France," the Stanley theater offered last week, as added attraction, a two-reel picture of the soldiers of Uncle Sam now on French soil.

Are Fighting Shy of Halt-Hearted Benefits

Buffalo Exhibitors Have Given More Than They Can Afford and Will Now Inspect All Appeals—Charities Must Have Official Sanction.

By Joseph McGuire, 152 North Glenwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors and exchange men have suffered from indiscriminate generosity in buying tickets for "soldiers' benefits" conducted in this city since this country entered the war and in the future will lend no patronage unless the cause bears the sanction of the Buffalo Chamber of Commerce. In fact, camouflage won't work so far as the staging of such benefits that are deemed unworthy is concerned. This was indicated recently when the Common Council of Buffalo cancelled "a patriotic ball" to have been held at the Elmwood Music Hall. The promoters claimed the receipts were to be used in buying sweaters for soldiers. The councilmen were afterward informed that only half the proceeds were to be used for the purpose mentioned and that the other half was to be profit for the promoters. Film men are quick to respond to funds for the Red Cross, Liberty Loan and other patriotic causes, but they say that in the future they will not give donations to professional collectors.

T. C. Montgomery Heads Triangle Exchange.

Buffalo, N. Y.—T. C. Montgomery has been appointed manager of the Triangle exchange, Buffalo. He suceeds H. E Lotz, who is now district sales manager for the Triangle. The company's local branch is successfully distributing the Olive Thomas pictures, including "Broadway Arizona," and the Hart Fairbanks' reissues.

S. B. Blakely Brings New Model Motiograph.

Buffalo, N. Y.—S. B. Blakely, representative of the Enterprise Optical Mfg. Co., of Chicago, recently visited Al. Becker, of the Becker Film & Supply Co., Buffalo. The company has received orders for three of the late Motiograph machines. These will not be delivered before thirty days, on account of the heavy demand for this product. Mr. Blakely was in Akron, O., where he placed two late models of the Motiograph in the Liberty theater, a palatial new house, and two similar machines in the Waldorf, that city.

"The exhibitors will soon be invited to examine a new model of the Motiograph, which we shall have for exhibition purposes," said Mr. Becker. The latter recently covered Western New York, where he sold several Simplex machines and supplies. In his absence his office was in charge of William Johnson.

Hopp Hadley Announces a New Corporation.

Buffalo, N. Y.—"A number of exhibitors in the Buffalo territory already have joined our organization as franchise holders," said Hopp Hadley, publicity manager of the U. S. Exhibitors' Booking Corporation of New York. Mr. Hadley also sent the following information to the Buffalo correspondent:

"Our initial release, now available to exhibitors on the open and franchise booking plans, is the new Thomas H. Ince spectacle, 'The Zeppelin's Last Raid.' We shall handle only productions that are above the program level."

Exhibitors Are Paying Footage Tax, Says Metro Manager.

Buffalo, N. Y.—"Conditions at the moving pictures in this territory are normal and the exhibitors are paying footage tax," said C. A. Taylor of the Metro, Buffalo, who has returned from a trip throughout the state. "The ticket tax is not keeping the people away from the theaters. It is human nature to crave amusement, so it is logical that the houses are crowded. Just now we are concentrating on 'Draft 28.' Viola Dana, in 'Blue Jeans,' will receive our attention about January 1."

Morris Fitzer Takes Regent Theater.

Syracuse, N. Y.—Morris Fitzer, formerly road man for the Goldwyn, Buffalo, has leased the Regent moving picture theater, Syracuse.

Exhibitor Walsh Glad He Raised Price.

Buffalo, N. Y.—"After advancing my admission from five to ten cents my first week's receipts were $186 more than in any one week under the old schedule," said David Walsh, of the Arcadia moving picture theater, Buffalo. "Before making the advance I explained to my patrons that the cost of running my house was much greater than in former days and they appreciated my explanation. I told them that the ten-cent rate would ensure first-class shows and the change in no way cut in my attendance. I explained to the managers of three other houses near me that they were making a mistake in not charging ten cents. Now they are all following this schedule."

J. R. Stevens Goes to Modern Feature.

Buffalo, N. Y.—John R. Stevens has severed his connections with the Rialto theater, Buffalo, and is now with the Modern Feature Films, this city.

G. J. Hallett Representing Kleine.

Syracuse, N. Y.—Louis Green, Buffalo manager of the George Kleine System, has announced that the company's representative in Syracuse is G. J. Hallett, whose headquarters are at the Mispah Hotel, that city.

New Society of Road Men Formed.

Buffalo, N. Y.—Traveling representatives of film companies are eligible to membership in the Merry Tossers, a society recently organized at a Buffalo hotel. This is an organization of traveling salesman in various lines who "make" Buffalo once a month. The only law in the constitution is in the preamble of the document:

"We meet once a month; let's meat together."

The originator of the society has not been announced. One man volunteered to introduce about twenty road men, one to another, in the lobby of the hotel on a recent evening. They did the rest. A society, which film drummers and others joined, was formed in half an hour. In another half hour a jazz band was assembled and the first banquet of the society was in full swing.

Wurlitzer Buys Spuds for Employees.

Buffalo, N. Y.—The Rudolph Wurlitzer Co. of North Tonawanda and other leading firms have placed orders for large consignments of potatoes for the use of their employes, giving them at prices which will mean a big saving in securing their winter's supply. The Wurlitzer Co. announced that it would deliver two carloads of potatoes shortly at its plant and that the company's 800 employes would have the opportunity to buy them at prices far below those now charged in the stores. The men are to be permitted to buy the potatoes at their cost, plus the freight.

Speaking of "murphies," they certainly have edged their way into the limelight in this territory. For instance, in Batavia, N. Y., a plan to send some of the employes of moving picture theaters and other amusement and business places to the farms of Genesee County, N. Y., to help harvest the great crop of potatoes there was being considered. The unharvested crops of the country were valued at $2,000,000.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Hugh L. Cardoza Will Represent Wells in Atlanta.

ATLANTA, GA.—Hugh L. Cardoza, one of the best-known theatrical men in the South and until recently manager of a vaudeville house in Birmingham, has just been appointed personal representative of Jake Wells, in Atlanta, and has assumed his new duties.

Mr. Cardoza will have a general supervision of all the Wells chain of houses in Atlanta. He will have his headquarters in the Forsyth theater. There is no better-known nor more popular figure in the theatrical field of this section than Hugh Cardoza, and no man with a larger circle of personal friends in Atlanta. He is familiar with every phase of the amusement business and is equally at home behind the scene and "in front."

Mr. Cardoza came to Atlanta about 1900, and under his management the Bijou Musical Comedy Company, which was one of the most successful organizations ever launched by Jake Wells, won a permanent place in the hearts of Atlanta theatergoers and packed the old Bijou theater for weeks, as no other stock attraction has ever jammed a house here.

Ever since that time Mr. Cardoza has been connected with Jake Wells until about two years ago, when he left the theatrical field to enter the insurance business. This did not keep him long, however, and soon the lure of the theater drew him back to the game, and until resigning to return to the Wells system he has managed a Birmingham vaudeville house.

By securing the services of Mr. Cardoza Mr. Wells has placed his affairs here in able hands and will not be able to devote the majority of his time to his big interests in New York.

Cantonment Amusement Company Formed.

New Orleans, La.—The Cantonment Amusement Company was incorporated in New Orleans on October 20, 1917. It proposes to build one or more picture theaters on a tract of land adjoining Camp Beauregard, located five and a half miles from Alexandria, Louisiana. This project has the approval of the general commanding, and it will make every effort to meet the exacting requirements of the Government. The first building is now in course of construction. The seating capacity will be 2,600, with standing room for 1,000, in two ten-foot wide side aisles. A carefully selected list of feature dramas with picture news brevities and good comedies will be shown daily on the screen. Careful attention will be given.

The managing director of this enterprise is H. E. Hibshman, who is also one of the stockholders. Mr. Hibshman was at one time connected with Pathe's Chicago office. The first house is expected to be in operation by December 1.

Rialto Goes Over to Musical Shows.

Atlanta, Ga.—Arrangements have been perfected to make the Rialto theater the home of musical comedy of the popular sort, as also moving pictures, starting on Monday, November 19. This style of entertainment has become popular during the last few months, and the Rialto management concluded arrangements for a season of the attractions.

The Rialto will be one of a chain of a number of theaters in the South. Birmingham, Chattanooga, Anniston, Mobile, and probably Macon and Montgomery, will be added with other Southern cities

to make a convenient route for the organizations that are coming from the West for their first appearances in the land of cotton.

Another Big Theater at Camp Gordon.

Camp Gordon, Ga.—More entertainment for the men of the Eighty-second Army Division, Camp Gordon, in the shape of another big theater, in which will be shown star acts of Keith's vaudeville and motion pictures, has been announced by E. H. Goodhart, manager of the Ashford Park Corporation, which is situated just across the Southern Railroad tracks, a distance of a few hundred yards from the camp.

Mr. Goodhart's statement was that Jake Wells, manager of the Atlantic Lyric theater, has agreed to install a big house at Ashford Park and book a full program regularly for the camp. The theater will be of wood and its construction will begin immediately. It is stated that the show will be in operation within a month's time, and popular prices will prevail.

Jas. McGowan Has Charge of Bookings.

Atlanta, Ga.—James McGowan, one of the South's best-known singers, is now in charge of the booking department of the Paramount Pictures, having gone with this company November 1.

Dick Arrowood Traveling for Select.

Atlanta, Ga.—Dick Arrowood, formerly treasurer of the Atlanta theater, is now traveling representative of Select Pictures, with headquarters in Atlanta.

Illinois News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Will Make Illinois Historical Film.

SPRINGGFIELD, ILL.—The Illinois Centennial Commission has appointed fifty prominent citizens of the state as members of an advisory board to prepare a film for the observance of the Centennial of 1918. Twelve epochs will be portrayed representing the progress of the Centennial from the time of Joliet and Marquette to the Camp Grant, 1917.

Will Build Theatre at Camp Grant.

Rockford, Ill.—Demand upon the part of the soldiers in the national army at Camp Grant for moving picture entertainment has resulted in plans for a photoplay house in Grant Park subdivision, adjoining the cantonment. Harry A. Elman and I. M. Elman, Chicago manufacturers, have made plans for the erection of a moving picture theater on Kishwaukee street in this subdivision.

New Theatrical Association.

Springfield, Ill.—Secretary of State L. L. Emmerson has issued a certificate of incorporation to the Motion Picture Theater Owners' Association of Chicago. The incorporators are: Louis H. Frank, Anna M. Kesner and Max Jesselson. The corporation is not for profit.

Illinois Theatre Notes.

Monmouth, Ill.—Otto Fowler and M. W. Stults have sold the Princess theater to E. E. Pollard, who has been a bookkeeper at the Monmouth National bank. Paul Pasche, who has been associated with Stults, will continue with Pollard.

Belleville, Ill.—The Joseph Erber Amusement company, of East St. Louis, has purchased from the Grace Amusement company for $80,000 the Washington theater, on West Main street, and the Washington Annex, on West Second street. The change is effective Nov. 15.

Kilbourne, Ill.—The new moving picture theater here has been named the Liberty theater.

Labor Shortage Is Going to Be Problem

Supplying Theater Help Will Soon Be Live Question—A Difficult Thing to Get Just the Right People at Door and in the Aisles.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Theater help has grown to be a more important question than ever before, and this is now a matter that has to be figured upon closely. So many young men have been drafted, and the general demand for labor of all kinds has been so keen that labor prices are steadily advancing, and even good ushers, doormen, and box office employees are hard to obtain and hold. The condition is much worse in the rural districts, where women are even operating machines in some rare cases, but even female labor is getting scarcer due to the increasing demand. At the same time rentals are generally advancing on property in the Louisville district, this being largely due to the location of the army camp here, which has stimulated retail business generally, and boosted realty prices. Another big increase is in the cost of heating, which will be one of the big and important factors to contend with in making money this season.

An exhibitor recently remarked that efficient ushers and doormen meant a great deal to a high class moving picture house. A weakling or youngster quite often can't handle the door properly, as he hasn't the strength of character necessary for ejecting drunks and roughs before they get into the theater. His authority is questioned, whereas a good man on the door has very little trouble in preserving order, and holding back heavy crowds when the house is packed and the S. R. O. sign is up. The sixteen year old boy is likely to be shoved aside in such cases, and it is hard to preserve order. The same thing applies to ushering. The small boy is unable to hold back crowds and keep the aisles clear when one crowd is trying to come out and another trying to enter. Patrons resent taking orders from such youngsters, and as a rule the boys are not diplomatic enough to keep out of trouble. Young girl ushers can handle men better than young boys can handle either men or women, as men will, as a rule, endeavor to aid a girl in her work. However, with women patrons it is a different matter. The dowager or dreadnought types will shove the young girls out of the way, and the boys also. However, the average husky young usher of twenty to twenty-five years of age who is something of a diplomat, cool and collected, has very little trouble in holding back crowds, and he does not have to be hard about it either. Some ushers do their employers much damage each year through being insolent to patrons, and treating patrons as though driving cattle into stock pens. Where the better class ushers and doormen are especially valuable are in cases of stampede, fires, etc. The girls or young boys loose their heads, while the older and huskier men, by keeping cool and collected, manage to hold the confidence of the crowd. So far as crowding down the aisles is concerned that is really a mistake of the box office in selling seats or admission tickets when there are no seats to be had. The fair assumption is that there are seats to be had when the tickets are sold.

Annoying Rough Business in Louisville.

Louisville, Ky.—Much trouble has been experienced within the past few weeks with strikes among certain employees of some of the local theaters. Pickets are on duty close to the entrances of several houses, and are passing out tickets and announcing that the houses are unfair to organized labor. During the past ten days several reports have been lodged with the police department relative to strikers cutting feed wires leading into the theaters, thereby cutting off the current, killing the machines, and putting the house in darkness. This is very dangerous, and likely to lead to a stampede at any time. Wires have been cut at the Ideal and Sun theaters within the past few days. At these houses and other houses "stink balls," chemical bombs, have been exploded on several occasions. As these balls are made of sulphuric acid and other chemicals the resulting stench is such that patrons are forced to leave the houses. Some months ago the same thing happened, and the police department ordered that no such bombs should be sold. The strikers are receiving the blame for these outrages whether they are guilty or not, but the chances are that rank sympathizers are the guilty parties.

Short Notes of Interest.

Pineville, Ky.—The New Gaines theater has now been open for two weeks, and is doing an excellent business, shows being run every evening. Pineville is one of the hustling new coal towns.

Somerset, Ky.—The former Dixie theater has been moved to the Masonic building, and has been rechristened as the Star. The new house is larger than the old one, and a general improvement in many ways.

Salyersville, Ky.—The Salyersville Amusement Co., with a capital stock of $1,000, has been incorporated by Tobe Dixon, W. S. Flint, E. L. Stephens, and Jeff Prater, to operate a picture theater.

Louisville, Ky.—The even change admission price at the local theaters is working smoothly, and is proving a big improvement over penny changing which is in vogue at many houses out in the state and in southern Indiana. The demand for pennies is so great that the banks are unable to supply them, and so far the situation has not improved very much.

CLEVELAND ITEMS OF INTEREST.

By M. A. Malaney.

Haltnorth Theater Robbed.

CLEVELAND, O.—The Haltnorth theater, Cleveland, was robbed recently of $700, including $140 of Uncle Sam's war tax money. The safe was blown open during the night. The discovery of the robbery was not made until the following morning.

Manager Morris Optimistic.

Cleveland, O.—Sam E. Morris, manager of the Select exchanges in Ohio and Michigan, has just returned from a trip to Cincinnati and Detroit and reports that Select is making great progress in all of his territory.

S. E. Morris.

Mr. Morris formerly was an exhibitor in Cleveland. He went to New York with the Selznick Enterprises and a few months ago returned to Cleveland, his old home.

His experience in the film business and his ability to make the best use of his good material are the natural causes of his optimistic views of the situation.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Dayton's New Auditorium Theater Burns

House Owned by the Rauh Estate and Newly Rebuilt at a Cost of $50,000 Had Only Six Weeks' Life—Under Manager Burrowes Was Paying.

By Paul Gray, the Alhambra Theater Bldg., Dayton, Ohio.

DAYTON, OHIO.—The New Auditorium theater, recently opened as one of Dayton's most beautiful theaters, was ruined by fire here early last Sunday, November 11, about 3 a. m. The cause of the fire has not been discovered as yet, but the state inspectors are working on a theory that a young man about nineteen years old who was seen on the roof of the theater several times set fire to the place.

Gilbert Burrowes was manager of the house, which was finished about seven weeks ago, at a cost of fifty thousand dollars, including a ten-thousand-dollar Kimball "Echo Organ." When reopened the Auditorium seated 1,200, and without a word of praise or exaggeration it can be safely said that it was the most beautiful in the state. The opening attraction was Herbert Brenon's "The Lone Wolf." The house also played World pictures, along with Goldwyn, Mutual Star Features and others. After having been just comfortably settled from the excitement and worry of the opening and after having once more established itself highly in the esteem of Daytonians it was indeed quite a shock for the owners and Mr. Burrowes to realize that all their hard work had been in vain and that the fruit of their labors had been fed to the flames.

The damage is estimated to be about $100,000, which the owners, the Rauh Estate, announce is all covered by insurance. Mr. Burrowes, on behalf of the Rauh Estate, announces that a newer and larger theater is to be erected on the old site which will completely eclipse anything that has been attempted in theater construction in Dayton previous to the building. As soon as the state fire marshall and insurance inspectors complete their survey the debris will be cleared away and work will be started on the new structure. Mr. Burrowes also announces they hope to open the house on or around April 1.

G. F. Miller Comes With Italian War Film.

Dayton, Ohio.—George F. Miller, better known as Lefty to his many friends in Dayton and over the entire country when he was in professional baseball, paid Dayton a visit last week, and brought with him quite a bit of news concerning motion pictures in general. Mr. Miller was here last year with "Civilization," and did the largest business in a regular picture house which has been done in Dayton at any time. The picture was originally intended to play two weeks, but the engagement was lengthened to three weeks, the record for Dayton. Mr. Miller's policy is to bill every town in which he plays very heavy, for, he states, "The more paper they see, the faster they are going to come."

A. H. Woods, who controlled "Civilization" when it was here, also has the official "Italian War Pictures," and it is with this feature that Mr. Miller is devoting all of his time for the present. In Toledo the "Italian War Pictures" open at the Palace theater the 18th of November for a week, and will stay longer if business holds up.

Mr. Miller decided that the best place for the feature to play in Dayton was the Majestic, and the engagement will open November 25 for a two weeks' run, with a third week almost sure, at a dollar top price.

William Jenkins, well known in Dayton, has been appointed advertising agent, and will take charge of his share of the work in this line.

The Victoria Keeps Bright With Films.

Dayton, Ohio.—The Apollo at Dayton must be prosperous, for an announcement has been made by Theodore Chifos, manager and owner, that he is to remodel the Apollo theater. Mr. Chifos' present plans also call for the presentation of pictures in the Victoria, one of Dayton's finest theaters, and heretofore the home of road attractions. The theater is controlled by the Valentine circuit, who also operate the Hartman theater in Columbus.

The leasing of the house by Mr. Chifos does not interfere with any of the attractions which are already booked by the house, however, and when any of the legitimate attractions appear they will be presented as usual. This policy means that the Victoria, Dayton's most fashionable theater de luxe, will play pictures about four days of the week.

Mr. Chifos is to open the Victoria November 22 with "The Honor System," one of Fox's big spectacles, he will follow with "The Conqueror" and other Standard pictures. Up to this time the Apollo, under the management of Mr. Chifos, has played all first run Bluebird and Universal pictures, and has done very good. It is hoped that his plans for the future meet with success, for this is indeed a great jump—from the management of a small three hundred seat house to the presentation of features in an ultra fashionable legitimate theater, with the new Dayton theater as opposition opening within a short while directly across the street.

Good luck Mr. Chifos are the words of the trade and press in Dayton.

Dayton Notes of Interest.

Dayton, Ohio.—E. H. Thompson, up to this time manager of the Muse-Us theater in Dayton, has turned the management of the house over to his wife in order to attend to other business obligations.

Nate Lavine, roadman with Goldwyn working from Cincinnati, is to be married in the near future to Miss Helen Dressel. The news leaked out in Dayton through A. L. Kinsler, secretary of the league, who is always passing out the latest dope.

At this writing Clay E. Brehm, of the Strand in Dayton, is still confined to his bed. He hopes to resume his duties at the theater within the week.

Up to this time none of the Dayton theaters report any slack in business owing to the new tax.

Although there is quite a bit of interest displayed in "Parentage," Hobart Henley's production, no house has yet played this feature.

The Ideal here is presenting all the first run Chaplin pictures in Dayton.

Fox Films Dodging Around in Dayton.

Dayton, Ohio.—It will be remembered that, as noted a few weeks ago in this column, the Lyceum at Dayton played the Fox pictures followed by the Strand, and when the Strand dropped the program it was not presented in a first run house in Dayton for about two months. As was stated then, the Columbia broke the spell and booked "When a Man Sees Red," with William Farnum, and did good business with the picture. The week after the Majestic here booked the General Film, "Camille," for a week, and the engagement was not over before the papers came out with the announcement that another theater was to present "Camille," with Theda Bara. Now for the details. The Lyceum, about three week before, had made arrangements to play the Fox Theda Bara picture for a week, and had made the usual deposit by check. Upon leaving the Lyceum the Fox salesman went to a bank and had the check certified. This action Manager Rayburg, of the Lyceum, did not anticipate, and it so displeased him that he had canceled the picture. The Fox company would not accept the cancellation, and held the deposit. Thus the mater stood for two weeks or more. When the Lyceum's manager noticed in the papers that another Dayton house was to play the picture for a week, he waited till this other house had advertised for a week in advance then wired New York that he wanted the picture. The Fox company could do nothing else than send it, as his deposit had been retained and the contract was still binding. The Lyceum in this way received the benefit of another theater's advertising campaign. The picture had a splendid opening on Sunday, November 4.

Nashville Operators Endorse Sunday Films

It Is Expected That the Trades and Labor Council Will Shortly Take Definite Action Toward Securing Seven-Day Film Shows in City.

By J. L. Ray, The Banner, Nashville, Tenn.

NASHVILLE, TENN.—Endorsement was given to a motion seeking to establish Sunday moving pictures in Nashville at a recent meeting of the Trades and Labor Council. With Memphis and Chattanooga both enjoying the Sunday privilege, and with a constant questioning on the part of the majority public as to why this city does not run Sunday shows, the moving picture machine operators brought the question up for consideration. Unanimous endorsement of Sunday pictures was given, and within a short time definite action will probably be taken toward securing seven-day films.

New Censor Board Chosen by Mayor.

Nashville, Tenn.—At a meeting of the Nashville Board of Censorship, Hamilton Love was reappointed chairman, which action meets with the approval of the Nashville exhibitors. Mr. Love has made an efficient officer, and his rulings in the past have been fair and impartial, having worked in perfect harmony with the local exhibitors at all times.

Hon. Wm. Gupton, the newly elected mayor, reappointed Mr. Love to the board immediately upon his induction into office, as well as reappointing other members of the board, including E. C. Faircloth, W. J. Wallace, and Geo. W. Brandon, all prominent business men of this city. Chas. Mitchell succeeded Chas. Cohn.

The board has decided to meet regularly the first of each month, and to hold called meetings whenever requested to do so. The board also decided to issue what is known as the "white permit" for moving picture exhibitions suitable and especially adapted for children.

Chairman Love was authorized and directed to divide the show houses of the city among the several members of the board, each of the members being required to exercise supervision over the houses to which they will be assigned. A prominent negro was secured to cooperate with the board in looking after the negro houses.

Fire at Springfield House.

Springfield, Tenn.—Springfield was in a state of turmoil Sunday afternoon, November 11, which the chief of police and one of his deputies barely escaped death when a bomb, concealed under the floor of the police station, exploded. A few minutes later a fire alarm sounded, and the Bell theater, located in the same block, was a mass of flames. The handsome little house was severely damaged, and, while Manager Blackman was un-

able to state definitely the amount of the loss, it is sufficient to necessitate extensive repairs before it can be used again. There have been many reports of German activities in the vicinity of late.

Ad Club Shows Interest in Films.

Nashville, Tenn.—The Nashville Ad Club has recently expressed itself as being in favor of using moving pictures as a means of centralizing the attention of the membership upon the various phases of mercantile publicity, and the other branches in the advertising world coming under its jurisdiction. At a meeting a short time ago "The Troubles of a Merchant and How to Stop Them," exploited by Essanay, was easily the feature of the evening, and other organizations have been casting their eyes about for similar pictures applying to their particular phases of work in conducting business meetings.

Censor Ruling in Alabama Court.

Albany, Ala.—Judge Robert Brickell, of the Morgan County Circuit Court, has overruled an injunction restraining the City of Albany from enforcing an ordinance providing for the censorship of moving pictures. The injunction was granted when the Masonic theater showed "The Birth of a Nation," which the council held would incite race feeling. The injunction did not come to trial promptly, and the picture was shown.

Memphis Exchanges Busy.

Memphis, Tenn.—According to a representative of one of the Memphis exchanges business is picking up from the small lull of a few weeks. New features are daily being distributed from the Memphis offices, and new state rights productions brought into Tennessee for exploitation. With the winter weather about to set in for good the Memphis men expect that an even greater stimulus will be given to business.

NOTES FROM DETROIT.

Walter R. Smith Dies.

Detroit, Mich.—Walter R. Smith, former manager of the Ferry Field, died on Nov. 1, following a 24-weeks illness.

Dawn Company Buys "Raffles."

Detroit, Mich.—The Dawn Masterplay Co., 501 Owen Building, Detroit, has bought the Michigan rights to "Raffles." The same concern has purchased "The Wrath of the Gods," and has several other big features in contemplation.

Worth a Passing Glance.

Detroit, Mich.—Select Pictures will have quarters in the new film building.

Detroit, Mich.—Nick Palley, who has the East End theater, will also operate the Merrick theater, at Merrick and Greenwood.

Detroit, Mich.—Detroit is billed like a circus for three Fox-Standard pictures: "The Honor System" at the Broadway-Strand, "Jack and the Beanstalk" booked Thanksgiving week at the Washington, and "When a Man Sees Red" at the Regent.

Detroit, Mich.—The United Theater Equipment Corporation has leased first-floor space in the new film building, and will move there about the first of December.

Detroit, Mich.—The State Film Co. and the General have moved to the new film building. The next to move will be Goldwyn, then World and Standard.

Detroit, Mich.—John H. Kunsky has donated $25 to the turkey dinner to be given "our boys" at Camp Custer on Thanksgiving Day.

Detroit, Mich.—Manager A. I. Shapiro, of the Goldwyn exchange, says that contracts have been signed in every Michigan city of 1,000 population or over. No contract is for less than thirteen pictures.

Detroit Exchanges Enforcing Footage Tax

Send Cancellation Notices to Exhibitors Who Have Not Paid the Film Tax on November 19—No New Contracts at Lower Rate.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—At a meeting held Tuesday afternoon, Nov. 13, of Detroit exchange managers, and presided over by A. I. Shapiro, Goldwyn manager, it was decided to immediately send cancellation notices to those exhibitors who had not paid the film tax by Nov. 19—furthermore, not to take back on regular service exhibitors at a lower price than before the cancellation. In other words, not to say to an exhibitor—who formerly paid $15 per day—we will sell the feature for $12.25 and 75 cents war tax, total $15. Among those in attendance were H. A. Ross, Artcraft and Paramount; Jos. Kaliska and I. J. Schwartz, representing Fox; George Montgomery, Metro; J. M. Duncan, Vitagraph; Bob Cotton, World; A. J. Reed, George Kleine System; W. D. Ward, Select; Henry Fried, Universal; Ira Aaronson, Jewel; W. D. Drum, Bluebird; George Fuller, Pathe, and A. I. Shapiro, Goldwyn, chairman.

Hal Smith Managing Ferry Field Theatre.

Detroit, Mich.—William B. Wreford has resigned as manager of the Ferry Field theater, and is succeeded by Hal Smith, formerly manager of the Drury Lane.

C. E. Edwards Now Manager of the Iris.

Detroit, Mich.—C. E. Edwards, former manager of the Gratiot theater, is now manager of the Iris theater.

A. Cairns Managing the Gratiot.

Detroit, Mich.—The new manager of the Gratiot is A. Cairns, who formerly managed the Amo on Grand River avenue.

M. S. Bailey Gets Motiograph Agency.

Detroit, Mich.—M. S. Bailey has taken the Michigan agency for the Motiograph projection machine. Mr. Bailey already is State representative for the Hertner transverter. He makes his office in the new film building.

U. S. Exhibitors' Booking Opens Office.

Detroit, Mich.—The U. S. Exhibitors' Booking Corporation has opened a Detroit office in the Foursquare exchange. A. A. Lee, well known to Michigan exhibitors, is in charge. His first release is "The Zeppelin's Last Raid."

R. A. Perry Becomes Triangle Manager.

Detroit, Mich.—H. Wayne Pierson has resigned as Triangle manager in Detroit and is succeeded by R. A. Perry, former assistant manager for booker. Mr. Pierson will handle Griffith productions in the South, such as "Intolerance" and "The Birth of a Nation."

Detroit Exhibitors to Give a Party.

Detroit, Mich.—The Detroit exhibitors announce a vaudeville smoker for ladies and gentlemen at the Temple Building, 23 Monroe avenue, on Tuesday evening, Nov. 20, for the purpose of raising funds with which to handle the details of the coming convention of the American Exhibitors Association to take place in Detroit next July. A big time is anticipated and will be fully covered in our next issue.

Columbia Booking Goes Out of Business.

Detroit, Mich.—The Columbia Booking exchange, a John H. Kunsky enterprise, has abandoned business, and hereafter its manager, Chester Sargent, will make his residence in Springfield, Ohio, where he will continue to book the Columbia theater, Detroit, and other houses in the Middle West playing family vaudeville time.

Joe Horwitz Now With Foursquare.

Detroit, Mich.—Hustling Joe Horwitz, formerly Universal salesman, is now selling Hoffman Foursquare pictures in Detroit, having been appointed city manager.

Two Film Men to Be Soldiers.

Detroit, Mich.—L. E. Davis, Vitagraph salesman in Detroit, has given up his position and gone to Camp Custer Cantonment, Battle Creek, being in the selective draft.

D. Harold Fink, former manager of the Iris theater, Detroit, will soon leave for Camp Custer.

Detroit, Mich.—The Dawn Masterplay Co. declare they will not charge the film tax.

Northwest Theater Note

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Wisconsin Theatre Notes.

MILWAUKEE, WIS.—The Paradise theater has been reopened under the management of J. B. Olinger.

Hartford, Wis.—Leach & Christensen, managers of the Opera House, have been making alterations which will increase the capacity of the theater.

Fennimore, Wis.—Peter Boebel has purchased the moving picture theater here.

Grand Rapids, Wis.—Mr. and Mrs. J. P. Gruwell and Otto Rupnow, of Monroe, Wis., have purchased the interest of R. A. McDonald & Sons in the Cooperative Amusement company, which owns the Palace theater. The McDonalds have been in charge of the Palace for the stockholders. Mrs. Gruwell and Mr. Rupnow will have charge of the Palace. Gruwell, who has been connected with the Chicago office of the Arrow Film corporation, has accepted a position on the Daily Leader of this city.

Schleisingerville, Wis.—The Majestic theater in the Central Hotel building, has been reopened.

Madison, Wis.—The Varsity theater, 215 State street, will go out of business at that location January 1. It has been operated by F. Perlman.

Milwaukee, Wis.—"Wings," a film made by the Photo Players of Milwaukee, had a week's run at the Royal theater, West Twenty-fourth street and Lisbon avenue.

New London, Wis.—The opera house is now under the management of Dr. G. T. Dawley and C. M. Jelleff.

Park Falls, Wis.—The Rex theater now controls the field here. The Rex, owned by S. J. Keffe, and the Savoy, owned by G. W. Turner, have been consolidated.

Superior, Wis.—The Northland Theater company has filed articles of dissolution.

Items From the Dakotas.

Fargo, N. D.—McCarthy Brothers are concentrating their business in California, where they have been operating shows for some time. Following the disposition of the Isis theater, they sold their interest in the Strand theater to Walter Dean, of the Northern School Supply Company.

Willow City, N. D.—Eddie Dew has purchased the moving picture theater from Charles A. Key.

Brookings, S. D.—The Pleasant Hour theater is again under the control of John L. Murphy.

Watertown, S. D.—Sam Cornell has purchased the Fad theater from A. C. Wertman.

Iowa Exhibitors Worried by Footage Tax

Smaller Houses Are Perplexed Over the Situation in Regard to the Fifteen Cents a Reel, but Find Patrons Glad to Pay the War Tax.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—The fifteen-cent reel tax is still causing the exhibitors of Iowa considerable grief. Some, especially the smaller men, refuse to pay the tax; some are closing down permanently, others are showing fewer nights a week, or going from exchange to exchange until their service is canceled when the tax is not paid. The admission tax is giving no one any trouble unless, perhaps, it is the exhibitors themselves, when in the smaller towns they cannot get together on a decision, but fight it out, one charging one price, another paying the tax out of his own pocket.

Ben Wiley, Iowa Veteran Picture Man Back.

Bonne, Ia.—Iowa exhibitors will be interested to know that Ben Wiley is back in the game once more. Mr. Wiley managed the Arie, Virginia, and the Opera House in Boone some three years ago, and has recently taken over the management of the Lyric theater in Boone for Mr. Strin. In the past three years Mr. Wiley has been handling the billboards in Boone, and all Iowa film people welcome Mr. Wiley back.

Film Mysteriously Disappears.

Winfield, Ia.—R. E. Pratt, of the Electric theater in Winfield, packed his five reels of the Bluebird feature, "The Little Terror," in its case after showing it the night of October the 27th. He personally carried the filmbox to the express office, but when the box was unpacked in the Des Moines Bluebird office, only four of the reels were there. What became of the missing one reel is a dark mystery. Mr. Pratt and the Adams Express man in Winfield have both sworn affidavits to the fact that the five reels were in place when the box left Winfield.

New Theaters and Exhibitors Notes.

Coon Rapids, Ia.—J. E. Fee has opened the opera house in Coon Rapids recently. Mr. Fee is from Indianapolis.

Des Moines, Ia.—I. J. Disalvo has renovated his U and I theater in this city.

R. F. Amslem, of the Princess theater in State Center, was in Des Moines last week in the interests of Geo. Keopple.

Harold Kelley, of the Independence theaater in Allerton, has taken over the other motion picture house in that city formerly operated by Guy Curtis. Mr. Kelley will operate both houses.

Newton Has Finest House of Its Size.

Newton, Ia.—Pete Lemon and his partner, Mr. Heki, have opened one of the finest motion picture houses of its size this side of Chicago. The Rialto seats 500 people, and is absolutely up to the minute in every respect. The house opened Wednesday the 7th of November with Mary Pickford in "Rebecca of Sunnybrook Farm," and Mr. Lemon reports that considerably over two hundred dollars was taken in that day. Mr. Lemon formerly operated the Lyric theater in Newton only, but the new firm will now manage both the Lyric and the new Rialto. R. C. Li Beau, manager of the Des Moines Film and Supply Company, drove up to Newton on the day of the opening with a party. The equipment for the new house was purchased at the Des Moines Film and Supply.

New House at Camp Dodge Soon.

Des Moines, Ia.—The motion picture house at Camp Dodge being erected by its owners, the Snyder Brothers Contracting Co., will be ready by the 25th of this month if nothing happens to block the plans. The house will seat 1,200 people, and, if finished on the dot, will be the first motion picture house built outright from the ground up at any cantonment. It will be the first cantonment theater of any kind to be opened west of Chicago. Walter Davis, the manager of the house, has arranged to show Bluebird pictures four days out of the week. The name of the new theater, which is located in the little town of Herrold just outside the camp limits, is to be chosen by the soldiers in a voting contest to be held after the opening.

Notes of Iowa Film Activities.

Des Moines, Ia.—Hunter Bennett, special traveling representative for the Jewel Productions, Inc., spent the week of November 5 in Des Moines arranging for the booking of Jewel Productions in Iowa. Mr. Bennett went direct to the Omaha office from Des Moines.

C. Lang Cobb was expected in Des Moines part of this week in the interests of the Paramount serial and Paramount small subjects.

Manager Zach Harris, of the local Bluebird office, called in his roadmen, W. P. Frost, P. E. Wolfe, and C. E. Cisco, Sunday, the 4th of this month, for a general talk and final instructions on the selling of the new star Bluebird pictures.

MIDDLE WEST THEATER NOTES.

By Kansas City News Service.

With Southwest Exhibitors.

Ray, Ariz.—The Rex theater, owned by the Phoenix Amusement Company, was destroyed by fire Nov. 5th. The loss is estimated at approximately $15,000.

Miami, Okla.—The Dixon Royalty Company has bought site on Main street for the erection of a theater. The structure will be 100x120 feet, fireproof, three stories high.

Dewey, Okla.—Manager A. I. Ramsay of the Gem theater will let contract for the building of an addition to the Gem. It will be modern in every way and will double the seating capacity of the theater.

Picher, Okla.—J. W. Cotter of the Picher theater, and Gus Bennert of Springfield, Mo., who own three theaters there, have formed a partnership and will immediately construct a modern concrete fireproof theater on the site of the old Electric theater on Main street near Third. The building will cost approximately $43,000. It will have a seating capacity of 2,000 and will be used for both moving pictures and road shows.

Pine Bluff, Ark.—Rudolph Lewins of this city has bought the Hauber theater from O. C. Hauber and will take charge of it shortly.

San Antonio, Tex.—The Epstein Amusement Company, chartered with a capital stock of $20,000 by William Epstein, Walter McComb, Jr., and R. Jorris.

Sweetwater, Tex.—The Lyric theater will be reopened in the near future.

Lufkin, Tex.—The Palace theater on South First street suffered a $750 fire loss Nov. 4. The film and tow machines were destroyed.

Baird, Tex.—The Royal theater was slightly damaged by fire recently.

Cowley, Wyoming.—Messrs. Lloyd and Grant Taggert have let the contract for a theater building on Main street. It will be modern in every way and will be 30x80 feet.

Chariton, Ia.—The Grand and Temple theaters are to be consolidated and will be renamed the Lincoln theater. Mrs. Victorin Dewey and Becker and Bowen will have the joint ownership of the theater.

New Hampton, Ia.—D. C. Miller has sold the Idle Hour to Will H. Keigley.

Aurora, S. D.—Geo. H. Larrabee and J. G. McClemans have installed a moving picture outfit in the new opera house.

Connersville, Ina., Forbids Sunday Shows

County Prosecutor Announces That Theaters Will Have to Obey the Sabbath Laws —Sunday Shows Were Helping Patriotic Funds.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

CONNERSVILLE, IND.—The Sunday closing question, which has not troubled Indiana exhibitors for some time, bobbed up here the week of November 4, when James A. Clifton, county prosecutor, issued a formal announcement that he would see to it that the motion picture houses of Connersville observe the Sunday closing laws as long as he is prosecutor. His announcement was forthcoming after Joseph Schilling, manager of the Auditorium theater, had announced in the newspapers that his theater would be open Sunday.

Mr. Schilling said that neither he or any member of the Connersville motion picture association would take any action now to contest the prosecutor's action. They admitted that a protest against such a step had been anticipated, and added that they were neither surprised nor disappointed when informed of the prosecutor's statement. They called attention, however, to the fact that in opening their houses they would not be infringing on the Sabbath laws any more than other places of business which remain open on that day.

Manager Schilling contends that the Sabbatarian element has taken the wrong attitude toward the shows. He says the theater owners had not intended to open their playhouses with the direct intention of fattening their receipts. The head of the exhibitors' association in Indiana, he said, had been solicited by a Washington official to give part of the theater receipts toward a fund which is being raised for war camp recreation work. Upon receipt of the message the Connersville exhibitors, he said, decided to open their shows on Sunday and give the receipts, after expenses had been deducted, to this fund.

Theaters in other cities of the state, according to Mr. Schilling, have agreed to donate a part of the Sabbath receipts, and he says he thought the general public and officials as well would offer their patronage and approval of the charitable work. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters.

Connersville is a city that makes no boast of protecting a large "liberal" element, and the theater managers say they do not believe the receipts would have been large. They added that if they had not received an appeal to aid the war camp recreation fund they would not for a moment have considered to open their houses on Sunday. They had plenty of opposition right at home, they say, the machine operators, ticket sellers, and ushers all opposing the measure strongly.

Prosecutor Clifton said several parties had approached him and called his attention to the fact that if the theaters were permitted to operate on Sunday the movement might result in a further abuse of the Sabbath, and in view of this fact he deemed it decidedly unwise to give the exhibitors any encouragement. It is presumed that the prosecutor's action will end the controversy here for all time to come, or at least until the state laws grant the theaters privilege to operate on Sundays.

Both Goshen Theaters Merged.

Goshen, Ind.—The Jefferson and Lyric theaters, the only two motion picture houses in this city at the present time, have been merged under one management, and the Lyric will be closed except on Saturdays and possibly one other day in the week.

The Lyric theater has been sold to O. Hansen, of St. Joseph, Mich., and lately of Chicago, by Bert Deardorff, who came to Goshen from Fort Wayne several months ago. Mr. Hansen in turn has leased the theater to the Goshen Amusement Company, which also holds the lease on the Jefferson. The Goshen Amusement Company is controlled by Ezra Rhodes, of South Bend.

The two theaters will be managed by Mr. Hansen, it has been announced, and there will be no increase in admission despite the new war tax. This tax is to be borne by the theater, Mr. Hansen says, and the admission price will remain at 5 and 10 cents except when special programs are given. Then the admission will be raised slightly.

Several improvements will be made at the Jefferson, Mr. Rhodes says, although no great changes will be made. With but one motion picture theater for most of the week, the management is confident that it will be able to offer the best films that can be procured, with little or no increase in price.

Myrtle Stedman Appears in South Bend.

South Bend, Ind.—Myrtle Stedman, Paramount motion picture star, was a visitor in this city and at Elkhart week of November 4. She appeared at the Castle theater here and at the Bucklen theater in Elkhart.

"I am taking my vacation in stopping at the theaters en route," said Miss Stedman, "and I am thoroughly enjoying every bit of it."

Picture Man Wins in Election.

Indianapolis, Ind.—Gustave A. Schmidt, owner of the Crystal theater in North Illinois street, proved on election day last Tuesday that as politicians the motion picture men are good runners. Although the election resulted in a sweeping victory for the Republicans, Mr. Schmidt, who was a candidate for councilman on the Home Rule ticket, was one of the three members of his party who were elected to office.

Another Home Ruler to win a place in the Indianapolis common council was Dr. O. B. Pettijohn, father of C. C. Pettijohn, general manager of the American Exhibitors' Association. Mr. Pettijohn's success was no doubt due to the efficient campaigning that was done by his son.

Sunday Show Mayor Wins.

Van Wert, Ind.—Promising Sunday motion picture shows and a "square deal for all" proved a winning combination for James F. Gamble, independent candidate for mayor, who was elected here last Tuesday by a plurality of 52. The victory is considered a substantial one inasmuch as Van Wert is normally Republican by a big plurality.

Mr. Gamble received 799 votes, Clyde Rickey, the Republican candidate, got 752, and Clarence Gabriel, the Democratic nominee, received 373. The latter two promised to enforce the Sunday closing laws, while Gamble told his followers that he believed in liberality, and would see to it that they had Sunday motion picture shows and ball games.

New Theater Company Incorporated.

Hammond, Ind.—The Pastime Theater Company, a newly organized concern of Hammond, has filed incorporation papers to engage in the motion picture show business. The company has been incorporated for $10,000, and the directors are Samuel Tegay, Samuel Schlaes, and Hyman Ziotuik. They expect to erect a handsome theater here in the near future

Film Happenings in Minneapolis

S. N. Robinson Now Heads Bluebird Exchange—Other Changes in the Local Trade—New Screenings, Business Notes and Personals.

By John L. Johnston, 719 Hennepin Avenue, Universal Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Adding a little spice to an otherwise drowsy week, one change in local exchange managers the week of Nov. 11 makes the event deserving of first place in this column. Samuel N. Robinson, who for the past six months has operated the Film Library and Exchange, distributing Christie comedies throughout this territory, has been appointed to manage the local Bluebird exchange, succeeding Newton Davis. Mr. Robinson has had considerable experience in the show business, being for several years connected with several circuses, the first manager of the Minneapolis Strand and former manager of the Fox exchanges at Los Angeles and Minneapolis. He will continue to distribute Christie comedies and he will move his exchange shortly from its present location in the Film Exchange Building to the Laemmle Exchange on Hennepin avenue. Mr. Davis has not announced his future plans, but as "Newt" has both ability and many good friends, in all probability he will connect with some local exchange shortly.

The Changes Along Film Row.

Other changes during the week were: Hugh C. Andress, resigned from the sales force of the Bluebird exchange and may sign up with some other local exchange shortly.

F. O. Frederickson, former Pathe booker at Kansas City, has taken over the booking for the local Standard exchange.

Steve O'Brien has left the sales force of the Standard exchange and is now connected with the local General exchange.

George Law, former Mutual manager here, is now looking after Sunshine comedies for Fox in Minneapolis.

Harry Hillweg has been secured as booker for the local Metro exchange and A. A. Hixon will go on the road to see what effect "Draft 258" has on exhibitors.

And, last but not least, here's another change—Olga M. Mortenson, of "Amusements"—known by practically every film man in the Northwest because of her smile and knowledge of the film business, has changed her residence. The fact that Olga has changed her address doesn't, in itself, mean a whole lot, but when one considers the reason for it, it does. Olga became the blushing bride of F. O. Larson, of the Shafer Film Laboratories, recently. Here's hoping they live happily ever after.

Friedman Gets Rights on "The Whip."

Minneapolis, Minn.—Taking no chances on our vision, Benjamin Friedman, of the Friedman Enterprises, Inc., has informed us that he is "back in town," which we are glad to hear and observe. Incidentally, Mr. Friedman has given us the info. that he has secured territorial rights to "The Whip," which is said to be a cracking good feature. So soon as details are whipped into shape we will be able to announce just where and when "The Whip" will be given its premiere. To say that the Friedman Enterprises made a success of the exploitation of "A Mormon Maid" is not sufficient, thus we may rest assured that "The Whip" is undoubtedly in good hands.

New Screenings and Offerings.

Minneapolis, Minn.—Manager Harry Buxbaum gave a special showing of the official French war film, "France in Arms," at the Strand last week to about 200 persons, and directly following the showing Manager Burnham of the Strand booked the film. He will run the feature in installments, displaying the first two reels the three days beginning Nov. 15.

Manager Ralph Bradford, of the Goldwyn exchange, has given three special showing of "For the Freedom of the World" for exhibitors during the last week. Mr. Bradford has also announced the readiness for release of "The Auction Block," from Rex Beach's novel.

Manager Harry Rathner, of the Select exchange, displayed "Over There" to a party of exhibitors at the Strand theater last week.

Manager Louis Henry Coen, of the Metro exchange, put on "The Adopted Son" and "Draft 258" for exhibitors at a private showing Monday, Nov. 12.

"Just Plain Mike" Conhaim, of the Supreme exchange, has announced that a seven-reeler entitled "The Russian Revolution," and "The Italian Battlefront" are now ready for release through his offices. Mr. Conhaim has also stated that the Supreme has secured the right to distribute Irving Cummings' feature, "A Man's Law," and future Barbara Castleton specials in this territory.

Lee A. Hohn, Des Moines branch exchange manager for the Supreme exchange, is in Minneapolis for a conference with Manager Conhaim.

Manager Judell, of the Jewel exchange, through efforts of Fred S. Meyer, has booked "The Man Without a Country" in the Rex theater, Duluth, Minn. The Duluth Herald has agreed to co-operate with the Rex and boost the film as did the Journal in Minneapolis and the Dispatch and Pioneer Press in St. Paul.

Local No. 217 Elects Officers.

Minneapolis, Minn.—Local No. 217, Inter-Alliance of Stage Employees and Motion Picture Machine Operators at its annual meeting Nov. 7 elected the following officers for the ensuing year:

Exchange Managers Agree.

Minneapolis, Minn.—Film exchange managers of the city met at the Elks club Tuesday noon, Nov. 13, and agreed to stand by their original plans to charge the exhibitor a fifteen-cent tax on all future reels. This information may be enlightening to some, but the writer believes that exhibitors have for some time figured that exchangemen would not change their first plans.

With Exhibitors Here and There.

Minneapolis, Minn.—Manager Branham, of the Strand, has backed up next week's showing of "The Co-respondent" with a display of over 50 24-sheet stands and a big advertising campaign in the newspapers. Publicity Manager Johnston, of the Strand, got the theater considerable business the week of Nov. 11 by getting The Minneapolis Daily News to co-operate with the theater in the initial presentation of the Universal special reel entitled "Minnesota Boys of the Rainbow Division." The newspaper's co-operation amounted to a good editorial story a day with plenty of stress laid upon the subject and its presentation by The Daily News.

Manager Morton S. Nathan, of the Starland theater, St. Paul, has booked "A Mormon Maid" for showing, beginning Nov. 18.

Manager Branham, of The Strand, Minneapolis, will offer "The Bar Sinister" to his patrons the week of Nov. 28. "The Bar Sinister" enjoyed a tremendous business in Duluth, Minn., recently, according to advices from the Zenith City.

Benefit For Soldiers' Xmas.

Minneapolis local theater men united in boosting a special benefit performance given at the Minneapolis Auditorium recently for the benefit of the Soldiers' Christmas Fund. I. H. Ruben and Harry Billings, of the Ruben & Finkelstein Enterprises, were in charge of the affair for The Minneapolis Journal.

Wichita Theater Corporation Broadens

Capital Stock Increased to $75,000—Takes Over Star Theater and Will Also Build a New House for Vaudeville.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

WICHITA, KAN.—Word has come from Topeka that the Wichita Theater Corporation has increased the capital stock from $50,000 to $75,000. The Star theater, of Wichita, will be taken over by the company at a consideration of $25,000. The theater will continue to be operated as a motion picture show, with no change in management. The company will erect a new building adjoining the Innes' dry goods store for vaudeville. The company holds a twenty-five year lease on the proposed site. It is said that the increase in the capital stock of the company was solely for the purpose of taking over the Star theater.

L. D. Balsley Joins Chamber of Commerce.

Kansas City, Mo.—L. D. (Pep) Balsley, manager of the Standard Film Corporation here, is mixing civil interests with his film business, and has become a member of the Young Men's Division of the Kansas City Chamber of Commerce.

H. C. Young Will Travel Over Two States.

Kansas City, Mo.—Harry C. Young, formerly manager of the serial department of the Universal Film and Supply Co. here, will travel for the Kansas City Feature Film Co. in Kansas and Oklahoma in behalf of the Paramount serial, "Who is Number One."

Teaser Ad for "Freedom of the World."

Kansas City, Mo.—What is one of the cleverest ideas in teaser advertising has been brought out by the management of the Columbia theater here on the picture, "The Freedom of the World." The words, "Every Woman Should Know the Meaning of Order Number 38," have been published throughout the city. After a period of this advertising the announcement that order Number 38 was one designated by that number now in use in Europe to the effect that any woman visiting a male relative at the front would suffer death along with the relative visited. The announcement was also made that further information was forthcoming by witnessing the big feature being distributed by Goldwyn, "The Freedom of the World," and that the first five hundred women appearing at the theater would be admitted free. The picture starts a run of a week at this theater beginning November 12 at an admission price of 25 cents.

L. J. Doty Will Cover Northern Kansas.

Kansas City, Mo.—Leo J. Doty, formerly manager of the machine division of the supply department of the Universal Film and Supply Company of this city, has been signed by the Standard Film Corporation to cover the northern Kansas territory for that company.

G. B. Howe Called to New York.

Kansas City, Mo.—G. B. Howe, formerly assistant manager of the Universal Film and Supply Company here, has left for New York City, where he goes to take the position of auditor of the Universal exchanges.

Bluebird Office Now in Boley Building.

Kansas City, Mo.—Another move has been made by a film exchange in Kansas City within the last week. On November 10 the local Bluebird office was moved to the fourth floor of the Boley building to share the office now occupied by the Jewel Productions, Inc. The Bluebird office was formerly on the third floor of the Shubert building. This move also brings the office of the Longacre Distributing Company to the Boley building. Incidentally, it makes the fourth company to have offices in that building. Individual offices are being installed for bookers, bookkeepers, and stenographers, as well as for the managers of the exchanges. Milton Feld, manager of the Jewel office, says that he will have the finest projection room in Kansas City, and that the office, when completed, will be the best equipped of all the film offices in Kansas City.

Regent Theater Made Beautiful.

Kansas City, Mo.—Frank Newman, owner of the Royal and Regent theaters here, is one exhibitor that believes in beautifying his theater as much as possible. Just recently, at the cost of several thousand dollars, he completely remodeled his Regent theater. Following this he built a massive canopy over the sidewalk in front of the Royal. Now he has built a private room for the comfort of visiting actors and actresses, as well as exhibitors. The room, which is about ten feet square, has been decorated and furnished at a cost of $600. A beamed ceiling, an indirect lighting system, a piano lamp, a writing desk, big, roomy chairs, and heavy rugs give the room a luxuriant atmosphere. In addition to this the selection of pictures on the walls are in keeping with the furnishings both in subject and in framing. The room is finished in mahogany.

Piano Maker Plans Screen Ad Campaign.

Kansas City, Mo.—The advent of another big Kansas City music merchant, J. W. Jenkins, into the ad-film world means that the music dealers of this section will take up this method of advertising. The J. W. Jenkins Sons Music Co. first tried out the plan of advertising their Harwood piano in the Apollo theater, and met with great success, so they have now put it into nineteen others. At present the Christmas gift suggestion is being used in the scenarios, the Easter gift and the June bride ideas to be "played up" later.

Cecil Summers Joins Signal Corps.

Kansas City, Mo.—Cecil Summers, house manager of the Regent theater, and well known Kansas City film man, has left that theater to enter the Signal Corps of the regular army. He has already gone to Camp Funston to take up his duties. His successor has not yet been appointed.

J. E. Kirk Gets Territory for K. C. Film.

Omaha, Neb.—J. E. Kirk, formerly manager of the local Pathe office, has been put in charge of the Nebraska territory of the Kansas City Feature Film Co. His headquarters will be in Omaha, Neb.

Missouri Theater Changes.

Kansas City, Mo.—The Bonaventure theater here has been reopened after being closed for several days on account of a fire. The theater has been remodeled, and will be managed by W. Andlauer.

Kansas City, Mo.—The Gem theater here has been reopened by M. Rubenstein.

Kansas City, Mo.—H. R. Bevelheimer has bought a half interest in the St. John theater here, owning it jointly with W. A. Andlauer. The interest was bought from W. Orth. Mrs. Bevelheimer will manage the theater.

Frederickstown, Mo.—Frederickstown is again to have but one picture show. L. I. Gray has sold out the Grand theater to A. H. Thost, proprietor of the Gem theater, and will in the future conduct the business from the new building in which the Grand has been located. The transfer will not take place until the first of December.

With Kansas Exhibitors.

Horton, Kan.—The Gem theater has been sold to Yaple and Hall by Dr. A. O. Haviland.

Frankfort, Kan.—W. H. Hardman has purchased from the State Bank the stone building on West Second street, and some time in the near future will remodel same for an up-to-date moving picture theater.

Franklin, Kan.—Fire Oct. 29th destroyed a moving picture show here. The theater was owned by Mr. Pierson, whose residence was also burned.

Topeka, Kan.—The Iris theater will be reopened under the management of I. Feltenstein.

Independence, Kan.—Vic. L. Wagner will build and operate a new sixty-foot exclusive picture theater here. Mr. Wagner has bought land on North Penn avenue. The new building will be absolutely fireproof and of the latest type of construction. It will seat approximately 800 people downstairs and will have a balcony seating from 200 to 400 more.

McLough, Kan.—A. H. Manning will open his picture show here in the near future.

Wichita, Kan.—It is rumored that the Wichita theater corporation is making a deal with Chas. C. McCollister for the purchase of the Star theater. The theater will continue to be operated as a motion picture house.

Coffeyville, Kan.—John Tackett is building a theater building here.

Junction City, Kan.—Bids are being received for the building of a new theater on East Seventh street.

Spring Hill, Kan.—The Palace theater building has been remodeled recently.

Wichita, Kan.—The Holland theater has been entirely redecorated.

Arma, Kan.—Fire recently destroyed a moving picture theater here.

Denison, Kan.—Frank Carr, Sr., has sold the Electric theater to Hugh Williamson.

Muscotah, Kan.—C. W. Finch has rented the Harvey hall and will start a picture show.

Franklin, Kan.—Frank Pierson's theater and residence were burned to the ground recently.

Towanda, Kan.—The new picture show, the Star, has been opened to the public.

Long Island, Kan.—W. C. Steele and Eber T. Weed have bought the picture show from Wolfe Brothers.

Moran, Kan.—H. J. Balrad has sold his moving picture show to The Moran Amusement Company, the manager of which will be Wildred Perkins.

Kanapolis, Kan.—Mr. Carl Bornschein has bought the Electric theater and will operate it in connection with the theater at Ellsworth.

Council Grove, Kan.—The new Stella opera house will have a seating capacity of 1,000. Work is progressing rapidly.

Theater Notes from Middle West.

Fairbury, Neb.—Frank E. Tincher bought the Diller opera house at referee's sale recently.

Chariton, Ia.—D. Earl Combs has opened his new theater to the public.

Frago, N. D.—Walter Dean is the new owner of the Strand theater, having bought the interests of the McCarthy Bros.

Help her fill a pipe for "Sammy"!

Make Thanksgiving Week "Smoke Week" in Your Theatre

See S. L. Rothapfel's Endorsement on the reverse side of this page

19 West 44th Street "OUR BOYS IN FRANCE TOBACCO FUND" New York City

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE {1406 1407 1408} BRYANT

THE RIALTO

"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

November 7, 1917.

A copy of this letter will be sent to every known moving picture exhibitor in the United States. It is written in an effort to mobilize, during the week in which Thanksgiving Day occurs, all of the tremendous force of the combined effort of moving picture theatres in this country in support of a nation-wide movement to supply our soldiers at the front with tobacco.

This national movement was organized and is maintained by OUR BOYS IN FRANCE TOBACCO FUND, 25 West 44th Street, New York City, to which hundreds of newspapers, magazines and trade journals throughout the country have lent their powerful support. Scores of tons of tobacco have already been shipped to the boys at the Front. Hundreds of tons will be needed. The tobacco is supplied at cost by the greatest tobacco companies in the country acting in cooperation. Labor, transportation, office facilities - everything is donated. Not one cent contributed is spent for anything but tobacco at cost of manufacture. Every dollar contributed purchases two dollars' worth of tobacco at retail price. THERE IS NO WASTE.

THE RIALTO of New York City has investigated the entire project with the utmost care and respectfully invites your sincere cooperation. THE RIALTO will contribute 5% of its gross receipts to OUR BOYS IN FRANCE TOBACCO FUND during the week beginning Sunday, November 25th, 1917, and urges you to do the same.

Write TODAY to OUR BOYS IN FRANCE TOBACCO FUND, notifying them that you will do this. Our fighting men SOMEWHERE IN FRANCE will know and will not forget. DO YOUR BIT.

THE RIALTO,

S. L. Rothapfel
Managing Director.

EXHIBITORS: Mail Your Acceptance at Once to "Our Boys in France Tobacco Fund," 19 W. 44th St., N. Y. City

CAMP BOWIE NOTES.

Soldiers Ask For War Pictures.

Fort Worth, Tex.—War pictures are creating heated competition in Fort Worth. Every first-class theater is after bookings on them, due to the fact that Camp Bowie, training camp for 35,000 Texas and Oklahoma troops, is located just outside of the city limits, and that the soldiers demand war pictures.

The high officers at Camp Bowie have requested theater men to book as many instructive war films as possible.

"The boys are eager to see what they are going up against," stated one of the commanding colonels recently. "War pictures are the best card for Uncle Sam's boys, because war is their game."

A Patriotically Minded Exhibitor.

Fort Worth, Tex.—The most patriotic theater man in this section of Texas, perhaps, is "Chief" Bailey, bristling with business and of the opinion that hustle gets him more than horseshoes. His theater was named Pershing at its recent opening. The house, with feature pictures and vaudeville, is now one of the most popular in the state.

In front of the theater, during the campaign for sale of Liberty Bonds, a tremenduous sign overhung the sidewalks lettered as follows: "Every employee of this theater—performers, stage hands, electricians, musicians, operators, ticket girl, manager, stockholders and negro porter—has bought a Liberty Bond. If YOU haven't bought one don't slip your dime over the glass—buy a Liberty Bond with it."

Fort Worth Theatres Are Prospering.

Fort Worth, Tex.—Not a single moving picture theater in this city has advanced the price of admissions on account of the new war tax being levied. And theater men are not suffering from lack of attendance. In some instances, where pennies are unavailable, postage stamps are being given in change. There has been no kick about this, practically all movie fans accepting the stamps without a whimper.

Newspapers have cooperated in explaining the workings of the war tax and exhibitors in this section have not been troubled with keeping a man on the door to explain that Uncle Sam gets the extra fractional jits.

Theaters have not suffered from the new tax.

Rural Theaters Prosper, City Shows Suffer

Dallas Theaters Are Not Being Filled These Days, but High Price of Cotton Felt Favorably by the Small Town Exhibitor.

By Douglas Hawley, Times-Herald, Dallas, Tex.

DALLAS, TEX.—There's a rather peculiar condition existing in Texas at the moment. The fellows on the "big time"—that is, the boys who are running shows in the larger towns—aren't doing much. On the contrary, the fellows out in the sticks are reporting business just as good as it can be.

There doesn't seem to be much of an explanation, except the same which applies to all, the prosperity Texas is now enjoying—the price of cotton. In former days, when cotton sold around eight cents a pound, country folks were the people who watched the dimes. Now, with cotton at better than "two bits" a pound, dimes are small change, while the city feller, accustomed to the soft things of life, is compelled to pay high taxes on luxuries. For that very good reason he's gone to watching the dimes, and from indications, he's watching 'em a whole lot closer than his country cousin formerly did.

Small Town Exhibitors Prosper.

Practically without exception exhibitors from the smaller towns in Texas territory, who have called on distributors here during the last week, have reported attendance upon their theaters highly satisfactory.

On the other hand, Dallas theaters haven't played to any capacity houses during the last seven days. In fact, on one day, when every local theater offered a third of its receipts for the benefit of the local charity organiaztion, patronage was the lightest in months.

"It looks like the public is looking for the exhibitor to 'get his' whatever he advertises he'll do," said one exhibitor. "The charity officials put the proposition up to the amusement men, and they readily agreed. How quickly would a similar proposition be accepted by a dry goods or a grocery store."

In comparison, it may be stated that on the same day and for the same purpose, the local street car company agreed to donate "all receipts over and above a normal day's business."

Plan Theatre For Waxahatchie.

Dallas, Tex.—It is said Dallas capital is looking toward investment in an up-to-date combination house in Waxahatchie. That city is surrounded by a very rich community, and lacks anything like a good house. The people there go to Dallas and Ennis to see the best productions, and it is believed a venture such as is proposed will pay.

Not Stingy Down San Antone Way.

San Antonio, Tex.—There seems to be plenty of money in the moving picture business down San Antonio way. Anyway patronage is good. It is told on Wm. Lytle of the Empire and other theaters that he bought a piano the other day. The girl piano player in one of his theaters expressed a wish for a new instrument. A salesman called. Lytle said something about sending around an upright.

"Young lady says she wants a grand," said the salesman.

"She does," said Lytle, and then, turning to the man with whom he had been talking business, "all right, send her one."

And so patrons of that particular theater are listening to the tintinnabulations of a thousand dollar spraddle-legged instrument.

Dave Reed Joins Mutual.

Dallas, Tex.—Dave Reed, formerly manager of the Fox branch at Dallas, has gone with the Mutual.

About Theaters and Exhibitors.

Dallas, Tex.—Theodore Polmanakos, of the Crown theater, Houston, called on Vitagraph's Dallas branch during the last week and reported "plenty doing" in the South Texas city by the bayou. Pat Crown, also of Houston—that is formerly—was along with him. Crown has recently been on an Australian trip, but says he's glad to be back in Texas.

McKinney, Tex.—Chas. Kimball, of the Pope theater, McKinney, Tex., was one of the popular North Texas exhibitors in Dallas recently.

Dallas, Tex.—Less and less objection to the 15-cent reel tax which distributors must charge under the war-tax meaure is being heard from Texas exhibitors. Texas picture theater men are coming to a realization that "Uncle Sam needs the money" and are paying up like little men. They realize that it is part of their contribution to "winning ahe war."

Kaufman, Tex.—Jas. T. Hatch, of the Wonderland theater, Kaufman, has purchased the Mutual of J. A. Boggs and Sons.

Mineral Wells, Tex.—J. C. Chatmas, of Mineral Wells' Majestic, has taken over the management of the New Orpheum theater. Besides running good pictures in the house a part of the time Chathas plans to have some vaudeville shows there this winter.

Gatesville, Tex.—Chris Ressing, of the Regal, Gatesville, will move into his new house about Dec. 1. The new place will be very unique and is being planned with a view of giving Gatesville one of the most modern picture play houses in Texas.

Wichita Falls, Tex.—Messrs. Wilkie and Johnson, of Wichita Falls, now are joint owners of the two houses, Dreamland and Majestic, which have been competitors for a long time. The houses are about even as to class and seating capacity.

Abilene, Tex.—J. E. Hamlet, of Abilene, has sold his theater to Roff & Rowley, of San Angelo. Roff & Rowley operate a chain of shows, one at Sweetwater, one at Abilene, and two at San Angelo.

Dallas, Tex.—L. Lavine, Corsicana, will soon have his new opera house building completed. This will give Corsicana a beautiful, up-to-date combination house.

All Fort Worth Sunday Shows Crowded

For the Past Year City Ordinances Have Driven Many to Dallas for Sabbath Amusements—Presence of the Soldiers Has Changed Things.

By Kent Watson, Battery D, 133rd Field Artillery.

FORT WORTH, TEX.—Uncle Sam's soldiers have won in the battle to keep picture shows open in this city on Sunday. The opposers have called off their dog and exhibitors are smiling at the prosperity created for them by the khaki-clad boys who are soon to go over the top. The outcome of the fray has not been in doubt since the theaters reopened, after more than a year of Sunday darkness, and those who have cried for Sunday amusement feel that the Texas "Blue law" will not again be tested, since city and county officials have propounded the proposition that the soldiers should be entertained in Forth Worth on Sunday.

For the past year Forth Worth, with more than 100,000 population, has been a dead burg on Sunday. The crowds have attended theaters in Dallas, running wide open, and Fort Worth has lost probably a million dollars worth of trade. Now, the old regime of prosperity has awakened, through the activities of an American army.

"Do the soldiers want Sunday shows?" is what P. C. Levy, manager of the Strand and Hippodrome theaters, asked on a slide at the first Sunday opening. The immense crowd of patrons, mostly soldiers, would not have been more enthusiastically demonstrative had news been flashed to them that American forces had captured Berlin. Never before in the history of Fort Worth has such an eagerly rousing ovation been accorded a theater man.

That was the proof of the pudding—that a majority of Fort Worth's buying public wanted Sunday picture shows; that the soldiers demanded them. County Attorney Marshall A. Spoonts, who recently announced himself as a candidate for the office of attorney general of Texas, has accorded the soldiers every possible consideration in his official capacity. He has been in favor of Sunday amusements and states that he is pleased to see the reign of prosperity and happiness return to this rich community. Rather than prosecute the exhibtors, Mr. Spoonts has declared that he will resign as county attorney in event the religious fanatics attempt anything like the Bolsheviki uprising in Russia.

Business in San Francisco Keeps Up Well

Houses That Have Advanced Prices Hear a Few Complaints on the Score of Profiteering—Most Theaters Are Merely Asking the Tax.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Federal tax on amusements is having but little, if any, effect on attendance at local theaters as far as moving picture exhibitors are able to note. Almost all are charging the exact tax and the few complaints that have been heard are at houses where an advance of five cents or more has been made, with exhibitors absorbing the tax. Patrons of these houses have not been slow in accusing the owners of profiting by the new tax law. The most serious feature of the plan of charging the exact tax has been the delay that it has been occasioned in handling the crowds at the box office. Several houses have been compelled to install additional tickets sellers, especially those with a graduated scale of prices. Some lost considerable business during the first few days, following the inauguration of the tax law, owing to their inability to care for people with the usual dispatch, but everything is now running along smoothly. Where at first scarcely anyone had penny change, it is now noted that more than one-half the patrons offer the correct amount at the box office or coin machine. There is still a scarcity of pennies, but this situation is rapidly clearing and no further trouble from this source is anticipated. In the suburban districts, particularly on the East Bay side, some exhibitors have reduced their prices from 15 to 13 cents and from 10 to 9 cents in order to escape the bother of handling the small change.

Board of Trade May Resume Activities.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco, which has done much valuable work in the past for both film exchange interests and exhibitors, but which gave up organized effort some months ago, will be reorganized if present plans are followed out. A meeting of film men was held during the first week in November and the matter was discussed at some length. The committee having the reorganization plans in charge consists of Sol. L. Lesser, of the All Star Feature, chairman; Ben F. Simpson, of the Triangle; M. L. Markowitz, of the California Film exchange, and M. J. Cohen, of the George Kleine system.

Essanay Studio Manager on Coast.

San Francisco, Cal.—V. R. Day, Essanay studio manager, was here recently on his way from Chicago to Culver City, where work will be resumed on the production of Essanay pictures, to be released under the Perfection brand. Arthur Brigg, of the Los Angeles office of the George Kleine System, has returned home after a few days' visit to the Coast metropolis.

Select Special Representative Visits.

San Francisco, Cal.—Sidney E. Abel, special representative of the Select Pictures Corporation, has arrived on the Pacific Coast, coming by way of Salt Lake City. He will make his headquarters at San Francisco while in this territory.

Theatre Changes Hands.

San Francisco, Cal.—The Ocean View theater has been purchased from Vivian Preston by Mohr & Martinez and extensive changes are being considered. The new owners also conduct the Grand View and Winters theaters, and now control the entire district.

Exchange Windows Attract Attention.

San Francisco, Cal.—The Mutual Film is making splendid use of its windows in the big Golden Gate avenue film exchange for display purposes and finds that not only does this interest exhibitors, but the general public as well. Many people see the attractive lithographs and call or telephone to inquire where the film productions can be seen. Manager Newton Levi is much pleased with the manner in which business has picked up of late and points to the fact that during the first week in November Mutual features were shown at the Tivoli, the Strand and the Hippodrome, all downtown houses, not to mention short subjects at other houses. He has booked "The Planter" for presentation at the Strand theater.

Jobelmann Leaves T. & D.

San Francisco, Cal.—William H. Jobelmann, for the past year manager of publicity for the Turner & Dahnken circuit, has severed his connection with this concern and pending the forming of new business connections is doing free lance work. The clever work of this publicity expert has attracted wide attention and there is but little doubt but that he will find a place for his talent in this field.

California Has Big First Week.

San Francisco, Cal.—Crowds thronged the new California theater throughout the opening week, establishing a record for attendance that will probably stand for a long time. The house has been filled to capacity at matinees, as well as in the evenings, and there were many at times who were unable to gain admission. The attraction following "The Woman God Forgot" is Douglas Fairbanks in "The Man From Painted Post."

Offers Laboratory to Government.

San Francisco, Cal.—The Duhem Motion Picture Manufacturing Co., which conducts a large developing and finishing plant in the Easton building, has offered the Government the use of its laboratory at any time it may need it. This concern has been busy on custom work of late, one of the largest jobs handled being an interesting picture of a huge varmint drive in Wyoming, when thousands of predatory animals were rounded up and exterminated. Ben S. Cohen is interested in this picture. Some work has also been done for James W. Morse, who recently returned from a trip to the Hawaiian Islands.

Sol L. Lesser Off For New York.

San Francisco, Cal.—Sol L. Lesser, head of the All Star Feature Distributors, has left for New York to purchase feature productions and to attend to business in connection with the state rights buying organization he recently organized.

Sets Date For Liberty Theatre Opening.

Fresno, Cal.—The Liberty theater, owned by James Beatty, of San Jose, and Theodore Keech, will be opened on the evening of November 27. This is a beautiful house with a seating capacity of about 2,000 and will be conducted along the same lines as those of the Liberty theater at San Jose, operated under the management of Mr. Beatty.

Taft to Have New Theatre.

Taft, Cal.—Claude L. Langley, who recently severed his business connections with the Turner & Dahnken circuit of San Francisco, has arranged to build a new moving picture theater at Taft, Cal., in the oil belt. This will be ready for occupancy about the first of February.

San Francisco Briefs.

"Doc" Hart has returned from a trip through the Sacramento Valley in the interest of Bluebird productions, having enjoyed one of the best road trips he has ever made.

Roy Burt, formerly with the California Film exchange, is now shipper for the Pathe Exchange, Inc.

Frank Olsen, formerly shipped for the Pathe Exchange, Inc., is now training in the aviation corps.

Nat A. Magner has cabled from Yokohama to the effect that he had a fine voyage with business prospects looking bright.

The New Life Process Film Renovating Company has opened offices in the Hewes building. In addition to cleaning film, this concern, which is headed by Otto Laurelle, supplies moving picture machines, operators and films for private entertainments.

Miles Bros. are closing out a lot of old moving picture projection apparatus and are confining their work to commercial lines.

Walter E. Preddey recently sold a full projection outfit to the Fort Bidwell Indian School, Fort Bidwell, Cal.

Chris Johnson, formerly operator at the Liberty theater on Haight street, is now manager of the Verdi theater on Broadway.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Didn't Want Exhibitor to Stand Tax.

SEATTLE, WASH.—It is not often that an exhibitor finds his patrons anxious to pay more than the regular price of admission to his house, but that is the experience of Joseph Danz, manager of the Imperial theater, Seattle. The Imperial is on First avenue, within a block of four other houses which charge only five cents. The admission price to the Imperial was raised about six months ago to ten cents, and when the war tax was announced Mr. Danz decided that if he raised his price again he could not compete with the cheaper houses. On the first of November, however, several patrons asked why the war tax was not being collected, and several of them laid down an extra penny with their dime for admission and insisted upon the cashier's taking it; while some said they had no change and insisted upon paying an extra five cents. As a consequence of this spirit evidenced by his patrons Mr. Danz decided to collect the one-cent tax the next day, but he found that making the change caused too much delay, so discontinued it.

Strand's Net Profits to Soldiers.

Seattle, Wash.—W. H. Smythe, manager of the Strand theater, has announced in a quarter-page story in the Seattle Daily Star, which is conducting the campaign in Seattle for smokes for the soldiers, that he will donate his net profits every Monday for the next few weeks to the tobacco fund. Monday is to be known as Tobacco Day at the Strand.

Farrar's Newest Film Makes Hit.

Seattle, Wash.—Owing to the success of Geraldine Farrar's "The Woman God Forgot," at the Liberty theater, it is being held over for the remainder of this week, instead of being shown only the four days for which it was originally booked.

Albert Finkelstein Exempted.

Seattle, Wash.—Albert Finkelstein, salesman for the De Luxe Feature Film Company, who, as announced in last week's World, was drafted and went to Camp Lewis at American Lake, Washington, was exempted and returned to his old position with De Luxe this week.

Red Cross Meeting at the Coliseum.

Seattle, Wash.—The use of the Coliseum theater was given by its owners, the Greater Theaters Company, for a mammoth Red Cross meeting on Saturday evening, November 3, when H. P. Davison, national manager of the Red Cross, and his party visited Seattle.

Spokane News Letter.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Grant Churchill Visits Casino.

SPOKANE, WASH.—Many Spokane picture fans vitited the Casino theater during the week of November 4 to witness the production of "The Argonauts" and listen to the experiences of Grant Churchill, the star, who appeared in person twice daily.

Grant Churchill is the only Spokane boy on record who has attained stardom in moving pictures, and his biggest and best vehicle is "The Argonauts."

He was born in San Francisco, but came, with his parents, into the Spokane country when a small boy. He spent eight years on his father's farm, and subsequently derived most of his education in the city.

Subsequently Mr. Churchill appeared with the Grand Opera stock company in San Francisco with such actors as William Lackaye, Theodore Roberts,

His first theatrical appearance in Spokane was at the old Spokane theater in support of Melbourne MacDowell in a repertoire of Sardou plays. Later he toured the West with Warde James in a Shakespearean repertoire. He did the Pantages in a skit of his own, "The Billionaire," and later in "The Cub Reporter." For three years he ran a moving picture and vaudeville theater in Edmonton, Canada, where he met Charles L. Gill, a former eastern actor, then running the Pantages theater. They co-operated in a production of "Devil, Servant and Man," Gill's old starring vehicle, in which they toured the Pantages circuit.

Screens Tell of Government's Needs.

Spokane, Wash.—The Government needs 10,000 stenographers and typewriters, and so great is the demand that the moving picture theaters have been asked to cooperate. E. W. McColl, civil service commissioner in Spokane, has received a bulletin telling of the plan. He asked the theater men here to run the slides which will be furnished, and some of them have agreed.

Ralph Ruffner, manager of the Liberty theater, said, in regard to the running of such slides, that he had told Mr. McColl that he would be very glad to run the slides. That his was the "Liberty" theater, and he was only too glad to do anything in that line for the country.

Suit Over Agreement to Buy Theaters.

Spokane, Wash.—Frank R. Stanley agreed to purchase the Class A moving picture show at Hillyard and the Lyric in Spokane, but was refused the opportunity to carry out his contract of purchase, as shown by litigation started in superior court.

Mr. Stanley sued J. W. Allender, of the Lyric, for the refund of $141 paid on the purchase of the Lyric, and for film service in September. Mr. Allender has filed an answer asking the balance of the $4,000 that he says was the purchase price.

Clara Holmes and George McElroy, of Hillyard, say $3,250 is due them for the Class A at Hillyard. Mr. Stanley sued to recover the $20 alleged paid, but the couple asked that he pay the balance on the purchase contract.

Holland's Nightingale at the Clemmer.

Spokane, Wash.—A concert of exceptional merit is promised local music lovers by Dr. Clemmer, who announced that he has engaged Tilly Koenen, "Holland's Nightingale," for December 17. She will be presented at the Clemmer theater on the evening of that date.

Tilly Koenen is a contralto of recognized standing among the leading vocalists of the world, and has appeared as soloist with a number of America's best orchestras. She is an experienced concert singer, and will give a program of standard and classical selections here.

Portland Business Hurt Since the Raise

Admissions Were Boosted to Twenty Cents and Exhibitors Are Noticing Short Attendance—Vaudeville Houses Reap Harvest.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—Downtown theaters here surely experienced a slump in business after announcing a price raise from 15 to 20 cents to meet the government war tax and the increased cost of operation. It seems that the public failed to appreciate the fact that the law called upon it to pay the tax. The sentiment seemed to be that while theaters were being taxed the exhibitors were grasping the occasion to declare another price raise for the purpose of increasing their already large (?) profits, and by the looks of the long faces on the managers it seemed that the public had declared a boycott on picture shows.

From all indications at this time it seems that the downtown theaters are going to suffer a lot more from the war tax than the suburban theaters. Where suburban exhibitors have increased to 15 cents the volume of business has fallen off somewhat, but the receipts have increased sufficiently to make the raise quite profitable. Many of the outlying theaters in Portland are only charging the exact war tax in addition to their regular admission prices and these say they are not experiencing any decrease in business whatever.

The matinee business of the downtown houses is affected most. They are compelled to compete with vaudeville at a dime at the Hippodrome and 15 cents at the Strand. Reports are that the first named house did the record business of its existence the week the picture houses went to 20 cents for matinees as well as nights.

The wise ones among the exhibitors lay the poor business to general conditions following the liberty loan drive, and everybody hopes this is true.

Rather Than Build, Pathe Leaves Portland.

Portland, Ore.—With the state's exhibitors clamoring for more exchange representation here and each of the distributors now established boasting that each succeeding month is a record breaker, comes the disparaging news that Pathe Exchange, Inc., will withdraw its office from Portland. The reason given out is as follows: When the other Seattle exchanges moved their Portland offices to quarters at Third and Virginia, Pathe did not move, and when the new fire regulations required the film men to move to ground floor locations, Pathe was required to build itself a building if it was going to do business in Seattle at all. So in order to meet this additional expense the two offices have been combined in spacious quarters in the new Seattle building.

Pathe has been doing a large volume of business throughout the state, particularly in short reel subjects and serials, and its customers questioned the ability of the Seattle office to give them as good service as heretofore as soon as they heard the news of Pathe's contemplated withdrawal.

Where the Portland Pathe employees will go was not known at the time of this writing, but the understanding is that they will be transferred to other cities if they care to leave Portland.

La Grande Has a New Organ.

La Grande, Ore.—J. D. Meyers, one of the owners of the Arcade and Star theaters, at La Grande, Ore., was a recent visitor in Portland and advises that he has installed a new Beethoven organ, furnished through the American Fotoplayer Company, in the Arcade. Mr. Meyers reports good business at La Grande and says that the Arcade is getting by nicely at the new price of 20 cents.

Pendleton is getting 25 cents admission now, says Mr. Meyers, and Baker is charging 25 cents on most of its pictures. Many other Eastern Oregon theaters are now charging 20 cents.

C. H. Feldman Holds Trade Showing.

Portland, Ore.—C. H. Feldman, representing the Goldwyn, held a trade showing of "The Auction Block" at the Majestic theater, Sunday night, November 11. Mr. Feldman has always shown himself to be a most genial fellow at these events.

Mutual Theatre in Portland Opens.

Portland, Ore.—The Mutual theater, on Union avenue and Alberta streets, has been reopened by D. Slayback. Mr. Slayback was formerly associated with Gertrude Hudson in the management of the Crystal theater, on Killingsworth avenue. He has been in the game about four years and the Mutual is the fifth house he has operated.

Film Man Resigns From Censors.

Portland, Ore.—C. W. Meighan, formerly manager of the Peoples Amusement Company, and later connected with the Jensen and Von Herberg interests in Portland, has resigned his position as a member of the Portland censor board, because of his inability to be in Portland regularly, for board meetings. Mr. Meighan's duties have been taking him out of the city a great deal of the time.

Northwest Briefs.

Mt. Angel, Ore.—H. A. Zollner has sold the Rex theater to Harry Kohler.

Walla Walla, Wash.—R. W. Cram has installed a new Robert Morton orchestral organ at the Arcade.

Portland, Ore.—J. A. Koerpel, manager of the World Film Corporation, came down to Portland recently to shake hands with W. W. Ely, manager of the Hippodrome, where World service was booked.

Portland, Ore.—C. P. "Whitey" Merwin was a recent caller at the Portland Mutual office in conference with Manager George Jackson.

NEBRASKA NOTES OF INTEREST.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

OMAHA, NEB.—The Strand theater had a showing of a film, "Our Civic Pride," which was sponsored by Omaha dentists. It depicts the work of the Omaha free dental dispensary for children. Besides illustrating the work the film contains a juvenile romance. It was planned to run it for thirty days in Omaha theaters.

Craig, Neb.—The L. G. Hamilton Company has rented the moving picture theater from E. N. Bovee.

Elmcreek, Neb.—The Crystal theater has been sold to Fred M. Frakes.

St. Paul, Neb.—The Elite moving picture theater is under the management of J. W. Crouch.

Sterling, Neb.—Folly theater is now under the management of C. R. Shandy.

Fremont, Neb.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

Albion, Neb.—M. Williamson, of Denver, has purchased the Rex theater from James Haire.

Waterloo, Neb.—Burt Johnson has curtailed his program to one show a week—on Monday.

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N. Y. Metro Film Service, Inc. E. M. Saunders, Gen. Mgr. 327 Main St. Buffalo, N. Y.	New York State
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Exhibitors Film Exchange 286 Market St. Newark, N. J.	Northern New Jersey
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Exhibitors Film Exchange 420 Ninth St., N. W. Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia, North Carolina.

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L. D. Balsly Standard Film Exchange 1305 Walnut St. Kansas City, Mo.	Missouri and Kansas
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Mr. F. J. Fegan Standard Film Corpn. 304 Empress Theatre Bldg. St. Louis, Mo.	Missouri
Swanson & Nolan 1744 Curtis St. Denver Colo.	Colorado, Utah, Wyoming New Mexico
Lewis Film Exchange 1004 Campbell Bldg. Oklahoma City, Okla.	Oklahoma
Casino Feature Film Co. 2212 Dime Bank Bldg. Detroit, Mich.	Michigan
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Calendar of Daily Program Releases

Releases for Weeks Ending December 1 and December 8

(For Extended Table of Current Releases See Pages 1392, 1394, 1396, 1398.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 26, 1917.

BUTTERFLY—Fear Not (Five Parts—Drama)..... 02793
NESTOR—Water On the Brain (Comedy)..... 02794

WEDNESDAY, NOVEMBER 28, 1917.

L-KO—Kid Snatchers (Two Parts—Comedy)..... 02795
ANIMATED WEEKLY—Issue No. 100 (Topical)... 02796

FRIDAY, NOVEMBER 30, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 47 (Topical) 02797
UNIVERSAL CURRENT EVENTS—Issue No. 29 (Educational) 02798

SATURDAY, DECEMBER 1, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 7—"The Lion's Claws"—Two Parts—Drama).... 02799
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two Parts—Drama) 02782

Note.—The first episode of the new serial, "The Mystery Ship," will be released Saturday, November 24, instead of on Saturday, November 17, as originally scheduled. Episode two will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two.

The first three numbers of the "Finley Nature Studies" have been withdrawn from the Universal program for the time being.

MONDAY, DECEMBER 3, 1917.

BUTTERFLY—Fighting Mad (Five Parts—Drama) 02800
NECTOR—The Other Stocking (Comedy)..... 02801

WEDNESDAY, DECEMBER 5, 1917.

L-KO—A Hero for a Minute (Two Parts—Comedy) 02802
UNIVERSAL ANIMATED WEEKLY—Issue No. 1 (Topical) 02803

FRIDAY, DECEMBER 7, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 48 (Educational) 02804
UNIVERSAL CURRENT EVENTS—Issue No. 80 (Topical) 02805

Universal Film Mfg. Company (Continued.)

SATURDAY, DECEMBER 8, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two Parts—Drama) 02806
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 02791

Mutual Film Corporation

MONDAY, NOVEMBER 26, 1917.

MUTUAL STAR PRODUCTION—The Mate of the Sally Ann (American—Five Parts—Dr.)..05911-12-13-14-15
MUTUAL—Mutual Weekly No. 152 (Topical)..... 05921

TUESDAY, NOVEMBER 27, 1917.

STRAND—Tom, Dick and Harry (Comedy)..... 05922

THURSDAY, NOVEMBER 29, 1917.

CUB—Jerry and the Burglars (Comedy)..... 05923
SIGNAL—The Lost Express (Episode No. 11—"A Fight for a Million"—Two Parts—Drama)..... 05924

MONDAY, DECEMBER 3, 1917.

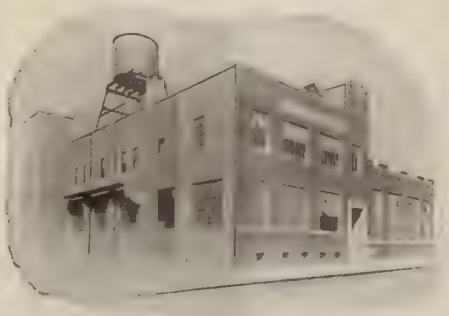
MUTUAL STAR PRODUCTION—American Maid (Goodrich—Five Parts—Drama) 05926-27-28-29-30
MUTUAL—Mutual Weekly No. 153 (Topical)..... 05931

TUESDAY, DECEMBER 4, 1917.

STRAND—Just Killing (Comedy)..... 05932

THURSDAY, DECEMBER 6, 1917.

CUB—Jerry Takes Gas (Comedy)..... 05933
SIGNAL—The Lost Express (Episode No. 12—"Daring Death"—Two Parts—Drama)..... 05934-35



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Stories of the Films

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JAXON COMEDY.

"BREAKING IN" (One Reel).—Pokes is a firm believer in the saying, "All things come to him who wait," but his landlady apparently gets tired of waiting for the room rent, and Pokes is obliged to move.

Wishing to take life easy he becomes a burglar. But as all first-class burglars have assistants Pokes seeks out Jabs, the champion sledge thrower. Jabs insists that Pokes show his metal before he joins him, so Pokes allows Jabs to break several sledges over his head to prove he is solid. Jabs now consents to become Pokes' assistant.

They break into a house which is filled with measles, only to break out quicker. Next they enter the house of athletic Edna, who has long waited to try out a new knockout blow. When Pokes and Jabs come back to life they are protected by Big Mike, the cop, who allows them to play golf for the rest of their lives on the rock pile.

SPARKLE COMEDY.

A BARGAIN, $37.60 (One Reel—Kate Price and Billy Ruge Featured).

Kate and Bill live in a humble cottage, their "family" consisting of a horse, a cow, a parrot, a pig, a goat and kid, a dozen chickens and as many ducks, all living in one room. Their nearest neighbors own a large automobile, and not relishing their snubs Kate and Billy decide to buy an automobile. A bargain is advertised in the paper for $37.60. Not having that amount of money they decide to sacrifice the animals, and proceed to cart the whole lot to town and walk them into a pawnshop. They obtain the $37.60 and buy the auto.

Then their troubles begin. The car races over the earth at 109 miles an hour, destroying everything it comes in contact with.

They are finally chased to a finish by a dozen sheriffs for exceeding the speed limit, and wind up by diving headlong into a ditch with the whole police force on top of them.

IN HIGH SPEED (One Reel).—Sally and Rube, lovers, go to the city to see the fair. Unaccustomed to city ways, they meet with many accidents and have trouble with the traffic cop, but finally reach the fair grounds. They saunter past a tent on which is a sign reading, "Kiss the Prettiest Girl in Springfield for 50 Cents." Rube breaks away from Sally and goes in. He shows the "prettiest girl in Springfield" a wad of money that he has saved during the past year, and she at once accepts his invitation to see the fair with him. The manager, disgusted at losing his vampire, goes outside, sees Sally and drags her in to take the part. In comes a dandy who becomes stuck on Sally. She refuses to kiss him and proceeds to tell him how she came to be there.

Finally Rube's money becomes exhausted and the girl becomes frigid and leaves him. Rube is bewildered, but cured. He sees Sally and her new friend stroll by and appeals to her, but they laugh at him and, crossing the street, enter an automobile and drive off. Rube leaves the fair disconsolately.

BROADWAY STAR FEATURE.

THE SKYLIGHT ROOM (One of the O. Henry Series—Four Parts).—The cast: Miss Leeson (Jean Paige); Mrs Parker (Grace Ashley); Miss Dorn (Nell Spencer); Mr. Skidder (Carlton King); Billy Jackson (William Lampe); Mr. Hoover (Bruno Karnau); Mr. Evans (Rex Burnett); Actor (Frank Crayne); Broker (Herbert Pattee); Miss Longnecker (Mrs. Mann); Clara (Ada Kingsley). Directed by Martin Justice.

Elsie Leeson comes to Mrs. Parker's rooming house and takes its cheapest corner, the Skylight Room. She finds copying to do, and occasionally in the evening sits on the front steps with the other roomers. The women of the house are jealous; the men adoring. One night she points to a brilliant star above them and tells them she has named it Billy Jackson, and that it shines down through her skylight..

And then work ceases and Elsie starves—bravely, cheerfully. One night she drags herself to her Skylight Room and, throwing a good-bye kiss to Billy Jackson, lies down with a smile. They find her next morning, and an ambulance is sent for. Mrs. Parker tells the young ambulance doctor that she cannot understand what is the matter with Miss Leeson. He goes upstairs, gathers her in his arms and rushes down, paying his respects to Mrs. Parker on the way in a manner that leaves her feeling crumpled in mind and body. He tells the driver to drive like H——.

Next day the newspaper says: "She was taken to Bellevue Hospital suffering from debility, induced by starvation. Dr. William Jackson, the ambulance physician, says the patient will recover."

HYGEIA AT THE SOLITO (One of the O. Henry Series—Two Parts).—The cast: Cricket McGuire (Chet Ryan); Curtis Raidler (W. L. Rodgers); Ross Hargis (W. M. McPherson); Ylario (Willie Calles); Doctor (G. A. Williams). Directed by David Smith.

Cricket McGuire, ex-featherweight champion, having lost his entire savings on the outcome of a prize fight, and with a racking cough, finds himself in Texas with a dime in his pocket. Raidler, a big hearted cattleman, invited Cricket to his ranch. Cricket distrusted this unheard-of hospitality but argued that "when a fellow's broke and in galloping consumption and the other fellow has a stranglehold on you, you've got to lay low till you see his game." He did not know that he was simply the seventh son of misfortune that Raidler had tried to help back to health, and the sight of the great ranch only brought forth the acrid remark, "This is a hell of a place."

Raidler installed Ylario, a Mexican boy, as Cricket's personal attendant. As soon as the cattleman had left the room Cricket, true to his metropolitan rearing, ordered the windows closed and demanded ice, a hot bath, a gin fizz, cigarettes and a shave, and they were all forthcoming. For a month Cricket acted like a peevish child, still suspicious of the patient care Raidler was giving him. He longed for New York, filled his air-tight room with fumes of smoke, fizzes and Bowery slang. Finally when a cow-puncher reported that Cricket had kicked him out of his room Raidler began to think, with the result that when a doctor happened that way he asked him to take a look at the young consumptive. The doctor reported that the man was perfectly sound.

Angry at the imposition, Raidler flung Cricket onto a pony and told the foreman to make him work. With a peculiar expression Cricket struck his pony and flew out on the range. Miles away he stopped to cough into his handkerchief and sneered at the blood stains. Returning from a two months' absence Raidler's first question was for Cricket. Ylario thought he was dead, as he had gone away a very sick man. He further said that the doctor had examined him that night instead of Cricket. Raidler rode out to the camp sick with dread, where the cook told him the first thing Cricket had done was to lick big Ross Hargis to a finish and then lie down with a hemmorrhage, saying his one desire was to fade away because Raidler thought he was playing sick. Suddenly a score of cattlemen galloped into camp, but Raidler saw only a little, brown-faced, grinning chap who begged to be allowed to stay with "the whitest bunch of sports he had ever traveled with."

ESSANAY.

THE FABLE OF THE UPLIFTER AND HIS DANDY LITTLE OPUS (George Ade Fable—Two Parts).—The cast: The Litry Guy (Rod LaRocque); His Wife (Jane Thomas); The Composer (Thomas Commerford); Theatre Manager (William Burke); His Stage Manager (Burt Weston).

Once there was a Litry Guy. Ever since his stuff had been shot back by a Mere Editor he had billed himself as an Author. His wife was a Gumpf. At every Tea and Cookie Carnival the Litry Guy was hailed as a Hero. One day he dashed off an operetta. Then came a day when the great work was ready to be launched with a loud splash. But a cruel theater manager suggested that he sell the manuscript to the rag man. The Litry Guy decided to have the play done by Local Amateurs rather than see it lost to the World. After the Home Talent bunch pulled the Affair, the trusty Liars boosted it something scandalous. There was no holding the Litry Guy now. He finally found a Manager who had a lot of courage in risking other people's money.

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The Opening Night the House was mostly paper. Next day the Critics classified the show as a Persimmon. Then the Manager got busy with the Manuscript and Blue Pencil. He hired a bunch of Chorus Kickers to Kick Pep into the piece. The Litry Guy protested in vain that his Art was being degraded. After the Manager got through jazzing the play the Litry Guy recognized nothing but the scenery. The next Box Office report showed the Gate was jumping at the rate of $80 a night. Still weeping over the ruination of his Play but with Dough lining his pockets, the Litry Guy returned to Hickville to await more royalties.

Moral.—In Elevating drama be sure to get it High Enough, even if you have to make it a trifle Gamy.

FALCON FEATURES.

HIS OLD-FASHIONED DAD (Four Parts).—The cast: Dr. Silas Morton (Daniel Gilfether); Mandy Morton (Mollie McConnell); Emory Morton (Richard Johnson); Nettie Wright (Lucy Payton); Mr. Wright (Dan Bailey); Mrs. Wright (Alice Smith); Surgeon (Emil Roe).

Emory Morton, son of an old-fashioned country doctor, is enabled to take a medical course at college through the sacrinces of his mother and father. His indulgence in the usual failings of college life leads to repeated requests for money, and at last the horse and cow are sold to meet his demands. All this has a depressing effect upon the old doctor. He takes out a life insurance policy. When another request for money is received, this time the excuse being sickness, he determines to visit his son. Meantime Emory's engagement to Nettie Wright is in danger of being broken, as the girl's father decides that the boy must first make good financially.

One day, by accident, Emory discovers a bacillus, which he realizes is of vital importance, and when the doctor arrives and discovers the son playing poker, Emory tells him that he is old-fashioned in his ideas, and insists that it is necessary for him to gamble to obtain money to develop his wonderful discovery. The doctor is stunned as he realizes that, perhaps, he is old-fashioned. On the way home there is an automobile collision, and he and another passenger are taken to a hospital. That night the other injured man dies, and Dr. Morton changes charts with the dead man in order that his wife and boy may profit by his insurance. The deception is successful. When the insurance is paid to the widow she promptly gives it to her son, and he continues his research work and redeems himself with the girl.

The widow lives alone, and her fear of tramps becomes an obsession. Meantime the father, a tramp and derelict, gradually works his way to the old neighborhood yearning for a glimpse of the old home. Late that night the widow sees the door knob move, whereupon she shoots through the door, only to discover that she has killed the husband she thought dead.

ZOLLENSTEIN (Four Parts).—The cast: King of Zollenstein and King of Saxonia (Daniel Gilfether); Crown Prince of Zollenstein and John Mortimer and King of Zollenstein (Monroe Salisbury); Princess Fulva, Princess Zenia and Queen Fulva (Viola Vale); Boris Von Hohenstauffen (Wm. Edler); Capt. Kienert (Frank Erlanger); Betta (Jane Pepperell); Count Von Moltke Hertz (J. P. Wade); Johann Lesser (Edw. Jobson); Lady Maulfrey Le Fay (Leah Gibbs); Prince Hugo (Harl McInroy). From story by W. B. Ferguson. Directed by Edgar Jones.

The aged kings of the neighboring principalities of Zollenstein and Saxonia have always been firm friends, and it is planned to marry the daughter of the king of Saxonia to the son of the king of Zollenstein. This is most agreeable to the princess but unfortunately for her the prince is already married to her maid of honor, Lady Maulfrey Le Fay. In a fit of rage the king of Zollenstein banishes the prince and his wife who go to London, accompanied by Betta, an old retainer.

Boris, an illegitimate brother of the king of Zollenstein, intrigues to secure the throne, but the king on his death bed recalls the prince from exile. Lady Maulfrey remains in London and dies giving birth to a son. Boris, hearing of this, sends a huge bribe to Betta to make way with the infant. Betta sends word that she has done so and the king is informed that his wife and son have both died. Betta, however, takes the child away and raises him as her own son, giving him the name of John Mortimer.

Meantime the king is killed in a hunting accident and Boris again finds himself near the throne. The Grand Chancellor, however, bitterly hates Boris and when by chance an envoy sees Mortimer and is struck by his resemblance to the late king, the idea is conceived of proclaiming that the infant son did not die, and having Mortimer act as heir to the throne. This is done and the coronation procession has actually entered the cathedral when Boris announces that the people are being hoaxed. But Betta, who has secretly returned to Zollenstein, comes forward with proofs that John Mortimer is in reality the rightful heir to the throne, and all ends happily with the marriage of the new king of Zollenstein to Princess Zenia, daughter of the princess who had loved his father so long ago.

Universal Film Mfg. Co.

BUTTERFLY PICTURES.

THE MAN FROM MONTANA (Five Parts—Nov. 19.).—The cast: Duke Farley (Neal Hart); Dad Petzel (George Berrell); Warren Sumers (E. J. Piel); Mrs. Sumers (Betty Lamb); Allen Spencer (Willard Wayne); Meta Cooper (Vivian Rich). Story by Harvey Gates. Directed by George Marshall.

Duke Farley and Dad Petzel own two mines near the town of Green Water. The name of one was the Worm, and because it had never yielded anything was thought worthless. The other was a heavy producer, and they called it the Bumblebee. Dad was induced, in the absence of his partner, to part with the Bumblebee to a pair of clever crooks for $50,000 worth of bum stock. Dad had been deceived because the swindlers had a girl with them whose face he believed in. He liked her countenance so much that he asked for her photograph and got it.

The two partners took their loss philosophically, and started to work the Worm. Duke then told his partner that he was going East. His avowed purpose was to get the swindlers who had stolen their mine, but his secret intention was to find the original of the photograph. He got both. He had no sooner left Green Water than the Worm turned. Dad sold it for half a million the next day; Duke didn't know this, but the swindler had an agent in Green Water, who informed him. Using the girl as a tool, he managed to gain Duke's confidence, and framed him with a nasty charge involving the girl's honor. The swindler almost got away with it, and if it had not been for a very fortunate circumstance, there would have been another ending to the story. Old Dad, failing to hear from Duke, decided to take the bunch and go East to look for him. After a week of wonders, they finally wind up on board a sailing vessel, shanghaied. Duke makes an appointment for the swindler at the dock. Thus the partners and their miners are united to bring the swindler and his band to justice, and it is some justice.

NESTOR.

STRIKE ONE (Nov. 19—One Reel).—The cast: Dave Goodwynd (Dave Morris); Gladys Comoverhere (Gladys Tennyson); John Comoverhere (Charles Cook); B. U. Tinn (Charles Dorian); Setemup Joe (Rube Miller). Produced by Craig Hutchinson.

Dave had a multiple cylinder, air heated, garlic driven, explosive system which waited only for a spark to start a cyclone. Gladys, a beautiful young girl, turned on the switch when she gave him a poison flower. That opened Dave's throttle wide and released a series of sneezes which would have made that little White Sox-Giant affair look like a ping-pong knitting party. You see, Dave was only a flirt, whereas Dad thought he was a capitalist with much goods. All he had was the hay fever. Everything went before that sneeze; Gladys, Gladys' skirt, Gladys' young man, Gladys' father, the pins on the alley, and finally it explodes a bomb and blows Dave himself up.

L-KO.

THE JOY RIDERS (Two Parts—Nov. 21).—The cast: Speed Demon (Phil Dunham); Beanless Billy (Bill Bevan); Lovely Lucille (Lucille Hutton); Justa Judge (Bob McKenzie).

Phil was a speed demon, and gloried in the fact, although his high pressure soul reveled in a baby speedster. As he brought his chugwagon to a stop on Main street, a judge of the city court was endeavoring to repel his daughter's advances which had for their object his purchase of a car for her. She also was a speed demon, and Billy, her fiance, had not the wherewithal for satisfying her incipient mania.

Graft had been rather poor with the judge lately, and he didn't feel like buying a car either. In the extremity he cast sheep's eyes at the rich widow next door, and the widow seemed to favor his suit. At any rate, she gave him her watch and asked him to have it repaired. In the judge's eyes this was a most important commission, and indicated future financial security, but he promptly forgot the errand, and left the watch on the table.

It was this watch that caused all the complication, for daughter could not resist the temptation to go to ride with Phil, the speed demon. Billy, calling to see Lucille, takes the watch and becomes mixed up in a terrible chase with Phil. The watch is stolen several times, and when the widow makes a demand for it the judge cannot produce, until finally Billy, who has been engaged in a mad chase of the watch through various adventures, rushes on with the watch in his hand. When everything is all serene again, with the exception of the speed demon, who slinks away on low speed.

UNIVERSAL CURRENT EVENTS.

ISSUE No. 27 (November 17).

Patriotic Fervor Puts Pep in Election Contests.—Cares of war making shelved for one day while several little domestic matters are decided.—Here and There. Sub-titles: President Wilson makes a 300-mile journey to do his duty as a citizen and as a resident of Princeton, N. J. In every camp, from here to over there, our boys in khaki add their ballots to the home vote. The American metropolis elects a new mayor—Judge John F. Hylan. Mile-posts in his remarkable career—boss of a section gang, locomotive engineer, Mayor of New York. With his family. And over in dear old London they elect a new Lord Mayor—in quite another style.

Londoner Defies Raids with Backyard Bomb-Proof.—Family dug-outs of concrete and sand bags now do the outskirts of London, England. Sub-titles: The raid drill of friends and neighbors is rehearsed regularly. "Of such is the Kingdom of Heaven," and the target of the Hun.

Another Strong Arm for America's Big Push.—Oregon bids a brave good-bye to its Third Regiment starting off for its share of intensive training.—Portland, Oregon. Sub-titles: "We bid you God-speed with all our hearts. Our prayers will follow you to victory."—Governor Withycombe to the boys. He will fight for the honor and safety of his men.

Uncle Sam's Army Mules of Steel Replace the Live and Kicking Kind.—Our caterpillar tractors in rough border service prove best for heavy duty in France.—Alpine, Texas.

Houdini Escapes Again While Hung in Mid-Air.—To help war charity the Handcuff King slips from straight-jacket in sight of amazed thousands in Times Square.—New York City.

Big Explosion of Bronze Powder Takes Heavy Toll.—Pennsylvania plant that was making "Star Shells" to light No Man's Land is destroyed by fire, with loss of four lives.—New Kensington, Pa.

Italy's King Sees French Front as German Guns Roar.—Monarch horrified by Hun devastation as he inspects western firing line before hurrying back to his own country's defense. Sub-titles: With President Poincare he visits the Alsatian battle-line. Among the ruins of the Chateau de Coucy. Guarded by huge dirigibles he confers honors on French heroes at Noyon. He reaches Verdun, where the high tide of German invasion was stopped. Examining the shattered forts. Verdun's heroic defenders pass by. Adds the Italian Military Cross to the flag of the Third Zouaves, of which he is honorary colonel. Bestows the highest honors of his country upon General Petain and other leading French officers.

Cartoons from the world's greatest newspapers. Sub-titles: "Twins," by Brown, in the Chicago Daily News. "Mohammed and the Mountain," by Plascke, in the Louisville Times. "Slippin', William?" by Chamberlain, in the Philadelphia Evening Telegraph.

UNIVERSAL SPECIAL.

THE RED ACE (Episode No. 6—"Fighting Blood"—Two Parts—Nov. 24).—The cast: Virginia Dixon (Marie Walcamp); Constable Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Steele Heffern (Charles Brindley); Patrick Kelly (Bobby Mack); Pierre Fouchard (L. M. Wells); Dutch Kate (Miriam Shelby); Little Bear (Noble Johnson); Red Fawn (Yvette Mitchell).

Hanging to the guide rope of the bridge, Virginia holds on by one hand and reaches for her gun with the other. As one of her pursuers is about to cut the rope with a hatchet, she fires

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at him and he falls over into the canyon. Then hand over hand, Virginia climbs up the rope until she gets to a tree, where she swings from branch to branch, and finally reaches the bottom and hides in the rocks, firing at "Steele" Heffern and his bunch, who return the fire. But one of the men scales the wall in the rear of Virginia and is dumbfounded to see that she is a woman, for they had thought her to be Winthrop. He openly dares her to shoot at him, but she hasn't sufficient nerve, and allows herself to be taken prisoner. She is bound securely, and they all start back on the trail to the inn.

Meanwhile, Winthrop is at Virginia's cabin, under the care of Little Bear and Red Fawn, and Kelly is riding furiously to get help from the Royal Northwest Mounted Police. He informs the inspector of Winthrop's predicament, and a party starts out to the rescue.

Heffern and his men ride to Virginia's cabin and take Winthrop prisoner and take him to the inn, where Steele tells Fouchard, the justice of the peace, to order Winthrop held for trial on a charge of murder. During the confusion, Virginia jumps onto a horse and rides wildly away, leaving all amazed.

Doctor Hirtzman is disgusted, having in two weeks been able to gain nothing but a worthless bit of paper, on which is written something about directions as to the cache of the platinum being in a certain ring. He is determined to let no one stand in his way, but to get rid of them.

Winthrop is put in a room at the inn, and left with a guard. Downstairs a half-breed succeeds in getting the people aroused against Winthrop, saying that the latter killed Piccard. Virginia is listening at the door and hears their words. Fouchard makes an attempt, apparently, to stop the crowd from going after Winthrop, but the people, impatient and excited, rush upstairs, while Dutch Kate and Steele smile meaningly at each other.

Virginia climbs a tree and swings from a limb of it to the window of the inn, through which she enters. She finds Winthrop's room and quietly slips in; she grabs up a porcelain pitcher and breaks it over the guard's head. Then she takes the guard's revolver, and goes to the head of the stairs, where she starts shooting to stop the mob. Winthrop is helpless, being weak from the loss of blood.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 98 (Nov. 14).

Glimpses of our National Army in the Making.—Rookies in the various camps being trained into husky nephews of Uncle Sam—Somewhere in America. Subtitles: No namby pamby round shouldered weaklings in this crowd. Popular Y. M. C. A. hut is too far away to suit the boys, so they move it half a mile. Army trucks fording streams. Zipp! Zowie! Splash! They're across. This is why we loose our belts. Are we happy? You bet!

50,000 Cheer Pittsburgh on to Victory.—Smoky City collegians down Washington and Jefferson 13-10—Pittsburgh, Pa. Subtitles: Eat 'em alive. Eat 'em alive! Zowie! Over the top. Camouflaging the pigskin. Hold 'em, Wash.! Hold 'em!

Poning Corn Pone to Save the Wheat.—Southern mammies instruct northern women into mysteries of Dixie's delight in order to popularize wheat conservation—Chicago, Ill. Subtitles: Mixing the batter as only mammy can. Comin' 'long fine, honey. It all looks good from the outside. The only proof. Yum! —Yum!—Yum!

Boy Scouts Honor Girl Who Led Them All in Liberty Loan Drive.—Youthful gallants, present gold medal through Capt. Clark, of U. S. Land Ship Recruit, to Pauline Henkel, who sold $25,000 bonds—New York City. Subtitles: With 8,000 boys watching her it's no wonder she's flustered. "Sportsmanship like this can only result in your becoming ideal citizens." Marcus M. Marks, President of Board of Aldermen.

$2,000,000 Munitions Go Up in Smoke.—Five firemen are injured when the Washburn Wire Works, employing many aliens, is mysteriously burned—New York City. Subtitles: Falling walls bury apparatus. No Hooverizing on water in a case like this.

Steel Pill Makers Praised for Big Output.—Albert Thomas, French Minister of Munitions, thanks men behind the men behind the guns for increased manufacture of shot and shell—Somewhere in France. Subtitle: "We shall fight on and on until the cause of Liberty shall triumph."

Marines Enlist Electricity to Hasten American Victory.—Soldiers of the sea familiarize themselves with new electrical war equipment before leaving for "over there." (Approved by the U. S. Marine Corps Publicity Bureau.) Subtitles: Stringing wires for the telephone, the army's chief means of communication. In 75 seconds a wireless outfit is ready for use. Generating juice by man power. Portable searchlights for No Man's Land. Laying electric mines for harbor protection. Armored motor car after a dose of camouflage.

"Our Duty Is to Stand Together."—President Wilson stirs delegates at American Federation of Labor's Convention by declaring for peace with victory—Buffalo, N. Y. Subtitles: "We must see that labor is free, and the means by which conditions of labor are improved are not blocked." "This is the last decisive issue between old principles of power and new principles of freedom." "Let us show ourselves Americans by co-operating to release the spirits of the world from bondage."

Cartoons by Hy. Mayer.

Mutual Film Corp.

CUB.

JERRY AND THE BURGLARS (One Reel—November 29).—The cast: Jerry (George Ovey); Father (Edgar Sherrod); Daughter (Claire Alexander); First Burglar (John Rand); Second Burglar (Al. Valentine); Cop (Tom Riley). Written and produced by Milton H. Fahrney.

Jerry again escapes from his tormentors, the police, only to land in the clutches of a couple of burglars, who are plotting a robbery.

The lawbreakers compel Jerry to accompany them on their depredations, and he is about to be implicated in the robbery of a vault in a rich man's house when he, through the use of some muscle and a quick wit, succeeds in locking one of the robbers in the vault and assisting in the arrest of the other.

He is then overwhelmed by the gratitude of the wealthy man's family, which includes a pretty daughter, and is also made the recipient of a handsome reward in cash.

SIGNAL.

THE LOST EXPRESS (Episode No. 12—"Law is Law"—December 5).—The gang gets reinforcements and hurries to the rescue of "The Baron," "Harelip" and "The Leech," who are hard beset by Bonner, aided by Helen Thurston.

Helen, Bonner, and the others give chase in another motor boat, and there is a wild race between the boats in the darkness, with flashes of many guns and the burning of search flares.

Helen is arrested on a false charge by Pitts through the timidity of a city marshal, who says "Law is Law." She escapes, and in a desperate pistol battle captures "The Baron." Pitts escapes.

MUTUAL STAR PRODUCTION.

THE MATE OF THE SALLY ANN (American—Five Parts—Nov. 26).—The cast: Sally (Mary Miles Minter); Hugh Schuyler (Alan Forrest); Captain Ward (George Periolat); Judge Gordon (Jack Connolly); Mrs. Schuyler (Adele Farrington). Directed by Henry King.

In the hulk of his old ship, the "Sally Ann," live Captain Ward, "queer," and his granddaughter, Sally. Sally is the victim of the captain's tyrannical guardianship, the old man preventing her from mingling with anybody, the result of his hatred for society. Each day the captain renews an oath to avenge the death of Sally's mother, who never disclosed the name of Sally's father.

In a neighboring summer colony live Mrs. Schuyler and her son, Hugh, who rebels against enforced social formalities, prefering to read law with his friend, Judge Gordon, who lives alone in a big house by the sea, his only companion a dog.

One day the dog runs away and is spied by Sally, playing on the beach. Sally makes a secret friend of the dog, but he returns to his master, Sally pursuing. In the fine home of the judge, Sally sees her "dream castle." The judge, struck by her beauty, presents the dog to her, urging her to call again. She does and meets Hugh, in whom she sees her "fairy prince." Friendship ripens into love, and one of their clandestine meetings is interrupted by the captain, who drives Hugh away.

Sally accepts an invitation to attend a party with the judge, and slips away from the ship while the captain is asleep. The judge supplies her with her first pair of shoes and stockings and a beautiful gown. At the party she meets Hugh, who is amazed at her loveliness. Meanwhile, the captain discovers Sally's absence and finds her invitation. He goes after her, causing consternation by his infuriated entrance. He takes Sally home.

The next day, the judge, having been impressed by the resemblance between the girl and the woman he secretly married and lost through a miscarriage of letters, goes to see the captain. He finds that his suspicions are correct and Sally is his own daughter. The captain attempts to kill the judge and Sally saves his life, but is stunned by an intercepted blow. She awakes in the arms of her own father, who shows a marriage certificate to the captain and is forgiven.

Sally becomes mistress of a fine yacht and sails away with Hugh, her lover, the captain, and her father, and to insure a full sailing quota, the dog brings aboard his own family.

AMERICAN MAID (Five Parts—Dec. 3).—The cast: Virginia Lee (Edna Goodrich), Senator Lee (George Henery); David Starr (William B. Davidson); Sam Benson, superintendent of the mine (John Hopkins). Directed by Albert Capellani.

In a field hospital, somewhere in France, back of the firing lines, David Starr, recovering from wounds, typifies his sweetheart by a description of "The Statue of Liberty," and to his fellow patients explains for what it stands. In the same hospital is Virginia Lee, a Red Cross nurse, with whom Starr falls in love but who does not return his confidences. In her Starr sees a personification of his ideal of the "American Maid."

During an attack, the hospital is removed and Starr, again wounded, is sent back to Washington. At an embassy ball, a beautiful woman attracts him and he is amazed to learn that she is Virginia, the daughter of a millionaire senator and mine owner.

Realizing the social gulf that separates them, Starr goes west. Two years later, Virginia and her father go west to investigate robberies of the mining properties. While there they learn of crimes which are alleged to be the work of "Lonesome," an outlaw, who has no confederates.

On the night of a Fourth of July celebration, "Lonesome" arrives and is recognized. His capture is attempted but he fights his way to his horse and escapes after being wounded. Pursued by the sheriff and posse, he takes refuge in a cabin where Virginia is. She recognizes his as David Starr.

Sam Benson, the sheriff, for reasons best known to himself, plans to lynch Starr. His capture effected, Benson attempts to carry out his evil designs. Starr has told Virginia that he is innocent of the crimes charged, and believing him, she forces Benson to place Starr in jail and give him a trial.

Benson attempts to force Starr to disclose the hiding place of a gold watch which really belongs to Starr. A fight ensues and Virginia arrives in the nick of time. Benson is accused as the real thief and confesses, clearing Starr, who is dangerously hurt. In his delirium he calls for Virginia. She dons her Red Cross uniform and as she administers to Starr he recognizes her. Love and skilful treatment restore Starr to health and with it comes happiness for him and his "American Maid."

STRAND.

TOM, DICK AND HARRY (One Reel Comedy—Nov. 27).—Tom, Dick and Harry are chums—all in love with Mary, a college belle, and for whom they wage continual warfare among themselves. Harry brings candy for Mary, leaving it on the table. Tom spies it and coats the dainty morsels with glue to get Harry in "Dutch." Tom gets flowers as his offerings, and Dick, after substituting some vines in the box of flowers, takes the doctored candy to Mary. Mary gets "stuck" on the candy. Exit Dick.

Harry, buying new candy, has easy sailing—until he returns home. Tom and Dick blame him for their trouble. Harry writes a letter, arranging a meeting in the grove and signing

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Mary's name. The other two see it, and Dick goes forth with a grease gun, filled with ink. Tom dons Harry's clothes to fool Mary. In the grove Dick mistakes Tom for Harry and—pass the blotters. Meanwhile, Harry and Billie have been married and arrive in the grove during a fight between Tom and Dick. Congratulations are in order and "all's well."

MUTUAL WEEKLY.

ISSUE NO. 151 (Nov. 18).

Arcadia, Cal.—Walter Woestman, Mutual Weekly cameraman, on tour of U. S. Army camps.

New York City.—Plot suspected in fire which destroys huge war plant. Many firemen injured in $1,500,000 blaze which for a time threatened Harlem.

Somewhere-In-America. — Up-in-the-air war tactics. Captive balloons are invaluable for observation purposes. A Mutual Weekly cameraman spends a day with the air scouts.

Excerpts from a Letter Received from a Khaki-Clad Boy Somewhere in France.—Dear Mother: I want to tell you something about the training we are getting over here. Subtitles: Our camp is situated in a strip of woods; just about the only trees in this section the German guns have not destroyed. The first thing we are taught is the "trench crouch." Anti-aircraft guns are an important means of defense over here. The little French one-pounder stings like a hornet. Throwing hand grenades is nothing like pitching a baseball. For longer distances they use a rifle to throw grenades. Digging trenches and building shelters is no child's play—but it gives one a good appetite. In order to accustom us to the new life we are required to eat, sleep and live in the trenches for three days at a stretch.

Coachella, Cal.—America adds another food to her long list. The toothsome date grown in sunny California rivals the kind from Persia.

Ossining, N. Y.—Old cell houses doomed. Gov. Whitman officiates at the removal of first stone from old cell block which will be replaced with modern up-to-date prison.

Chicago, Ill.—"Knit a bit." Even the school children are doing it.

Brawley, Cal.—Will ostrich take the place of beef? The latter is scarce as hens' teeth and the breeder of the birds in this picture says ostrich meat will become as popular as beef. Subtitle: Goat meat is not so bad, either.

New Haven, Conn.—Newport Naval Reserves defeat the Maine Artillerymen in Yale bowl.

Washington, D. C.—America's first women letter carriers. Scarcity of men cause of the experiment which is being watched by postal officials.

San Francisco, Cal.—Nation's lawmakers off to Hawaii. Ten Senators and thirty Congressmen will study conditions relating to military and naval affairs.

Miscellaneous Subjects

PARAMOUNT.

KNUTTY KNITTERS (Klever Komedy—Nov. 19).—Vic is told by his sweetheart's father that he can marry her if he will knit fifty sweaters within a given time. In despair Vic goes forth and finds a store where the implements are sold. After various experiences he gets a knitting machine and starts to work.

Meantime his prospective father-in-law has hired a detective to watch and see that Vic really does the work himself. Angry because the hero has discovered a way to get around the matter, the sleuth sets fire to the ball of yarn and the house is wrapped in flames. Vic hurries to the fire department and finds the members engaged in knitting; they refuse to put out the fire. The police department gives him no better assistance. Just then a box of sweaters falls from a wagon and Vic seizes fifty garments and makes for his girl's home. He has just received the parental blessing when he is arrested, and when last seen is in jail with his knitting, the guard outside the cell also indulging in the popular in and out-door sport.

PARAMOUNT BRAY PICTOGRAPHS NO. 93.—Three interesting subjects have been chosen for this release, and of these perhaps the most timely is that showing the Trench Torches devised by Mrs. Edward Stockridge Gushee. Thousands of these have been made and sent to France, where they are used in place of lanterns or candles.

A unique industry is shown in "Farming for Furs." The silver black fox industry owes its existence to the wonderful beauty of the pelt of these animals and also to the demand, which far exceeds the supply. At the Collins' Fox Farms in Reedsburg, Wis., these animals are raised, and this picture is the only one ever obtained of this new form of farming.

This subject brings to the screen in animated drawings the means by which a volcano may be put to practical use. J. F. Leventhal shows in this film not only one of the accepted theories of the causes of volcanoes, but also the ingenuity of an Italian in making use of volcanic action to serve man. Prince Genori-Conti, a noted scientist, has harnessed the steam to turn the machinery of a nearby power plant.

JACK AND JILL (Five Parts—Nov. 12).—The cast: Jack Ranney (Jack Pickford); Mary Dwyer (Louise Huff); "Young" Kilroy (Leo Houck); "Honest George" Frazee (Don Bailey); Lopez Cabrillo (J. H. Holland); "Cactus" Jim (Hart Hoxie); Senor Cabrillo (Col. Lenone); Doria Cabrillo (Beatrice Burnham). Directed by William D. Taylor.

Jack Ranney, a lightweight fighter, is anxious to marry Jill, his sweetheart, so called because since their childhood she and Jack have been inseparable, but both agree that they must wait until his bank account is bigger. They are debating the question as to whether they can afford "the movies," when a messenger from the manager of Jack's athletic club arrives with a note that the manager wants to see him. Jack assures Jill that this means a big fight and starts off, promising to meet her "after the show."

The manager and a few of his friends have "framed up" a fight in which a champion fighter is to be knocked out by a newcomer. They will fix it up with the champion to pretend to be knocked out and will divide the money with him. Jack agrees to help their bluff.

The fight comes off as had been planned, except that Jack actually did knock his opponent unconscious; the promoters got frightened and told Jack that he had killed the man. The boy was persuaded to accept twenty-five dollars and promised to leave town, writing Jill a note explaning the matter and saying that he'd send for her when the affair had blown over. After many adventures, Jack lands at a little town in Texas where he gets a job loading freight on trains. He mixes with the cowboys of the big Yardley ranch and boasts to such an extent about his own deadliness that they decide to have some fun with him and give him a real scare.

They arrange with some friendly Mexicans and tell them what they want to do. In the meantime the leader of a real band of Mexican bandits from across the border overhears the plan and decides to take advantage of it to attack the town. Jill has found out the truth about the fight and writes Jack, adding that she will arrive almost as soon as her letter. Jack wants to stop her before she reaches the Yardley ranch, for he has been "four-flushing" after his usual fashion and has led Jill to believe that he is at least half owner of the enormous property. He starts to meet her at the station and the friendly Mexicans, thinking this the signal for their faked attack, line him up against a wall and tell him they are going to "shoot up" the town, beginning with himself.

He refuses to be frightened and proves that his boasted courage is not at all imaginary. Just as the fun is at its height, the real Mexicans ride in and at first the others think them "in on" the game. A real fight ensues, during the course of which Jack is neglected. The friendly Mexicans, seeing their countrymen are in earnest, run over to their side, trying to save themselves.

Seeing that something has gone wrong, Jack falls on his face, pretending to be shot. He manages to crawl to an automobile which is standing nearby. He warns the men at the Yardley ranch and saves the day. As a reward, and an assurance that there is no ill feeling, he and Jill are given a house of their own on the ranch and Jack a permanent position.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 91 (November 10).

Camp Kearney, Cal.—In a ringing address to the soldiers, Billy Sunday opens the great $35,000,000 drive for the Y. M. C. A. war fund. Sub-titles: The noted evangelist "in action." The Y. M. C. A. looks after the soldiers' welfare in camp. A scene in one of their "huts." It also prints a weekly paper, "Trench and Camp," for the boys.

Paterson, N. J.—A haven for unfortunate men becomes a death-trap as fire destroys the Rescue Mission, with a toll of nineteen lives. Sub-titles: One of the dormitories where many were burned while asleep. Searching for other victims.

On the Atlantic.—The steamer "Rochester," one of the first American ships to defy ruthless warfare, at last falls victim to the U-boats.

Glasgow, Scotland.—Britain's women workers hold a great patriotic celebration to demonstrate their unswerving allegiance to the country. Sub-titles: The land army has rendered noble service for the cause. The new food providers.

Paris, France.—Children of France. Once more little schoolgirls of reconquered Alsace pay a visit to the French capital as guests of the city. Sub-titles: A wreath is placed on Strassburg monument to commemorate the liberation of part of Alsace. The children also see some of the captured German guns. France honors the memory of her famous aviator, Pegoud.

Brawley, Cal. (Except exchanges where local camp pictures are added).—Ostrich farms continue in full swing in the hope that the beautiful plumes will again find favor with Dame Fashion. Sub-titles: There is also an effort

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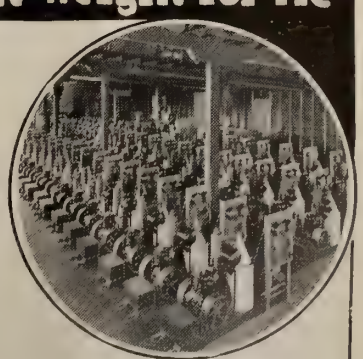

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to put ostrich eggs on the market, for they are very nutritious. A flock of 800 "chicks" only three months old.

Oakland, Cal.—Luckily no one is hurt when the Southern Pacific ferry boat Encinal collides with a tug and sinks on the mud flats. Subtitle: At high tide the deck is almost submerged.

Princeton, N. J.—President Woodrow Wilson arrives in his old home town to cast his vote in the New Jersey state election. Sub-titles: Open-air polls are established for the drafted men at Camp Upton. Judge John F. Hylan, mayor-elect of New York, and his family. Woman suffrage wins in New York by a great plurality. The leaders of the campaign.

Camp Grant, Ill. (Except exchanges where camp local pictures are added).—The National Army boys are fast rounding into shape for service on the firing line under the Stars and Stripes. Sub-titles: Getting ready for a "surprise attack." The artillery is already on the job, using wooden guns while waiting for field pieces. Scene at Camp Lewis. "Up" there.

HEARST-PATHE NEWS NO. 92 (Nov. 14).

Camp Dix, N. J.—Health, vigor, physical development is the Army's motto, and the boys are now striving to become champion athletes. Subtitles: On the qui vive. It means new life for those who never had the chance to exercise in the great outdoors.

New York City.—A new automatic detaching gear is devised to solve the difficulty in lowering lifeboats from a torpedoed ship. Subtitles: Over the side. One pull and the lifeboat drops safely from the vessel.

Washington, D. C.—Filling the gaps made in the country's industrial life by the call to arms, women now enter the postal service. Subtitles: Sorting the letters and operating the canceling machine.

San Francisco, Cal.—America responds to Administrator Hoover's appeal for food conservation, and people pledge themselves to the cause. Subtitles: Scores of "Food Economy" girls begin a house-to-house campaign. Food gambling will be stopped. Chicago authorities discover a plot to boom prices by destroying carloads of vegetables. One and all—dealers and consumers alike—must do their bit.

The Far Eastern Front.—A detachment of Frnch marines lands at a Syrian port to establish a supply base for the advancing Allied armies. Subtitles: Bringing large shells to the munition depot.

New York City.—A mysterious fire once more. The Washburn Wire Works are completely destroyed, with a loss of two million dollars. Subtitle: This is the third fire in three weeks in an Army supply plant.

Waschington, D. C .—"Remember those over there." Society women are collecting and preparing Christmas gifts for Pershing's boys in France. Subtitles: Each kit contains some handy articles desired by a soldier. Many women have joined the Red Cross Motor Corps.

Coachella Valley, Cal.—California dates may be used as emergency rations for the American troops as recommended by the Army experts. Subtitles: Coachella Valley is the only place in the country where this fruit can be successfully grown. Boxing the dates for the market.

Newport, R. I.—Eight thousand more Jackies from this Naval Station will soon be ready to join Uncle Sam's rapidly-growing fleet. Subtitles: Every morning the boys are reviewed by the commander. Singing patriotic songs.

Cartoon (Magazine Section).—It Has Come at Last.

THE HIDDEN HAND (Episode No. 1—"The Gauntlet of Death"—Two Parts—November 25).—Eighteen years ago Rascon, the Mad Monk, made the following prophecy to the emperor of a European country: "This day a girl is born in this court, who will be the most beautiful woman in the world, and will bring about the madness of the emperor and the destruction of the empire before her eighteenth birthday." Frightened, the emperor made an agreement with Judson Whitney, an American millionaire, to raise the child, keeping her identity a secret.

When the story opens, in the Whitney home are two girls—his daughter, Doris, and Verda Crane, his ward. The grand duke arrives to claim the girl of the prophecy. He has the imprints of the baby's fingers in an explosive packet, which can only be opened by a locket that Doris wears around her neck. If opened otherwise it will explode. As he makes the demand the grand duke and Whitney are both shot by a man they take to be Jack Ramsey, Whitney's secretary. The man secures the packet, and as he escapes is seen by Doris, who is certain that it is Ramsey. Later it develops that the murderer is a henchman of the Hidden Hand, a mysterious character, who is a master of scientific impersonation, and that he was made up to represent the real Ramsey, a secret service agent. Ramsey starts to trail the real murderer, as both Whitney and the grand duke die. He is suspicious of Dr. Scarley, engaged to Doris, and Abner Whitney, brother of Judson.

Now that he has the packet, the Hidden Hand determines to secure the locket at any cost. With the assistance of his henchmen, made up as Ramsey, he is able to enter the Whitney home that night, and steals into Doris' room.

Ramsey, who is reading in the library, hears a noise. Rushing out in the hall he meets his double face to face. In a struggle which follows Ramsey is about to overcome his double when the Hidden Hand overpowers him.

Doris wakes up and sees the Hidden Hand coming towards her. Frightened she jumps up. On his left hand he wears a gauntlet, from which he can shoot a poisonous gas, which will kill any one who breathes it. Doris throws the bed clothes over the deadly hand just as it is discharging the lethal vapor.

FOX FILM CORPORATION.

ALL FOR A HUSBAND (Five Parts—November 18).—The cast: Henrietta Downs (Virginia Pearson); Henry Hardin (Herbert Evans); Myra Haynes (Dorothy Quincy); Celeste Hardin (Gladys Kelly); Dr Janeway (Carl Moody); McGraw, a Politician (William W Crimans). Story by George M. Scarborough. Directed by Carl Harbaugh.

Henrietta Downs is a young college girl camping in the mountains with Celeste Hardin. Celeste's brother has the reputation of being a confirmed woman-hater.

His sister is certain, however, that in Henrietta Downs she has a daughter of Eve, who would win any man's heart. To make the conquest more sure the two devise the scheme of having Henrietta visit the Hardin home in the guise of a beautiful and desperate lunatic. The idea comes from reading of the escape of Myra Haynes, a crazy woman.

Hardin himself is in the throes of a political campaign. He is running for mayor on a reform platform. All might still have gone well had not Myra invaded Hardin's residence. Hardin's opponents think that at last they have some scandal to attach to their foe's name. More complications ensue when Henrietta arrives and also plays the part of a lunatic. The story moves rapidly through quick dramatic action, and then follows the climax.

TRIANGLE FILM CORPORATION.

FUEL OF LIFE (Five Parts—November 18).—The cast: Angela De Haven (Belle Bennett); Bob Spalding (F. H. Newburg); Bragdon Brant (J. Barney Sherry); Violet Hilton (Texas Guinan); Roger De Haven (Lee Hill); Mrs. Van Der Croot (Margaret Shillingford); Mrs. Spalding (Alberta Lee); Leonard Durant (Lee Phelps); Rader (Eugene Burr); Old Creede (Edward Hayden); Goldman (Thomas H. Guise); Mrs. Goldman (Estelle La Cheur). Scenario by Grant Wallace. Directed by Walter Edwards.

Angela De Haven, finding her husband, Roger, unfaithful to her, sets out to make all men pay for his perfidy. Roger, despairing of winning back his wife, sails for the South Sea Islands. He is lost at sea.

Bragdon Brant, one of Angela's court, controls Bob-Cat mine, but not the railroad extending to it. The railroad is controlled by Bob Spalding, who is manager of the mine.

Brant sends Angela West to buy the controlling interest in the railroad, and she meets Spalding, who falls in love with her..

Angela refuses to marry Bob, and flees after securing control of the road, through Spalding's partner, Durant. She returns to New York and tries to ruin Brant, but is halted by Spalding, who comes from the West and shows her the error of her ways. She finds her reward when the big Westerner takes her in his arms.

A CASE AT LAW (Five Parts—November 18).—The cast: Doctor Saunders (Riley Hatch); His Daughter, Mayme (Pauline Curley); Jimmy Baggs (Dick Rosson); "Art," the Saloon-Keeper (Jack Dillon); The "Lob" (Ed. Sturgis). Story by William Dudley Pelly. Directed by Arthur Rosson.

Doctor Saunders, living in Sago City, Mon-

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tana, has for fifteen years fought the desire for liquor. He has left his motherless daughter in the care of his sister, blinding her keep the child in ignorance of her father or his past.

In Midvale Mayme, the doctor's daughter, has grown to young womanhood and falls in love with Jimmy Baggs. Jimmy has inherited a tendency to drink, and loses his job as reporter on the Midvale paper because of it.

He gets a position on the paper in Sago City and goes west with Mayme. Jimmy is unable to keep away from drink, and Mayme goes to Doctor Saunders for help. During the course of the conversation Saunders finds Mayme is his own daughter, but does not reveal his identity because of his past.

"Art," a saloon-keeper in Midvale, has a grudge against Saunders because he has turned prohibitionist, and hopes to strike the doctor through Jimmy, to whom Saunders has taken a great liking. "Art" gets Jimmy drunk, and when Saunders finds this out he shoots "Art," who is badly wounded.

At the trial Saunders is acquitted and Jimmy is brought to his senses.

METRO PICTURES CORP.

THE ADOPTED SON (Six Reels—Oct. 29).—The cast: Purdue (Francis X. Bushman); Marian Conover (Beverly Bayne); Tom McLane (Leslie Stowe); Henry McLane (J. W. Johnston); Luke Conover (John Smiley); Mrs. Conover (Gertrude Norman); George Conover (Pat O'Malley). Directed by Charles Brabin. Adopted by A. S. Le Vine from story by Max Brand.

A state of feud existed between the McLanes and the Conovers in the Tennessee mountains. Purdue leaves Texas hurriedly as a result of a shooting fray and finds that the train he has jumped aboard has brought him to the mountains of Tennessee, and finds himself suddenly plunged into the feud. George Conover is shot from ambush, and Carter carries home the dead body of the boy. The grief of his parents and of Marian Conover is heightened by the fact that now there is no Conover strong enough to avenge his murder. Marian makes of Purdue the request that he take the place of her dead brother. He agrees.

The Conovers urge him to attend the county fair, at which Marian is to be the queen. At this fair the men take part in a shooting contest. Henry McLane has won the previous year, and challenges Purdue to equal his record. He accepts, draws from each hip-pocket a Colt, and first with one hand then with the other hits the mark repeatedly.

During the fair there is a truce from the feud, but it is over at midnight. On the way home Henry McLane shoots at Carter. He misses, and next day Carter goes to Tom McLane, the head of the clan, and makes the proposition that he and Henry fight a duel, and abide by the decision, thus putting an end to the feud. Old McLane accepts, but his son Henry is a coward. Old McLane says he will uphold the honor of his family himself. Purdue accepts the challenge. Later in the woods they meet, shooting with first one hand and then the other, Purdue picks off man after man. Luke Conover rushes up with the news that Henry McLane has abducted Marian. Purdue rushes in hot pursuit. McLane lowers her from his horse when he sees Purdue approaching, and horse and rider plunge down the precipice.

Purdue returns and tells Tom McLane that the feud must end, since he himself is a McLane, having left the mountains as a boy with his father, and that by his marriage to Marian Conover the two old families will be united

THE OUTSIDER (B. A. Rolfe Production—Six Parts—Nov. 5).—The cast: Sally Manvers (Emmy Wehlen); Trego (Herbert Heyes); Mrs. Standish (Florence Short); Mrs. Gosnold (Virginia Palmer); Walter Arden Savage (Jules Raucourt); Donald Lyttleton (Harry Benham); Lucy Spode (Ilean Hume); Miss Pride (Gladys Fairbanks).

Sally Manvers, disgusted with her life as a shop-girl, tells her two girl chums that she intends to live by her wits. The girls laugh at her, and she goes up to the roof of the tenement house in which they live. She falls asleep, and is awakened by a downpour of rain. Drenched to the skin, she finds that the roof entrance to her own building has been locked, and she runs across the roofs trying different doors until she comes to one that is unlocked. It leads into the home of Mrs. Standish, a society woman. Sally changes her wet clothes for some of Mrs. Standish's rich apparel. As she is leaving she comes upon Mrs. Standish's brother, Walter Arden Savage. Brother and sister have decided to steal their own property in order to collect insurance money. A burglar enters while Sally is watching Savage, and Sally protects the amateur burglar from the real one. Thinking that this may be a way out of poverty, Sally demands, as the price of her silence, that Savage and his sister take her back to Newport with them. They agree. Mrs. Standish writes for her a fraudulent letter of recommendation, supposed to be from a woman who has left for Europe, and Sally goes with them as secretary to their wealthy old aunt, Mrs. Gosnold.

In Newport Sally sees little to admire in those about her, with the exception of Mrs. Gosnold and a young Western millionaire named Trego. For a time she is interested in Donald Lyttleton. Savage, Lyttleton and Trego all try to make love to her, but Trego is the only one with any honesty of purpose. The detectives investigating the "loss" of the jewels telegraph that they have a clue. Mrs. Standish puts her jewel case in Sally's bureau drawer. Later she takes them out and gives them to Lyttleton to bury on the beach. Sally gives Mrs. Gosnold the empty jewel case, and confesses that she came to Newport under false pretenses. Mrs. Gosnold tells her to keep quiet about her confession for the present.

Miss Pride, a spinster, who dislikes Sally, hides some of Mrs. Gosnold's jewels in Sally's bureau. At a masquerade ball Mrs. Gosnold announces that the thief will be given until 12 o'clock that night to write a confession. Savage, fearing that Sally will tell about Mrs. Standish's jewels, plans to abduct her. He asks her to meet him at 1 o'clock. Mrs. Gosnold overhears him, and arranges to keep the appointment in her place. She and Sally exchange costumes, and Mrs. Gosnold is driven away by Savage's chauffeur. Trego, who has protected Sally from Lyttleton, proposes to her, but she fears he is like all the other men in the group. Savage is amazed at seeing Sally, and goes to rescue his aunt, who has been kidnapped in her place.

A detective accuses Sally of the theft of Mrs. Gosnold's jewels, and she is locked in her room. She escapes, but runs into the arms of Trego. Mrs. Gosnold, returning, denounces Mrs. Standish and Savage, and exposes their scheme. When she announces that she will tell the name of the person who took her own jewels, Miss Pride faints. Sally returns to her little room in New York. Her chums are gone, and she feels forlorn. Trego has followed her, and once more urges her to marry him. He suggests Fifth avenue, then Newport, as a residence. Both she refuses, but finally asks, "Aren't there any more houses to be had on Riverside Drive?"

GREATER VITAGRAPH.

THE GRELL MYSTERY (Five Parts—Nov. 19).—The cast: Heldon Foyle (Earle Williams); Helen Meredith (Miriam Miles); Eileen Mreredith (Jean Dumar); Robert Grell and Harry Goldenburg (Denton Vane); Lola (Mabel Trunnelle); Ralph Fairfield (Frank Crayne); Ivan (Bernard Siegel); Green, detective (Robert Gaillard). Author, Frank Forest. Director, Paul Scardon.

Robert Grell is to marry Eileen Meredith, but still is loved by Lola, a dancer and former sweetheart, now the wife of Harry Goldenburg, who seeks to blackmail him. Lola tries to protect Grell from her husband who beats her and who goes to Grell's home to collect his blackmail. Lola follows and stabs him to death.

Helen, sister of Eileen, enters the library and belives the dead man is Grell. She picks up the dagger, leaving on it her finger prints. At the moment, Grell reaches home and looks through the door. He believes Helen the murderer of Goldenburg and to protect her flees with his valet.

Through a close personal resemblance the dead man is accepted as Grell by Heldon Foyle, criminologist and detective chief, who is in love with Helen Meredith. In the development of the mystery suspicion turns from one to another, but not to Lola, who wore gloves when she wielded the dagger. And the mystery is intensified when Grell finally is found alive.

Helen trying to raise money to aid Grell in his escape, forges a check and this is inter-

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cepted by Foyle, who notes her finger prints are the same as those on the dagger. Torn between love and duty, he determines to bring the girl to justice, but Lola's past is accidentally learned and the motive for the crime is established. Foyle forces a confession from her and Helen's innocent but damning activities in the mystery are explained. Grell, freed, marries Eileen and Helen forgives Foyle for placing loyalty to duty above love for her.

BLUEBIRD PHOTOPLAYS, INC.

THE WINGED MYSTERY (Five Parts—Nov. 26).—The cast: Louis Siever (Franklyn Farnum); Capt. August Siever (Franklyn Farnum); Gerda Anderson (Claire Du Brey); Shirley Wayne (Rosemary Theby); Josiah Wayne (Charles Hill Mailes); Mortimer Eddington (Sam De Grasse); Henry Waltham Steele (T. D. Critenden); Captain Bernard (Frederick Montague). Scenario written by William Parker. Produced by Joseph De Grasse.

Louis and August Siever, born in Germany of American parents, have grown to manhood in Berlin. Their environment has had an opposite effect upon the twins—Louis is strongly American while August, pro-German, has attained a captaincy in the German Army. In one of Berlin's cafes Louis has an embarrassing meeting with Gerda Anderson, who is in the employ of Germany's secret service. She is at another table in company with Capt. August Siever, when she crosses to the table occupied by Louis and the Waynes and insults the twin of the man who is infatuated with her. Louis shows his resentment by thrashing his brother then and there, knowing that his act will mean trouble for him. Louis hurries to his apartments and while packing is assaulted by his twin brother and rendered unconscious. Capt. August takes his brother's passport and goes to America with Gerda Anderson, who has been ordered to engage in her work as a German spy in the United States. Louis goes to America where the Waynes have preceded him.

When August reads that the Waynes are giving a week-end party at their home in Long Island, he conceives a blackmailing scheme and Gerda joins him in his plan. They lease a house near the Waynes, and invite the Waynes and their guests to a "mystery party," promising to break the monotony of successive days in the country through an innovation that embodies mystery with daring. Louis Siever, who is at the Wayne party, leads in the impulse of many guests to accept, and in the end the party that accepts the invitation include all of the women and many of the men, excepting the husbands, who elect to stay at home and play poker.

Once the Wayne party find themselves in the "house of mystery" they discover they are prisoners. Capt. August and Gerda now cause to be delivered at the Wayne house baskets addressed to all of the husbands and each containing a carrier pigeon. The winged messengers bear a note tied to their legs, demanding ransom for the imprisoned women. Mortimer Eddington has long believed himself a detective who has missed his occupation. He is a chemist, and starts at once a plan to locate the "house of mystery" and rescue the prisoners.

Louis Siever and Shirley Wayne are meanwhile keeping their eyes open and trying to find a way for the imprisoned party to escape. Shirley discovers a means to reach Capt. August and Gerda, who are operating in a room upstairs. They overpower Shirley when they discover that she has intruded. Louis discovers her absence and undertakes to trace and rescue her.

Meanwhile the amateur detective has been doing some good work. He has devised a scientific method of tracing the return flight of the pigeons as they are separately released from their baskets, and has succeeded in giving the police the trail. At the moment the officers are closing in on the "house of mystery." Capt. August and Gerda discover that their game is up. They decide to avenge themselves upon their innocent captives by blowing up the house with chemicals, but fate turns a strange trick and they are, themselves, the only victims of their own "frightfulness."

WORLD PICTURES.

EASY MONEY (Five Parts—Nov. 19).—The cast: Lois Page (Ethel Clayton); Richard Chanslor (John Bowers); Robert Hildreth (Frank Mayo); Lily Lorraine (Louise Vale); Peter K. Chanslor (Eugenie Woodward); Sidney McCall (Charles Morgan). Story by Gladys E. Johnson. Directed by Travers Vale.

Lois Page, a poor country girl, has come to the city to study sculpturing. She is making progress when, one day, she finds that the money given her by her uncle has been spent. Her uncle informs her by letter that he is unable to give her further aid, but encloses a railway ticket for home. Dick Chanslor, whose greatest misfortune has always been a too abundant supply of spending money, is told by his valet that his grandfather wants to see him concerning his marriage to Lily Lorraine, of the Follies, performed the night before while Dick was in a rather intoxicated condition. Dick tells his grandfather that Lily is a "little peach," but the old man will not be appeased and tells his grandson that he must either cut out the girl or be cut off from the parental tree.

Lois goes to her class. Her manner shows that she has no small interest in her instructor, Bob Hildreth. Now that he is going to be disinherited, Dick decides to give a "going out" party—one of the guests to be Bob Hildreth. Hildreth invites Lois as his guest. The party, with one exception, proves to be all Bohemian-matched, the exception being Lois. Dick notices the shy little stranger and tells her he cannot figure her out, and that she is different from the rest. He asks her how she came to the party. She says that she and Tommie Tucker are kin—only she is dancing for her supper. She later confides to Dick that it isn't being poor that counts, but it is the knowledge that with all her ability she must give up and remain absolutely nobody—just because she lacks money. Dick has an idea. Lois wants to be a sculptress. Dick wants to continue being what he is. He proposes marriage to Lois, who gladly accepts. She is to become his wife in name only.

Dick takes Lois to his grandfather's house after the ceremony. When his grandparents realize that the little lady is not the chorus siren, they are overjoyed. The old folks offer their house to the young people as they shortly leave for the Orient. Dick and his wife accept the new conditions; Dick to continue his "high flying" and Lois, her sculpturing; the name and home being the only common bond. Dick tries to get back in Lily's good graces and invites her to dine out with him. She makes a scene and a roll of bills from Dick is the only thing that seems to calm her.

Hildreth, who has been away, returns to find his favorite pupil the wife of Dick Chanslor. He decides to pay her a call. Lois is glad to see Hildreth and invites him up to see a statue on which she is working, she closing the door in Dick's face as he, too, tries to come in to see the statue. Hildreth, after passing constructive criticism upon her work, tells her of his fondness for her and asks her why she did this crazy thing. She tells him. Dick goes over to Lily who is having a wild party, and does not leave until he is hardly able to navigate. In this drunken condition he approaches his wife, and for the first time, forces her to kiss him. She repulses him and is able to thrust him out into the hall. Lois then drops a note to Bob, telling him that Dick has broken his contract and that she wishes to see him.

Dick, in the meantime, has qualms of conscience. Bob calls to see Lois and he invites her to lunch at the Red Rose Inn, and they motor there. Lily sends for Dick and starts to upbraid him; she tells him that he is getting so reformed in his habits that there's no putting up with him. Dick goes home and finds Hildreth and Lois have gone to the Red Inn for lunch. He takes his car and follows and ascertains when he gets to the inn that they have gone further up the road. He continues looking for them. Hildreth has persuaded Lois to dine with him at a little place up the road. On the way he tells her that he wants her with all his heart and soul. Lois is not as enthusiastic and shows that she does not wish him to continue his love-making.

They arrive at the little country house presided over by a couple of Italians who serve the dinner. Hildreth drinking more than is good for him. They leave the premises so that Hildreth is alone with Lois. After dinner, Hildreth renews his love-making but is repulsed. Hildreth becomes more insistent and finally she is forced to fight for her honor. At this juncture Dick arrives and saves his wife. Lois and Dick then realize that they love each other.

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WANTED position as manager moving picture theater. Four years' experience as manager, operator, and booker. Excellent references. N. J., care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Laboratory man (motion pictures). Practical man with wide experience wanted. Positive and negative developing. Duplex printer and Bell & Howell perforator used. Prefer man familiar with same. F. M., care M. P. World, N. Y. City.

WANTED first class organist and picture player, Wurlitzer style "H." Reply to C. H. Bayer, Opera House, Lehighton, Pa.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms; everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

PICTURE SHOW for sale, fully equipped and running in one of the best agricultural and oil towns in N. W. Texas. Have other business to attend to. Address N. W. Texas, care M. P. World, N. Y. City.

FOR SALE—Modern 500-seat theater, county seat town 3,000. No opposition, equipment the best. Good business; cheap for cash. Box, 344, Marshall, Ill.

FOR SALE—Modern moving picture theater, seating 499; in south central Pennsylvania; population, 8,000; drawing population, 5,000 additional. Modern, care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED two twelve and two eighteen inch stereopticon lenses, matched if possible. Address Mr. Evans, 517 So. Millard Ave., Chicago, Ill.

WANTED a modern projecting machine in first class condition, and price right. Give full details in first letter. Geo. Eberwine, Marblehead, Ohio.

WANTED 300 theater or wood folding chairs. Write particulars. Hall, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used, type S-1917 model. Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—Laboratory equipment, 2 Cooper Hewitt stand lamps for title work, 110 D. C., 1 water filter, 24 excellent arc lamps for industrial interiors. Will sell cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St., Indianapolis, Ind.

POWER'S 6A machine, Wotton motor generator, 250 seats, must be sold at once. Apply Mich Mikkelsen, Pleasantville, N. Y.

OPERA CHAIRS—3,000 perfect condition, 75 cents up; also 800 wood folding chairs, 50 cents up. Atlas Seating Co., 10 East 43d St., N. Y. City.

220 V. Hallberg economizer, Power's machines, rheostats, rewinders, stage cable, tickets, holders, curtain, reel cases, revolving shutters for Power's, lenses, exit boxes, excello light carbons, large supply of Power's machine parts. Two and three reel features, and singles. S. H., care M. P. World, N. Y. City.

BARGAINS—Two Power's 6A's, fine shape, complete, motors, C. O. D. examination. Million tickets, 8 cents per thousand. 208 So. Market St., Canton, Ohio.

A COMPLETE title outfit for making title cards. Suite 218, 112 West 42d St., N. Y. City. Bryant 3579.

CAMERAS, ETC., FOR SALE.

BASS CAMERA COMPANY, America's Motion Picture Camera Headquarters. If Value and Service count, then write at once for our latest authentic Bargain List of highest quality cameras. Bass Tested and Guaranteed. There would be but ONE Motion Picture Camera Store in the country if you only knew the real values we are supplying to our customers all over the country. One customer, when ordering a second camera, recently wrote, "I am enclosing my check for another Universal outfit. I know that I can trust you to send me full value." Our files are overflowing with expressions of confidence and satisfaction from our customers everywhere. Cameras that are capable of producing highest quality Motion Pictures is the secret of our success. General sales distributors for the K. B. Combined Motion Picture Camera and Projector. Largest distributors of the Universal Camera in the country. Send for catalogs and list today. Northern Lights, $45.00. Our telegraphic service will please you. Write now. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., M. P. Camera Dept., Chicago, U. S. A. See our display ad in this issue.

MOTION picture cameras for professionals and amateurs; also tripods in many different styles and sizes, most accurately made apparatus at lowest prices; second-hand cameras taken in exchange toward new and latest models with all the latest improvements. Koehler's Camera Exchange, Inc., 7 East 14th St., N. Y. City.

WINTER CLEARANCE OF USED M. P. CAMERAS——400 ft. U. S. M. P. Camera, $95.00——200 ft. Pathe (Automatic Dissolve), $150.00——400 ft. Ernemann Model B, $225.00——400 ft. Williamson, $135.00——200 ft. Davsco, Slightly Used, $80.00——200 ft. Universal, late model, $175.00——200 ft. Ernemann Model A, $110.00——Universal Tripod, with Pan and Tilt, $55.00——Many Others. WRITE OR WIRE FOR DETAILED DESCRIPTIONS ON ANY OF THESE. SEND FOR OUR COMPETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS & ACCESSORIES. DAVID STERN COMPANY, 1027 R. Madison Street, Chicago, Illinois.

FOR SALE—Two hundred foot Phantoscope camera, tilting tripod, Carl Zeiss F:3.5 lens, trick crank, footage indicator, F. tube, printing attachment, one 15 amp. Northern light, and three 200 foot tanks and rack. Complete outfit, $220. Joe Sykora, Reliance Hotel, Spokane, Wash.

FILMS, ETC., FOR SALE.

FOR SALE—Annette Kellermann in "Neptune's Daughter," eight reels, and "Star of Bethlehem," three reels. Have quantity of advertising matter, elaborate frames. Film in first-class condition. Will sell separate or both together. Address M. S. Film Co., 47 W. Swan St., Buffalo, N. Y.

THE THREE Musketeers, by Alexander Dumas, seven reels, excellent condition. Photos, slides, heralds, plenty advertising matter. Sell reasonable. I. S. Fisher, 145 West 45th St., N. Y. City.

EXCHANGE for sale, cheap. 4, 5, 6 reelers and big lot of singles. Owner drafted. D. Friedman, 2136 Harrison Ave., N. Y. City.

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WURLITZER photoplayer, style "K," cost $4,800, sell cheap to close estate. Overhauled, will guarantee fine condition. Tangley Co., Muscatine, Ia.

STYLE 50 photoplayer, almost new, original cost, $8,000; big bargain for quick sale. Liberal terms. Hext Music Co., Denver, Colo.

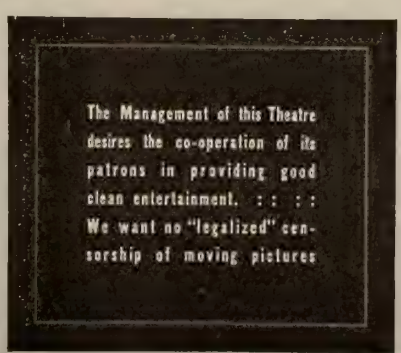
MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment. : : : :
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

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Those who enable the Operator to project pictures that delight his audiences and his employers are truly his **friends.**

No wonder, then, that this Operator in San Pedro de Macoris addresses us as "Señores y Amigos" (Gentlemen and Friends). Here's the letter:

San Pedro de Macoris, Oct. 15, 1917.

Precision Machine Co.,
New York.

Gentlemen and Friends:

The purpose of this letter is to state the following in regard to your Simplex Machine:

It is over four years since our Manager installed a Simplex in the Theater, and in all that time no repairs of any kind have been needed.

As a result, I recommend to everyone intending to go into the Motion Picture business to get the Simplex Projector, in order to obtain the perfect projection for which these Machines are known, and also because they are so strong and durable.

You may make use of this as you see fit, as proof of the satisfaction your Machine is giving. I place myself at your disposal.

Respectfully,

(Signed) *Miguel de Rodriguez.*

Think of it! Heres' a theater 'way down in Santo Domingo that has projection equal to the best houses on Broadway (where, of course, the Simplex is considered necessary)—and still there are Exhibitors right in these United States who haven't yet made sure of Projection that Pays: the Permanently Perfect Projection only the Simplex can give.

There's **gain in giving.** Give your Operator the Simplex and you'll see.

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1380.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in New Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).
In the Park (Two parts—Drama).

ESSANAY.

The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porcehfontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

RELEASES FOR WEEK OF NOV. 18.

The Queen of Spades (Five parts—Drama—Russian Art Films).
The Fatal Ring (Episode No. 20—"The End of the Trail"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 10—"The Hold-Up"—Two Parts—Drama—Astra).
Clubs Are Trump (Two parts—Comedy—Rolin).
Argus Pictorial No. 1 (One-Reel Educational).
Our National Parks—Mesa Verde Park (One-Reel Scenic—Pathe).
Katzenjammer Kids—"Der Last Straw" (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel) (International Split Reel).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Heast-Pathe News 97 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Nov. 26—A Country Hero.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon — Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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CINE-MUNDIAL

SPANISH EDITION OF THE
MOVING PICTURE WORLD
516 Fifth Ave., New York City

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1380.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bulldog (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1380.)

Mutual Film Corp.

CUB.

Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).
Nov. 5—Favorite Film Features—"The Strength of Men"—Two parts—Drama) and Captain Barnacle's Legacy (Comedy).
Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).
Nov. 19—The Fighting Trail (Episode No. 11—Two parts—Drama).
Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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JUST AS YOUR MOTHER WAS, Waltz } Number
JUST AS YOUR MOTHER WAS.....One-Step
I DON'T KNOW WHERE I'M GOING BUT I'M ON MY WAY.....One-Step
THE OLD TOWN PUMP.....Fox Trot
STOLEN SWEETS.....Waltz
GIVE ME THE RIGHT TO LOVE YOU.....Fox Trot
THERE'S SOMEONE MORE LONESOME THAN YOU.....One-Step
ON THE SOUTH SEA ISLE.....Trot
LOVE WILL FIND THE WAY.....Waltz
BABETTE, SHE ALWAYS DID THE MINUET.One-Step
YOU WERE JUST MADE TO ORDER FOR ME..Fox Trot
IT'S A HUNDRED TO ONE YOU'RE IN LOVE.....One-Step and Trot
HONEY BUNCH.....Fox Trot
THE MAN BEHIND THE HAMMER AND THE PLOW..... Medley One or Two-Step

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1380.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama)

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama)

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days")
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama)

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama
The Weaver of Life (Drama).

L. LAWRENCE WEBER PHOTO DRAMAS, INC.
Raffles, the Amateur Cracksman (Seven parts—Drama).

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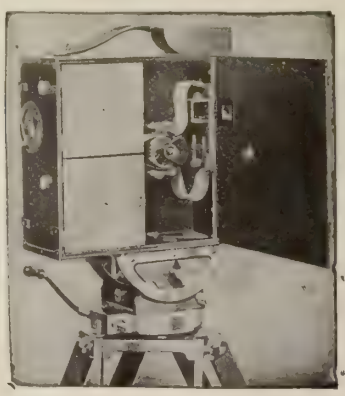

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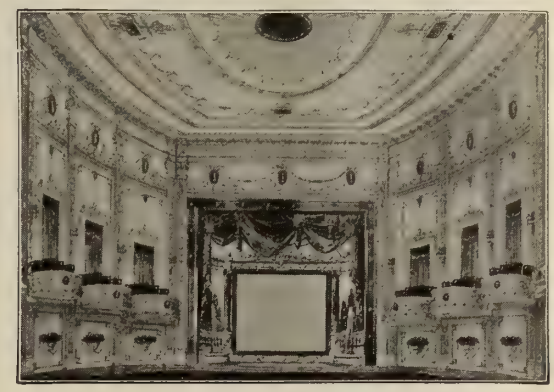

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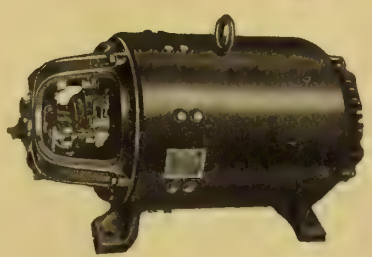

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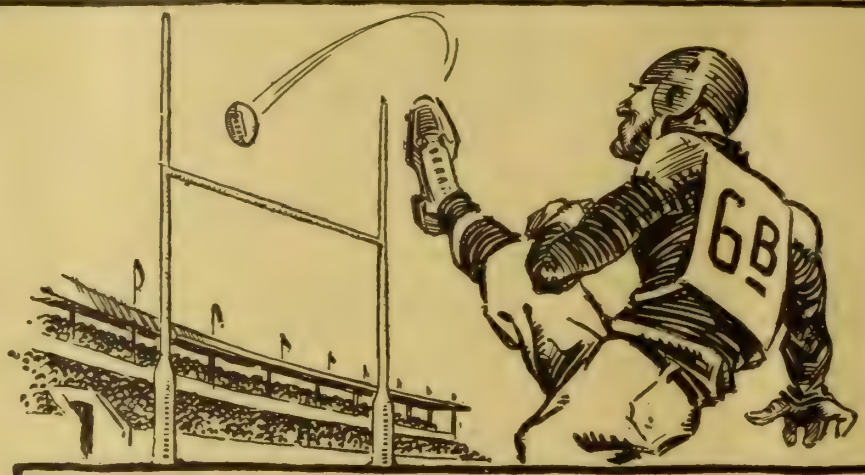

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(SIGNED) W. H. Clune

Los Angeles, California

The Proof of a Picture is in the Box Office

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

**". . then may ye also do good,
that are accustomed to do evil."**

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

Passing the 6000 Mark

OCTOBER 28TH, 1916, we advertised that there were 5,000 exhibitors in America showing Paramount Pictures, and that seemed remarkable——

——it was remarkable.

But—today there are well over 6,000 theatres showing the pictures under the Selective Star Series Plan.

In the city of Minneapolis, with a population of 343,466, we have 20 theatres showing Star Series, solid bookings, every star.

Again, opening the Sales Department record at random, we find in the city of Detroit, with a population of 900,000, 43 theatres showing solid bookings on every star under the Star Series plan.

There are more theatres in the above mentioned cities showing Paramount Pictures released prior to August 5th—Mack Sennett Comedies, Arbuckle Comedies, and other short subjects—that have not as yet arrived at the Star Series point. But, the figures given above are Selective Star Series, only.

6,000 Theatres Showing

Paramount and Artcraft Pictures

——there must be a reason——

——there is a reason—several in fact, and they are very simple.

Paramount and **Artcraft Pictures** feature the best "drawing stars" of the screen.

Paramount and **Artcraft Pictures** are constructed on the best stories, literature and the drama, ancient and modern, affords.

Paramount and **Artcraft Pictures** are produced by an organization made up of the best brains and the best facilities that unlimited resources can provide and human ingenuity can devise.

Paramount and **Artcraft Pictures** are distributed on a plan fundamentally sound and equitable in every detail.

These are the reasons for *an increase of 1,000 accounts in one year,* and when Paramount or Artcraft Pictures go into a house, they generally stay——

——and many a house has stayed on that account, but that is something else——

——the point is—are you succeeding too?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

DOUGLAS FAIRBANKS

IN "Reaching for the Moon"

·Story by··
ANITA LOOS
and
JOHN EMERSON
Directed by
JOHN EMERSON

Fairbanks' Greatest Picture

IF any proof were needed to show you that this is the greatest Fairbanks picture ever, you can find it in the New York reviews or in the never-ending line in front of the Rialto Theatre—which is giving morning performances to handle the crowds.

The negotiation at a single leap of a flight of fifteen steps is one of the star's newest accomplishments.
—New York Times.

An excellent current of genuine humor, and a highly reasonable romance fares along calmly as a background for the athletic hero's prodigious exploits. —New York Herald.

He climbs the outside of a five-story palace as a fly crawls along a window pane, and dives from bridges into Venetian canals to escape the assassins. When cornered, he fights his way through whole regiments. —New York World.

Douglas Fairbanks' Production

assures exhibitors of an Artcraft Picture, that can be played for many days to "capacity," enabling the exhibitor to eliminate many expenses attendant upon short "runs," thereby increasing his profit many fold.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

An ARTCRAFT Picture

ARTCRAFT PICTURES

J. STUART BLACKTON

The Master of Screencraft presents

"THE JUDGMENT HOUSE"

From the novel by
SIR GILBERT PARKER
Picturized and personally directed
by J. STUART BLACKTON

Two plus two equals — ?

IT'S just as easy to sum up this picture. A real all-star cast—including Conway Tearle, Violet Heming and Wilfred Lucas—plus a producer who is truly the "Master of Screencraft," plus a famous author, Sir Gilbert Parker, and an intense spectacular love story equals a picture that is a sure box-office value.

Wide-awake exhibitors have booked this picture for long runs, because they know that J. Stuart Blackton's pictures "improve with 'time'."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

Joseph M. Schenck *presents*

"FATTY" ARBUCKLE

in

"A Country Hero"

Buckle Up to Arbuckle

and watch your box office expand. Get in on "The Country Hero," the best "admission" tonic and grouch cure ever put over by "The Prince of Mirth."

Each laugh is worth many admissions.

Get in **now.** Get in **big** and get in **long.**

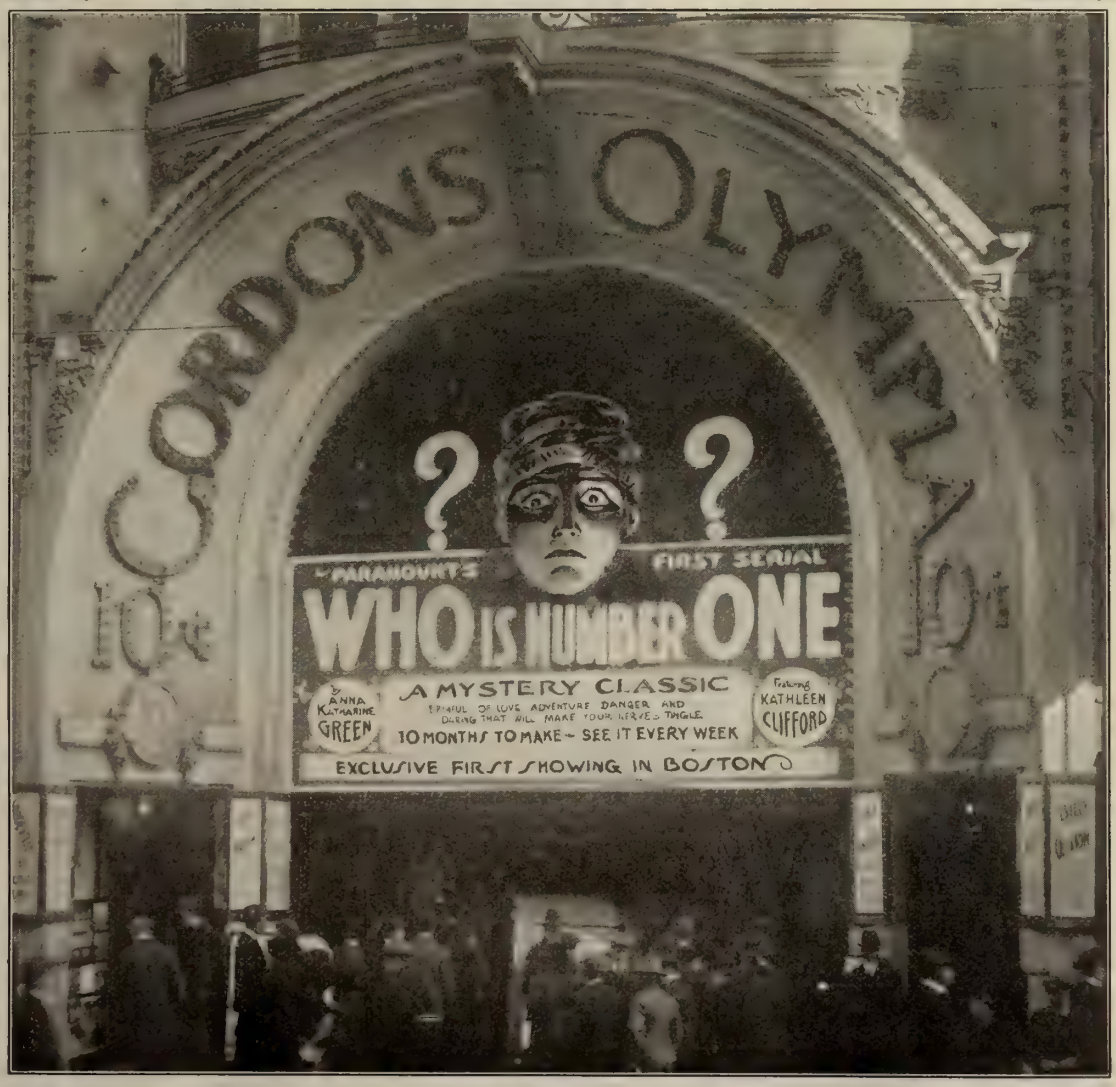
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount Pictures

Paramount Pictures

WHO IS "NUMBER ONE"?


GORDONS OLYMPIA
PARAMOUNT'S FIRST SERIAL
WHO IS NUMBER ONE
A MYSTERY CLASSIC
ANNA KATHARINE GREEN
FULL OF LOVE ADVENTURE DANGER AND DARING THAT WILL MAKE YOUR NERVES TINGLE
10 MONTHS TO MAKE ~ SEE IT EVERY WEEK
Featuring KATHLEEN CLIFFORD
EXCLUSIVE FIRST SHOWING IN BOSTON

2006 EXHIBITOR'S TRADE REVIEW *Volume 2. Number 25.*

HOW DID THAT PICTURE GO AT YOUR THEATRE?

"Law of the Lord"—Palace, neighborhood, New York, N. Y.: fair.

"Who Is Number One?"—Gordon's Olympia, downtown, Boston, Mass.: excellent.

"The Son of His Father"—Exeter

WHAT IT DID FOR GORDON IT WILL DO FOR YOU

"WE PAY THE TAX"

"First National" Release Dates

December 3

"ALIMONY"

December 17

Mme. Petrova's

First Petrova picture

"Daughter of Destiny"

December 31

(Approximately)

Herbert Brenon

Presents

"EMPTY POCKETS"

By RUPERT HUGHES

Early in January

CHAPLIN'S FIRST

"Signature *Charles Chaplin'* Protected"

GREATER COMEDY

Foreign rights controlled by Wm. Vogel Productions, Inc., Longacre Bldg., New York City.

Bookings now at all "First National" Exchanges

The First National Exhibitors' Circuit, Inc.

18 East 41st Street, New York City

"ALIMONY"

Actual Scenes and Titles

Mrs. Flint: "But I did it all for you!"
Turner: "No, I tell you! I don't love you! I couldn't love you."

Mr. Flint: "Then why did you marry me?"
Mrs. Flint: "For your money—and that's what I am going into court for—not to plead for a favor, but to demand my right—Alimony."

Mrs. Flint: "A worried man invariably turns to a woman for consolation. My husband will prove no exception. Then my detectives will make some notes."

Howard little suspected she was feigning illness. He did not know she was the hired tool of a crooked divorce lawyer.

The crooked attorney to Mrs. Flint: "Now we've got them married—and if I don't sting him for a hundred thousand alimony my name isn't Elijah Stone."

Mrs. Flint: "—and when the divorce decree has been granted we shall not have to be so—careful."
Mrs. Flint's smiles were all for Turner. Her husband was useful only as her banker.

Marjorie: "This agreement, arranged without my knowledge, is a wicked thing. When you ask me to sell my baby for alimony—No! I tell you—I won't do it!"

Even while Marjorie sought forgetfulness with the children, Mrs. Flint and the crooked attorney were making their last desperate effort to separate her from her husband.

"If it's good enough for the 'First National,' it's good enough for you."

Alimony is a picture the whole family can see with profit and remember with pleasure.
The story's the thing in Alimony—and every member of the cast fits his part like a glove.
It is a quality production. Supervised by Robert Brunton, formerly art director with Triangle—Directed by Emmet J. Flynn, formerly with D. W. Griffith, also producer of several Mary Pickford releases.

THE ORIGINAL MAIL ORDER FILM DISTRIBUTORS

WHOLESOME PICTURES

TRADE MARK
Wholesome Films Corporation

ANNOUNCING
THE FIRST WHOLESOME COMEDY
WITH REX ADAMS

"HIS AWFUL DOWNFALL"
A Single Reel Scream of Continuous "Wholesome" Laughs

Book These Today!

"THE PENNY PHILANTHROPIST"
The Supreme Screen Offering
7 Parts—From Clara Laughlin's Famous Story

"CINDERELLA and the MAGIC SLIPPER"
Booked in All Ascher Theatres, Chicago

Exhibitors—We Book Direct and Pay Express Both Ways

Coming: "LITTLE RED RIDING HOOD"

WRITE OR WIRE

PEGGY O'NEILL
and
RALPH MORGAN

WHOLESOME FILMS CORPORATION
Milton Daily, Pres.
CHICAGO

THREE SCENES FROM "CINDERELLA AND THE MAGIC SLIPPER"

Pathé

TOTO

HE'S GOOD FOR A LAUGH IN EVERY SCENE.....HE'S DIFFERENT FROM ANY SCREEN COMEDIAN YOU EVER SAW AND YOUR AUDIENCES WILL BE FOR HIM STRONG—

WATCH FOR HIM—HE'S COMING—

Pathé

10 BIG REASONS ...

1. It's a PATHÉ serial– it must be good
2. It has an excellent story written by men who know how-Arthur B. Reeve and Chas. A. Logue
3. DORIS KENYON is the star .....
4. SHELDON LEWIS, who got a great following in "The Exploits of Elaine" and "The Iron Claw."
5. Feature production .....

SHELDON LEWIS

READY
.. NOW ..

Pathé

WHY YOU SHOULD BOOK The HIDDEN HAND

6. A big advertising and publicity campaign with full novelization in the best newspapers in the country .....
7. Splendid box office value .....
8. ARLINE PRETTY .....
9. MAHLON HAMILTON .....
10. It is sure to please the most critical motion picture patrons .....

SEE IT ..
BOOK IT

PATHÉ

FRANK KEENAN

FANNIE WARD

PEARL WHITE

BRYANT WASHBURN

BESSIE LOVE

IRENE CASTLE, *willowy, personification of grace, beautiful and with wonderful personality* .....

FRANK KEENAN, *strong, rugged and great actor* .....

BESSIE LOVE, *the seventeen year old girl who has accomplished great things and for whom every critic has prophesied even greater things* .....

FANNIE WARD, *one of screendom's most celebrated stars, box office attraction extraordinary*

BRYANT WASHBURN, *master of subtle humor yet ably dramatic* .....

PEARL WHITE, *queen of thrills chosen favorite of the photoplay fans of the world,* .....

These are stars of the PATHÉ PLAYS. *quality features for your house, for every house. In these plays brains money and skill are combined* .....

PLAYS

IRENE CASTLE

the best known woman in America is presented in .....

VENGEANCE .... IS MINE .....

adapted from the story by John A. Moroso .....

Produced by ASTRA .....

If your audiences like a play which is full of action, with a thread of mystery and suspense running through it (and what audience does not) here is the play for your house!

RELEASED DECEMBER 16th

Pathé

PATHE IS PROUD TO PRESENT TO AMERICANS THE WONDERFUL FIVE REEL .....

FRANCE in ARMS

For absorbing interest, for educational value, for the extraordinarily comprehensive idea it gives as to the greatness of effort put forth by our gallant ally, this picture has no peer.

The aeroplane battle above the clouds is the greatest motion picture that has ever been taken. It probably will never be equaled.

Photographed by the cinematographic division of the French Army

MAYFAIR FILM CORPORATION

M.A. SCHLESINGER PRESIDENT

PEGGY HYLAND

as

"PERSUASIVE PEGGY"

SOLD

TO	FOR
Harry Wolfberg, Pittsburgh	Ohio, West Pa., W. Va.
Deseret Film Company, Salt Lake	11 Western States and Alaska
Peerless Film Company, Phila.	E. Pa., Delaware, Md., D. of C., and Virginia
Civilization Feature Film Co., Newark	New Jersey
Dawn Masterplay Co., Detroit	Michigan

WHY

Is the six-part Mayfair Masterpiece such a colossal success with State Right buyers?

BECAUSE

1. It is a hundred per cent production.
2. It is a sure fire box office attraction.
3. Like a Liberty Bond, it is safe and certain.

Sales Agents

SHALLENBERGER and PRIEST
Times Building, New York

MAYFAIR FILM CORPORATION, 10 Wall Street, New York

STANDARD

William Fox presents

THE SPY

Staged by Richard Stanton

THE KAISER EXPOSED
AMERICA AWAKENED
TO HER OWN PERILS.

Timely *Vital*

Booked in the open market as an individual attraction

William Fox presents

ALADDIN AND THE WONDERFUL LAMP

FRANCIS CARPENTER
VIRGINIA LEE CORBIN

Staged by C. M. and S. A. Franklin

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox
presents

WILLIAM FARNUM
IN
WHEN A MAN SEES RED

FROM THE SATURDAY EVENING POST STORY "THE PAINTED LADY" BY LARRY EVANS

Staged by Frank Lloyd

Booked in the open market as an individual attraction

William Fox
presents

THEDA BARA
IN
The ROSE of BLOOD

A 1918 VAMPIRE FOR LIBERTY

Staged by J. Gordon Edwards

Booked in the open market as an individual attraction

RPORATION

STANDARD

William Fox presents

JACK AND THE BEANSTALK

with

Francis Carpenter and Virginia Lee Corbin

Staged by C.M. & S.A. Franklin.

Booked in the open market as an individual attraction

William Fox presents

THE HONOR SYSTEM

Staged by R.A.Walsh

The Greatest Human Story Ever Told.

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox
presents

WILLIAM FARNUM
in
The CONQUEROR

Staged by R. A. Walsh

Titanic drama of
American history

*Booked in the open market
as an individual attraction*

William Fox
presents

TREASURE
ISLAND

Adapted from
Robert Louis Stevenson's
thrilling story . . . .

Francis Carpenter—
Virginia Lee Corbin

*Booked in the open market
as an individual attraction*

RPORATION

STANDARD

William Fox presents

THEDA BARA
IN
CAMILLE
BY ALEXANDER DUMAS

A GREAT HISTORICAL LOVE STORY

Staged by J. Gordon Edwards

Booked in the open market as an individual attraction

William Fox presents

WILLIAM FARNUM
IN
The HEART of A LION

A GREAT BIG STIFF PUNCH IN THE HEART

Staged by ~ Frank Lloyd

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox
presents

THEDA BARA
in
DU BARRY

Staged by J. Gordon Edwards

Story of the greatest adventuress in the history of France

BARA'S GREATEST ROLE

Booked in the open market as an individual attraction

William Fox
presents

A DAUGHTER
OF THE GODS
WITH
ANNETTE
KELLERMANN

MILLION DOLLAR PICTURE

Booked in the open market as an individual attraction

RPORATION

A Daughter of the Gods
with
Annette Kellermann
Now for release
Book at Fox Exchange

STANDARD PICTURES
TROUBLEMAKERS WITH Jane and Katherine Lee
JACK AND THE BEANSTALK
ALADDIN AND THE WONDERFUL LAMP
A DAUGHTER OF THE GODS WITH Annette Kellermann
TREASURE ISLAND WITH Francis Carpenter Virginia Lee Corbin
TWO LITTLE IMPS WITH Jane and Katherine Lee
DO YOUR CHRISTMAS BOOKING EARLY
Only one more month before school closes when Santa Claus will deliver his bulging bags of Bullion to the exhibitors
Write your letter to Santa Claus now- in care of the nearest Fox branch manager
FOX FILM CORPORATION

William Fox presents a beautiful new star~
Fox Special Features-
Jewel Carmen

FOX SPECIAL FEATURES

December Releases

Jewel Carmen

The Radiant Beauty

in

The KINGDOM of LOVE

Staged by Frank Lloyd who directed
"Les Miserables", "When A Man Sees Red"
and "A Tale of Two Cities" . . . .

Other December Releases

George Walsh *in* THE PRIDE of NEW YORK
June Caprice *in* UNKNOWN-274-
Virginia Pearson *in* STOLEN HONOR

Contract now at your Fox branch for these prize punches.

FOX FILM CORPORATION

William Fox presents

Troublemakers

Ready Dec. 9th

JANE KATHERINE LEE Fox BABY GRANDS

Supported by company of adults

Box office asset –100%
Due to popularity

Public's favorites–100%
Due to ability

Prestige for theatre-100%
Due to advertising

Some of the characters

Jane

Cynthia

Mrs. Lahr.

STANDARD

FOX FILM CO

William Fox presents

Troublemakers

Ready Dec. 9th

Comedy-drama Strong plot

of interest to adults and young folks too

A picture backed by-100%
Unusual publicity

A picture backed by-100%
Attractive poster ads

A picture well adapted-100%
For holiday season

Some of the characters

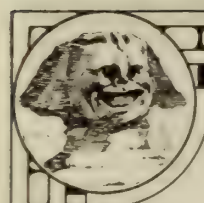
Katherine

Job Jenkins

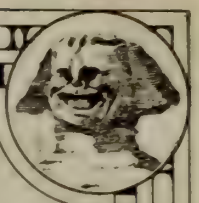
Daniel Whitcomb

PICTURES

RPORATION



PYRAMID COMEDIES



Under the old rule they announced eight pictures before they had begun ONE

Under the PYRAMID system we have completed four Pictures before we announced our entry into the comedy field.....

4 SENSATIONAL NOVEL HIGHLY LAUGHABLE **COMEDIES**

Now complete and ready for your approval....

and

We will not talk business to anyone until we have demonstrated by these four, our ability to make 24 a year.

All two reels in length

NOW READY TO SHOW

"IN AND OUT"
A WILD HOUR IN A WILD HOSPITAL

"BEACH BIRDS"
RARE HUMOR ~ PRETTY GIRLS
HOT BEACH ~ ROUGH HOUSE

"LOVE AND LUNCH"
EVEN A DOUGHNUT HAS ITS COMEDY TOUCHES

"BEAUTIES AND BOMBS"
HE EITHER HAD TO BECOME A WAITER OR LEAVE HIS TROUSERS AS SECURITY

featuring

RAY HUGHES.

The Most Unusual Eccentric Comic the Screen has ever known

Franchise Rights to the Twenty-four Comedies we will produce a year now being granted.

PYRAMID COMEDIES INC
220 WEST 42ND STREET, NEW YORK CITY

MR. FOREIGN BUYER

THE HORN OF PLENTY IS WITHIN YOUR REACH

ARE YOU TAKING ADVANTAGE OF IT?

$UCCE$$FUL PRODUCTION$

NOW AVAILABLE FOR YOUR PARTICULAR TERRITORY

"WE OPERATE EVERYWHERE"

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

Boundless Enthusiasm for "Over Here"

New York Tribune:

"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

Moving Picture World:

"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

VARIETY:

"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops.

"The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of fervor."

Motion Picture News:

"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

Sunday Telegraph:

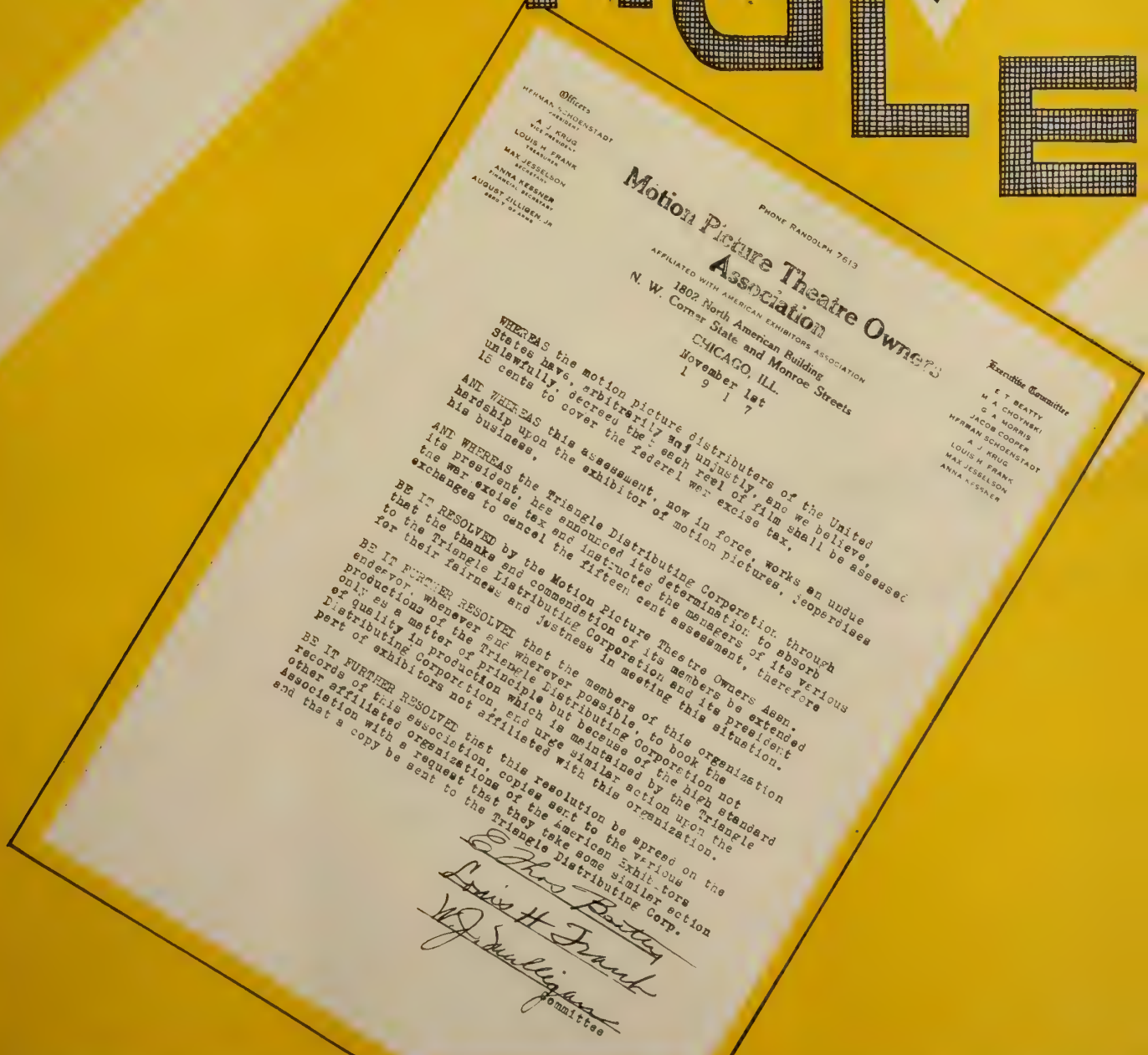
"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

Dramatic Mirror:

"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD-PICTURES
Exclusive Sales Agent

TRIANGLE



Officers
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SERGT. OF ARMS

PHONE RANDOLPH 7613

Motion Picture Theatre Owners Association

AFFILIATED WITH AMERICAN EXHIBITORS ASSOCIATION

1802 North American Building
N. W. Corner State and Monroe Streets
CHICAGO, ILL.

November 1st
1917

Executive Committee
C. T. BEATTY
H. A. CHOYNSKI
G. A. MORRIS
JACOB COOPER
HERMAN SCHOENSTADT
A. J. KRUG
LOUIS H. FRANK
MAX JESSELSON
ANNA RESSNER

WHEREAS the motion picture distributers of the United States have, arbitrarily and unjustly, and we believe, unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the federal war excise tax,

AND WHEREAS this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardizes his business,

AND WHEREAS the Triangle Distributing Corporation through its president, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the fifteen cent assessment, therefore

BE IT RESOLVED by the Motion Picture Theatre Owners Assn. that the thanks and commendation of its members be extended to the Triangle Distributing Corporation and its president for their fairness and justness in meeting this situation.

BE IT FURTHER RESOLVED that the members of this organization endeavor, whenever and wherever possible, to book the productions of the Triangle Distributing Corporation not only as a matter of principle but because of the high standard of quality in production which is maintained by the Triangle Distributing Corporation, and urge similar action upon the part of exhibitors not affiliated with this organization.

BE IT FURTHER RESOLVED that this resolution be spread on the records of this association, copies sent to the various affiliated organizations of the American Exhibitors Association with a request that they take some similar action and that a copy be sent to the Triangle Distributing Corp.

C. Thos. Beatty
Louis H. Frank
W. J. Zilligen
Committee

Read the above endorsement which the Western Exhibitors have issued concerning Triangle's stand on the war tax question. ***Triangle will not pass the 15 cents per reel tax on to the exhibitor.***

TRIANGLE

"THE SUDDEN GENTLEMAN"

with William Desmond

The humorous adventure of this big-muscled Irish smithy who becomes guardian of a spit-fire heiress will make your ticket machine hum. An Irish play never fails.

Released December 2

TRIANGLE

"THE SHIP OF DOOM"

with Triangle Players

The terrific struggle of rough sea-faring men over a wisp of a girl, will make this a money-producer for you. The most remarkable sea-drama of the season.

Released December 2

TRIANGLE

Keystone Comedy

"AN ICE MAN'S BRIDE"

It's a red-hot, laugh-after-laugh comedy that will make your folks want more. It will bite off a new Keystone Record.

Released December 2

Coming - A tremendous production
The Great
NAZIMOVA
IN
REVELATION
METRO

This is June

B.A.ROLFE presents

VIOLA DANA

in the most sensational production of the year

BLUE JEANS

Tears - thrills - deep pathos and bright sunshine

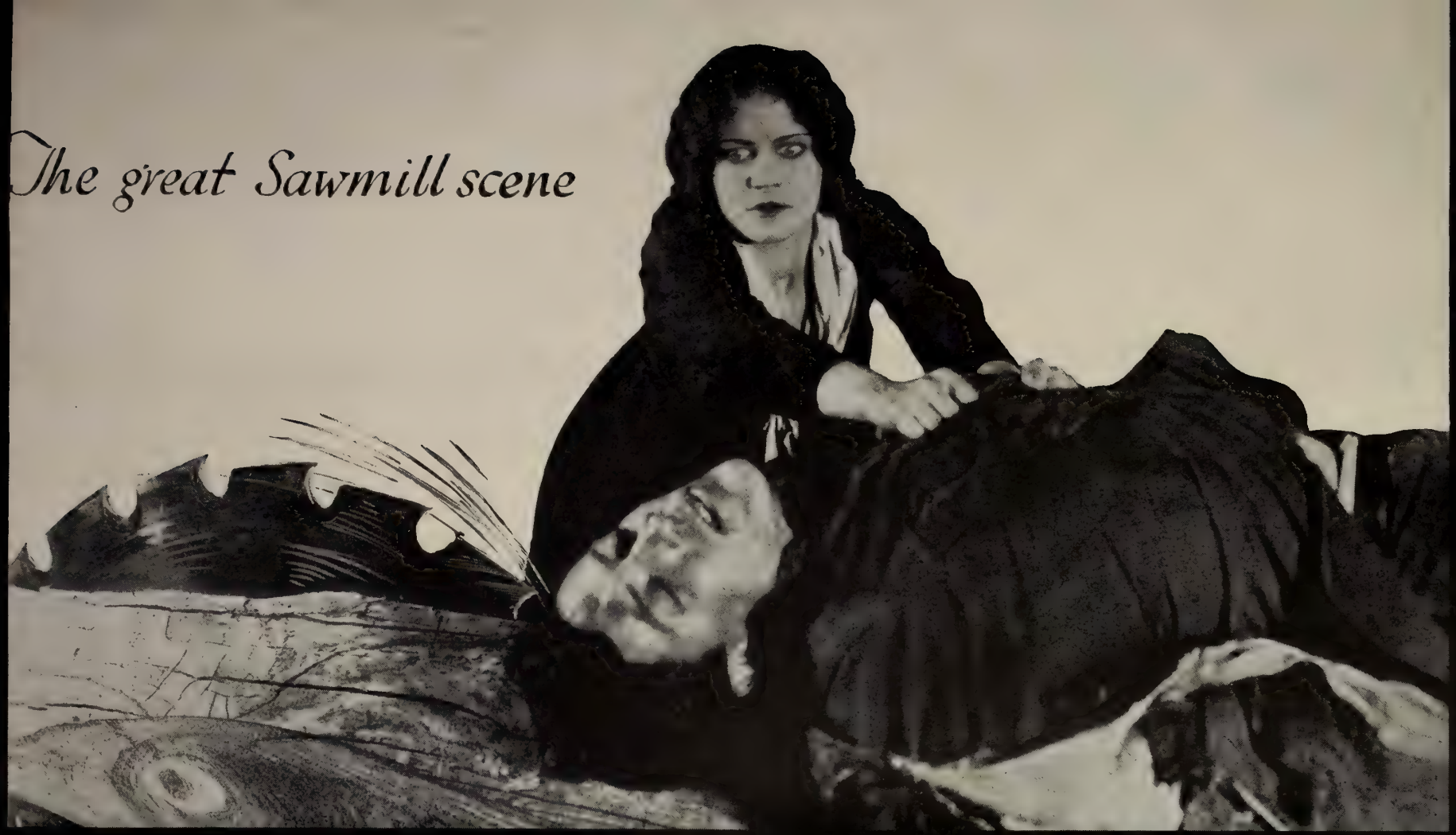
Directed by John H. Collins from Joseph Arthur's famous Melodrama - *Adapted by* June Mathis *and* Charles A. Taylor

Seven Acts - *The* Picture of Pictures

Positively No Bookings until after trade showings!

METRO

The great Sawmill scene

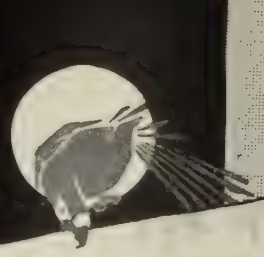


BLUE JEANS as a play ran

3 Years at Fourteenth Street Theatre, New York
2 Years at Mc. Vicker's Theatre, Chicago
1 Year at Tremont Theatre Boston.

BLUE JEANS will never wear out-

Wonderful as a play- Tremendous as a Screen Drama-



To Mr. Winters of Akron, Ohio

Dear Mr. Winters,

We realize why you are a genuine success as a motion picture exhibitor, and in congratulating you we want to say that we believe this success is due to your judgment in choosing attractions. We know you broke all your house records with "The Slacker", and now that you have shelved a picture you had advertised heavily and booked "Draft 258" for a week's run, we believe you have shown the judgment and the confidence of a great showman. Please accept our thanks as well as our good wishes.

METRO Pictures Corporation
by the President.

P.S. You know, Mr. Winters, that METRO intends to lead the industry on merit. WATCH METRO.

Goldwyn Pictures

This Is A Time To Make *Friends* instead of *Profits*

GOLDWYN PICTURES organization recognizes that in these trying days the exhibitors of North America *must* make profits. This is the day to make *exceptional* effort and the direct result of such effort by any producer is *exceptional productions.*

Big pictures—powerful, vital stories and tremendously popular stars—today are the only means of attracting big audiences into your theatres. And the four biggest productions immediately available in the motion picture industry today are Goldwyn attractions, released as follows:

1 MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. A play many times as dramatic and joyous as the great laughter-making hit "Baby Mine." A story of situations and thrills; filled to the brim with wonderful comedy. *Released November 18.*

2 REX BEACH'S greatest story, "THE AUCTION BLOCK," one of the most dramatic pictures ever made and possessing greater drawing power than his noted screen successes, "The Spoilers," "The Ne'er-Do-Well," "The Barrier." Given at your regular rental to Goldwyn contract customers. The first and only Rex Beach production ever available in this manner. *Released December 2.*

3 MAE MARSH in "THE CINDERELLA MAN" by Edward Childs Carpenter. A beautiful and wonderful holiday picture made by one of the greatest of all directors, George Loane Tucker. A picturization of Oliver Morosco's big stage success. *Released December 16.*

4 MARY GARDEN in Anatole France's famed story, "THAIS," bringing this artist of world-wide reputation to the screen for the first time. This will be the most sensational and remarkable box-office success ever booked for your theatre, and you get it at your regular Goldwyn rental. *Released December 30.*

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16 East 42d Street New York City

Goldwyn Pictures

Another Smashing Success for Unrivalled Madge Kennedy

EXHIBITOR telegrams and newspaper reviews in important first-run cities make good the Goldwyn prediction that this joyous girl from the beginning would be one of the screen's most popular stars. Enthusiastic reviews quoted here reveal that

MADGE KENNEDY *in* *Nearly Married*

by Edgar Selwyn

instantly registered both a box-office and dramatic success and that her popularity is increasing with amazing swiftness.

PHILA. NORTH AMERICAN: Edgar Selwyn's "Nearly Married" is full of fun, plot, action and "pep." It is a real picture. Madge Kennedy is wonderful.

BOSTON GLOBE: An even greater success is Madge Kennedy in "Nearly Married" than in "Baby Mine."

BOSTON POST: Madge Kennedy in "Nearly Married" is drawing packed houses at the Boston Theatre.

PHILA. PRESS: Madge Kennedy brings joy to the Stanley patrons in "Nearly Married." Here is the freshest personality in motion pictures.

CLEVELAND LEADER: In all the screen world there is no comedienne like Madge Kennedy. "Nearly Married" is a huge success.

PHILA. RECORD: Here is the most notable picture of the season, and Madge Kennedy at one leap landed at the top.

PHILA. LEDGER: The winning Madge Kennedy in "Nearly Married" is filling the Stanley to the doors. Her popularity increases.

Remember this: In all the world there are no eyes so fascinating—
And she has the happiest, sunniest smile ever seen on the screen

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REX BEACH PICTURES

THOUSANDS of exhibitors were ready to pay advanced rental prices for this tremendous production which now comes to all Goldwyn contract exhibitors at the same prices they pay for Goldwyn Pictures.

REX BEACH'S
GREATEST STORY
THE AUCTION BLOCK

is the only production by America's most popular author that will ever be available to exhibitors under these conditions.

The story told in "The Auction Block," already known to millions, will bring audiences flocking into your theatre at this very moment when you need every dollar of patronage that can be attracted to your box-office. A bigger profit-making picture than "The Spoilers," "The Ne'er-Do-Well" or "The Barrier."

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The Screen's Greatest Holiday Attraction

THE story of the girl who has everything in the world she wants except the man she loves. How she wins her heart's desire is revealed when you see

MAE MARSH *in* The Cinderella Man

from Oliver Morosco's Stage Success
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Every exhibitor will be interested in these two assertions:

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2. This is the most powerful and beautiful picture George Loane Tucker ever directed.

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IS she beautiful? Is she slim and graceful? Is it true that there has never been another woman like her on the screen?

Is she the emotional and dramatic marvel on the screen that she is on the operatic stage? Has she a sensational dance in "Thais"?

Does she wear wonderful gowns? Will her gowns and costumes suggest new fashions to thousands of women? Will women like her in "Thais"?

Will she give men "something to talk about" for the next year?

Is "Thais" a sensational production? Does it contain anything never seen before in motion pictures?

To all of the questions Goldwyn answers, "Yes."

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A Profit For All Who Have Played It

A SUCCESSFUL motion picture production is one that plays to a profit and creates a good reputation for the house. Any picture that plays to big business for a week but leaves a bad impression behind is a picture to avoid. The great virtue of "The Manx-Man" aside from its immediate drawing power is that *audiences remember it for months after seeing it.*

George Loane Tucker's
picturization of
HALL CAINE'S GREATEST STORY

THE MANX-MAN

with

Elisabeth Risdon • Henry Ainley • Fred Groves

has just scored tremendous box-office successes for the exhibitors listed below and is booked at this time in more houses in the brief period since its release than have ever before signed up for any special production.

What "The Manx-Man" Did For These Theatres It Will Do For Yours

NEW YORK, N. Y.: The National
" " Avenue B
" " Victoria
" " Greeley Sq.
" " Lincoln Sq.
" " New York
" " Orpheum
" " American
" " West End
" " Palace
" " 86th Street
" " 116th Street
" " Morningside
" " Regun
" " 42nd Street
" " Circle
" " Delancy
" " Washington
" " 77th Street
" " Adelphi
" " Boulevard
BROOKLYN, N. Y.: DeKalb
" " Broadway
" " Fulton
" " Royal
" " Warwick
" " Bijou
" " Electra
" " Cumberland
ALBANY, N. Y.: Clinton Sq.

AMSTERDAM, N. Y.: Lyceum
BRONXVILLE, N. Y.: Picture House
NEW ROCHELLE, N. Y.: Loew's
CHICAGO, ILL.: The Orpheum
" " The Hamlin
" " The Gold
" " White Palace
" " Terminal
" " Oakland Sq.
" " Chateau
" " Lakeside
" " Metropolitan
" " Frolic
" " Cosmopolitan
" " Columbus
ERIE, PA.: Strand
LATROBE, PA.: Paramount
TYRONE, PA.: Wilson
CANONSBURG: Alhambra
CHARLOTTE, N. C.: Broadway
COLUMBIA, S. C.: Ideal
CHARLESTON, S. C.: Majestic
WELLSVILLE, N. Y.: Lyric
SARANAC LAKE, N. Y.: Colonial
LOUISVILLE, KY.: Walnut
MUNCIE, IND.: Wysor Grand
ELWOOD, IND.: Alhambra
EL PASO, TEX.: Grecion
HOUSTON, TEX.: Isis
MUSKOGEE, OKLA.: Broadway

LAWTON, OKLA.: Metropolitan
SALT LAKE CITY: American
ANACONDA, MONT.: Imperial
LEWISTON, MONT.: Judith
BUTTE, MONT.: Ansonia
BOSTON, MASS.: Castle Sq
DENVER, COLO.: Paris
ATLANTA, GA.: Strand Vaudette
SAVANNAH, GA.: Odeon
NEWARK, N. J.: City
" " Loew's
HOBOKEN, N. J.: Bishop
" " Lyric
UNION HILL, N. J.: Pastime
LONG BRANCH, N. J.: Grand
ELIZABETH, N. J.: U. S. Garden
RED BANK, N. J.: Lyric
UTICA, N. Y.: Park
GENEVA, N. Y.: Temple
HIBBING, MINN.: Majestic
FARGO, N. D.: Garrick
SIOUX FALLS, S. D.: Colonial
RENO, NEV.: Majestic
OAKLAND, CAL.: Kinema
SAN FRANCISCO, CAL.: Jewel
SEATTLE, WASH.: Strand
WALLA WALLA, WASH: Liberty
EVERETT, WASH.: Orpheum
PENDELTON, ORE.: Arcade
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Thos. H. Ince

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THE COMMANDER THROWS THE "DEATH SWITCH" WHICH DESTROYS THE HUGE DIRIGIBLE IN MID AIR

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THE WARRIOR

THE SMASHING SEVEN REEL
COMEDY-DRAMA
featuring MACISTE
The giant hero of "CABIRIA"

STATE RIGHTS

J. R. GRAINGER, General Manager Allen Film Corporation, Chicago, says: "THE WARRIOR is the greatest novelty picture I have ever seen. It will appeal to every live exhibitor and to every one of his patrons."

RESULT: Allen Film Corporation now owns the exhibition rights to THE WARRIOR for the States of ILLINOIS, MICHIGAN, IOWA, NEBRASKA, OHIO, INDIANA.

J. E. KEMP, General Manager Westcott Film Corporation, Minneapolis, says: "THE WARRIOR is the best bet of the year. A great relief from the general run of big features."

RESULT: Westcott Film Corporation now owns the exhibition rights to THE WARRIOR for the States of WISCONSIN, MINNESOTA, NORTH and SOUTH DAKOTA.

RICHARD A. ROWLAND, President of Metro, says: "THE WARRIOR with Maciste is the best buy of the year."

RESULT: The Clark & Rowland Theatres Company now owns the exhibition rights to THE WARRIOR for the States of WESTERN PENNSYLVANIA, WEST VIRGINIA.

HENRY ALLSOPP, President Civilization Film Corporation of New Jersey, says: "THE WARRIOR is the best picture I have ever seen and I think will be the biggest box office draw of the year."

RESULT: Civilization Film Corporation of N. J. now owns the exhibition rights for the entire State of NEW JERSEY.

W. C. DRUMMOND, President Special Features Company, Knoxville, says: "THE WARRIOR is the real big picture of the year."

RESULT: Special Features now owns the exhibition rights for THE WARRIOR for the States of TENNESSEE, GEORGIA, FLORIDA, ALABAMA.

W. S. BREWSTER, of the Birth of a Nation Company of the Northwest, says: "THE WARRIOR is the first picture I have seen worthy to follow our big success, 'The Birth of a Nation'."

RESULT: Jorden-Brewster Company, Seattle, Washington, now owns the exhibition rights to THE WARRIOR for the States of WASHINGTON, OREGON, IDAHO, MONTANA.

LAZOWICK & SCHWARTZ, American Film Co., Philadelphia, Pa., says: "THE WARRIOR is a wonderful combination of comedy, thrills and beauty, and will appeal to every audience."

RESULT: American Film Co. now owns the exhibition rights for THE WARRIOR for the States of EASTERN PENNSYLVANIA, MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA, DELAWARE.

HERMAN RIFKIN, Eastern Feature Film Co., Boston, Mass., says: "THE WARRIOR, featuring Maciste, is the first big picture worthy of the name 'special' I have seen this season. It will sure be a big money maker."

RESULT: Eastern Feature Film Co. now owns the exhibition rights for THE WARRIOR for the States of NEW ENGLAND.

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"MOTHER"
is the latest and best
production of the
internationally famous director
GEORGE LOANE
TUCKER

Beautiful
ELIZABETH RISDON
in her
remarkable characterization of
"MOTHER"

STATE
RIGHTS

WID'S SAYS: "Remarkably Effective Characterization and Human Touches That Hit."

EXTRACTS FROM WID'S OF NOVEMBER 8, 1917

If your patrons enjoy good human touches and excellent characterizations, this will register as a most enjoyable little production.

The main thread of the story develops around a situation where the little mother has strength enough to send her dearly-beloved boy to jail when she finds that he is a thief. This idea is different from most stories and just as effective as it is different. A romance is developed, with the near-calamity of an elopement with another's wife, but all through the action we find the situations eventually turning to where the mother was the deciding factor.

Certainly this production is a triumph for Miss Risdon and is another proof of Producer Tucker's ability to register human touches and atmosphere. I believe most patrons anywhere would welcome it because of the very effective touches of pathos and the different atmosphere of it all.

THE BOX OFFICE ANGLE

The fact that this is a George Loane Tucker production, and has as a star Elizabeth Risdon, the heroine of "The Manx-man" and "Misalliance," should make this a box office asset. You can safely guarantee that it is an exceptionally human study of the relations between mother and son. Because of it being an English film I think some of the stiffness and overplaying of the supporting cast will be overlooked, particularly since the very human bits in which Miss Risdon figures come frequently enough to keep the production hitting on high most of the way.

Backed by McClure's publicity—which is certainly effective—I would say that this is a very good bet. It isn't a tremendous film but it is a pleasing human production that registers an exceptional characterization and has enough human touches to make most anyone leave your house with a feeling of having seen something worth while. —*Wid's.*

McCLURE PICTURES Announces that it has Appointed as Selling Agents for "MOTHER"

GENERAL ENTERPRISES, Inc.

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"Their Seaside Tangle"
A CHRISTIE COMEDY
RELEASED DEC. 3rd.
Better than
"Down By The Sea"
and
"The Sea Nymphs."
featuring
BETTY COMPSON
Personally Directed by
AL E. CHRISTIE

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WILLIAM A. BRADY,
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WORLD-PICTURES
present
JUNE ELVIDGE
in
"The Tenth Case"
Directed by GEORGE KELSON

LILLIAN WALKER, of winsome, unpretentious charm has won world-wide popularity through the force of her bewitching personality.

"THE GRAIN OF DUST," by David Graham Phillips, the second of the Lillian Walker series is a picturization of the greatest story that the most gifted analyst of human emotions has contributed to American literature.

IN the direction of "THE GRAIN OF DUST" Harry Revier even surpassed his achievement in "The Lust of the Ages."

Millions have read and reread the story, as a play it scored an instant success ,picturized it will triple its fiction audiences.

As a box office attraction it will surpass all former successes and prove a world-beater.

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GREATEST STORY

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IN

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Directed by J. G. BLYSTONE

"NEPTUNE'S NAUGHTY DAUGHTER"

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"Automaniacs" Oct. 1st

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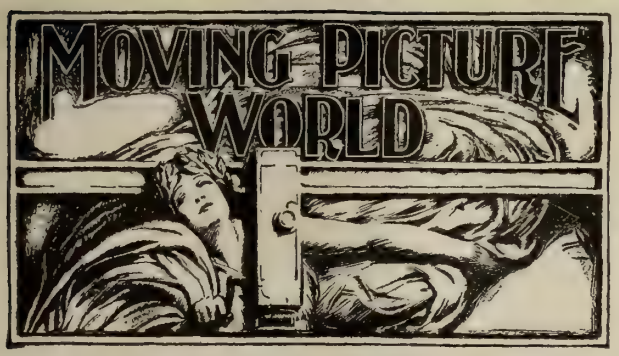

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(The Index to this issue is on page 1552.)

Saturday, December 8, 1917

Facts and Comments

THREE weeks ago we called attention on this page to the contributory cause that the war tax might become towards closing many picture theaters throughout the country and especially in our rural communities where they are more especially a necessary and helpful part of the life of the people. If the reports of several of our correspondents can be relied on this is exactly what is taking place. The calling to the service of so many of the young men in every community has resulted in quite a drop in theater patronage during the past few months and with the increase in film rentals and wages, the war tax is proving to be the last straw to many anxious managers and owners. So long as they can show a small profit, even equal to a weekly wage, they will hold on but when the weekly outlay is greater or equals the income, there is nothing to do but close up. One of our subscribers made the obvious deduction of the matter recently when he said: "I am now not able to pay a war tax nor to help the cause in any way whatever."

* * *

THE music tax which was recently added to the already heavy burden of the picture theater is evidently proving a boomerang, as we predicted it would if the theaters generally refused to play music on which there was a tax for performing rights. According to our issue of last week, a well-known writer and publisher of popular songs has withdrawn from the Society of Authors, as the tax restrictions prevent him from getting the best results from the sale of his songs through their limited use and decreased popularity. Judging from the large lists of non-taxable music published in our Music Department of the past few weeks, it would seem to be a matter of choice with any manager whether he pays a tax or decides only to use music on which there is no performing rights. Adequate royalties for the composer on a higher original price would certainly cause less irritation than the tax arrangement now in force.

* * *

"ALL it takes is industry and a little brains." This is a quotation from the first article in our Advertising for Exhibitors' Department, issue of November 24. There is more meat, much more meat, in that exceedingly helpful and thought-provoking department every week than many of our theater managers realize. But then there is more real business nourishment and first-hand information in every weekly issue of the MOVING PICTURE WORLD than any single reader can fully assimilate and it is not necessary that he should. The paper covers all the activities of this great industry and the busy manager must select those departments of the paper that help him most. Going back once more to our opening quotation, may we suggest another reading of "You can do it" on page 1169, of two weeks ago.

* * *

IMITATION may be the sincerest form of flattery, but when it becomes practically impersonation of another's art or ability it amounts to nothing more or less than plain stealing, and of a particularly mean and despicable brand at that. There is no surer mark of genuine ability than an aftermath of copyists and conversely there is no more sure indication of lack of original ability than the mark of the copyist. We should study the methods of successful achievement in others in order to improve our own work. To simply sit down and copy every gesture, every line of make-up and every bit of odd business may result in a very good imitation of Chaplin, but it will never make one a master of his art.

* * *

TO add to the contributory causes for poor business in the theaters at the present time, surely we might have been spared the slumps in quality of productions that we have experienced for some time past. Only on a much smaller proportion of productions than usual have our reviewing staff been able to dig up anything to praise and commend. Our readers who follow the advertising pages, for instance, will have noted fewer quotations than usual from the MOVING PICTURE WORLD, although we are just as keen as ever to praise when we find something worth while. If it is not a poor story or no story at all, it's poor acting or more often poor directing. The servile critic and the paper that likes to see its laudatory and fulsome phrases quoted in the advertising matter of the manufacturer may please some but does not fool the public. Ask the theater manager, he knows.

The Tax Muddle and Why

DEVELOPMENTS of the past few days on the fifteen cents per reel war tax controversy have been interesting and enlightening along several lines. The following are only a few of the facts that might be cited as bearing on the question:

At a meeting of the New York exhibitors a few days since, their own lawyer advised a more careful inquiry before the taking of any drastic steps and was promptly challenged by at least one exhibitor as working in the interest of the manufacturers.

A judge in Cleveland, Ohio, last week turned the suit of exhibitors out of court, stating that there was no legal ground for the action and that the exhibitors were not entitled to the relief sought. The suit of the exhibitors was to prevent the canceling of contracts on the refusal of the exhibitors to pay the war tax of fifteen cents per reel.

A principal manufacturer of raw stock promptly passed along to the film manufacturers the one-quarter cent tax placed by the government on his product, thereby demonstrating his belief in the contention that the consumer or the public should pay the tax.

John H. Kunsky, a prominent exhibitor of Detroit, came to New York and investigated the question thoroughly at first hand. As a result, he returned and directed his managers to sign new contracts agreeing to pay the fifteen-cent charge.

On the other hand, we still have the League president issuing reams of matter prepared by some of his henchmen urging exhibitors not to pay the tax, and we have local exhibitor organizations all over the country either following this lead or taking a similar attitude themselves.

No apology can be offered for the somewhat arbitrary methods of the manufacturers and exchanges in their attempt to collect the fifteen-cent tax in at least several cases and their failure properly to acquaint the exhibitors with the necessity of collecting the tax on films from the public, just as surely as the tax on admissions. And, again, what can be said of the leadership of the exhibitors in taking the stand that the tax on films must be paid by the producers whether they can afford it or not?

As far as we can see this attitude on the part of some officials can only be prompted by some ulterior motive, such as the better establishment of one's position as a spokesman for exhibiting interests. There is certainly no reasonable ground for the contention that the producers should pay the film tax while the exhibitors pass the admission tax along to the public; and this stand on the part of the exhibitor can not be maintained to our way of thinking.

We have repeatedly pointed out in our editorial columns that the public must eventually pay all taxes, and the sooner the whole industry realizes this and arrives at a mutual understanding as to how the whole tax can be collected, the sooner the present useless bickering and splitting asunder the industry will cease, for the benefit of all concerned.

Whatever may have been the wirepulling that was indulged in at Washington in May and June in an effort to have the tax saddled on any one branch of the industry, the fact remains that Congress placed the tax both on films and on admissions. This has certainly complicated the collection of the tax and also confused the issue in the minds of a great many. It has not in the slightest degree, however, altered the issue, and if the whole tax had been placed directly on either the films or on admissions we are inclined to believe that it must have been passed along to the public by the whole industry without question. That Congress did place the tax on two different branches of the trade in no way affects the original intention of having the tax eventually paid by the public, as is the case with taxes on tobacco, liquors, foodstuffs or any other commodity.

To use an occasion like this as an opportunity to pose as the champion of one branch of the industry as against any other is an attitude that is beneath contempt and one that the trade as a whole will appraise at its true value when it has had an opportunity to properly weigh all sides of the question.

Varner's Part in the Tax Legislation

ONE seldom meets a man who is more fair in a controversy than William A. Brady; he is one of few men who would not make a misstatement to another's disadvantage intentionally in order to further his own ends. It is this belief in his integrity that causes us to question his statement in his Chicago speech regarding the manner in which the federal motion picture tax became a law, and the part played by H. B. Varner of North Carolina, in the effort made by the exhibitors and producers to have the proposed law modified.

It is a matter of record that Lee A. Ochs and others appeared before the Senate Finance Committee in May and argued for a tax of one cent on all admissions up to fifteen cents and two cents on admissions from sixteen cents up to 25 cents, etc., submitting a brief to back up their arguments.

A few hours later the delegation of which Mr. Brady was the head appeared in Washington, got a copy of the Ochs brief from that delegation as it was about to leave town, added a paragraph to it and went before the Finance Committee for a further argument in behalf of the producers, all of which is reported in full in the MOVING PICTURE WORLD dated May 26.

H. B. Varner was in Washington before the exhibitors committee got away and was told what had been done. He at once announced his disagreement with the contentions of the Ochs committee and subsequently went before the Senate Committee and succeeded in securing an amendment exempting admissions from taxation up to twenty-five cents, as reported in the MOVING PICTURE WORLD of June 2. At the same time the Finance Committee cut out the tax on film and in this form Sections 600 and 700 were reported out by the Senate Finance Committee and adopted by the Senate as its idea of the manner in which the motion picture industry should be taxed.

The House Committee on Ways and Means retained the provisions taxing admissions from ten cents up and imposing a tax on films of one-half cent per foot on raw stock and one cent on completed film ready for exhibition. This was subsequently modified to read one-quarter of a cent on raw stock and one-half cent on finished pictures.

The industry had no further notice of the determination of the committees in charge of the Revenue Bill until it was finally adopted in its present form, which action took the picture men entirely by surprise.

We hold no brief for Mr. Varner, neither do we know what his intimate political relations are as regards

Senator Simmons and Representative Kitchin, but we cannot bring ourselves to accept Mr. Brady's belief that a local political feud was responsible for the enactment of the existing provision taxing the motion picture industry. May not the ill-conceived actions of the Ochs delegation in agreeing to the admission tax have afforded the lawmakers a stronger excuse upon which to base their final decision?

A Thanksgiving Thought

By Sam Spedon.

LET us for a moment stop, look and listen. Just think of the hungry hordes that have come to this country with no other avowed purpose than to grab all they could, to rule or ruin. They have prospered far beyond their fondest dreams, without one thought of returning thanks. At this time these self-same filibusters are loathe to part with their proportion of selfish gains to sustain the land of promise and refuge, where they were fed on milk and honey in lieu of the clods and husks whence they came. If for no other cause, we must be thankful that these despoilers of freedom and usurpers of privileges they cannot enjoy elsewhere are taught, in the hour of need, to pay tribute to the land that bade them welcome to partake of its bounty, to enjoy but not abuse.

After the war is over we will hail the Thanksgiving proclamation with an intensified gratitude and reverence for the land that gave us birth and a greater appreciation of right, justice and liberty.

An Allied Industry

NO matter how optimistic we may try to be, everyone of us realizes that the industry is passing through a crucial test of endurance. The tax upon most of us is felt individually and collectively. Never before in its history has the industry been asked to contribute such a large proportion of its incomes as demanded from them at the present time.

The truth is we have made money easily and been asked to contribute little or nothing. If we can live and let live we can see a much closer relationship between all branches of the industry, which may eventually benefit the industry as a whole and probably bring it to a rational basis of operation that will make it a stable business. At a recent convention we were requested to talk on the general condition of the industry as affected by the war tax. We said, personally, we felt very much like a passenger on a steamship passing through the U-boat zone. We were holding our breath and couldn't speak positively, until we had passed through and reached our destination. We think most of us feel that way. There are many small exhibitors, and some producers and distributors who already feel that they cannot keep afloat unless relief comes to them soon. They do not know whether they will sink or swim. We are all watching for the casualty lists every day. None has been issued yet and we hope there will be none. We realize that every exhibitor who goes under must necessarily weaken the chances of the distributors. If any number of exhibitors go down they will pull the distributors with them; some of them at least. We are all making a running fight against a universal enemy and condition. Therefore, it behooves every one of us to help according to our strength and means to keep the industry alive and help each other to pass through the crisis with as few fatalities as possible.

It Looks Serious

By Sam Spedon.

THE fight's on. The exhibitors have thrown their hats in the ring and started to battle with the producers and distributors for the elimination of the 15-cents-a-reel tax. In Cleveland, Ohio, a temporary injunction was secured by the exhibitors to prevent cancellations of contracts made prior to May 9 on all films released prior to Oct. 4, regardless of whether the tax of fifteen cents has been paid or not. In Brooklyn, N. Y., the exhibitors have decided to cancel all contracts with all distributors who insist upon collecting the tax, beginning with the Fox (Standard) and Vitagraph. For full particulars we refer you to the report elsewhere in this issue, of the mass meeting of exhibitors held in Brooklyn, on November 22.

These measures have undoubtedly stirred up a great deal of fighting blood on both sides. We have not heard of any bets made on either side. The opinion of some is that it will be a draw and others say it will be to the finish. If it is the latter we can make up our minds there will be some knockouts on both sides. The distributors say the odds are in their favor if they "stick" as a unit. If they don't then we can gamble on the exhibitors. The distributors won the Cleveland suit, which counts one in their favor.

The Exhibitors' Side.

Here are the points on which the exhibitors claim a decision in their favor. Fifteen-cents-a-reel a rental is excessive. Seven and a half cents a reel a day, taking fifty rentals a day as the life of a film, is all that the producers are taxed by the Government and no more should be collected from the exhibitors. They claim they are unjustly charged the fifteen cents tax on films produced and released prior to Oct. 4 on which there was no tax imposed by the Government. They consider the fifteen-cents-a-reel tax an unjust one for the distributors to collect from them, already they are overburdened and cannot possibly assume it. It means ruin if they pay it.

The Distributors' Side.

Here are the points on which the producers and distributors hope to win. The tax impost of ¼-cent on raw and ½-cent per foot on printed stock involves an additional overhead of bookkeeping, etc., bringing the tax up to sixteen cents a reel per rental, with fifty rentals as the life of the film, which is verified by Price, Waterhouse & Co., a firm of certified public accountants. They claim the tax is collected on the film produced before Oct. 4, because at the close of the war or when the tax is removed, they will release an equal amount of film on which they will have paid taxes, and this tax will, therefore, equalize itself. They consider this fifteen cents a just tax to collect from the exhibitor, as already they are overburdened and cannot afford to assume it themselves. It means ruin if they do.

We are not called upon to act as referee in this encounter. We presume it will be decided at Washington, during the convention to be held there on December 11, 12 and 13. We have published the claims of both sides, as we gather them, that those who read can draw their own conclusion. We will venture to say, however, that the exhibitors have a right to refuse to rent any films which they cannot afford to pay for and the distributors have a right to increase the price of their films if they wish. Putting it in this way, we would decide it a draw, unless contracts have been entered into by both parties to take or furnish films with or without the fifteen cent tax.

Educational Motion Pictures—1[*]

By Louis Reeves Harrison

WE have cause for profound satisfaction in that we are superior to savage and half-civilized races, and we are reaping great benefit from the arts and sciences, but it is yet to be demonstrated that we are right in ascribing to ourselves the advantages we enjoy. We are at least creatures of circumstances to start with. Very largely through eyes we did not make, through brains we did not train, we have discarded the superstitions and ridiculous customs of yesterday and have risen above the half-cracked opinions and comparative ignorance of today's inferior people. Through the windows of the mind we have absorbed most of those ideas which have formed our characters.

Of minor importance what we hear—talk is cheap—it is a case of *"show me"* where belief is to be established. We prefer the testimony of the eyes to that of all other senses combined. No matter what is preached from the pulpit, or lectured from the platform, the direct way of making us sure that a thing exists is to make us see it, the thing itself, not printed signs which are supposed to describe it. From a habit of depending on sight we acquired a faith in print—"I saw it in the paper"—but that testimony is never more reliable than its author, and we are beginning to distrust it almost as much as we do our system of laws.

There are dependable writers. Some of them even hesitate before attempting to frame a sentence, in order to make sure it expresses what they intend to convey, but an enormous number are chiefly concerned about making their medium picturesque and incidentally about what they have to say. Even when there is a truth to be told, their flippancy of style causes the impression to be feeble, if not false. They are less occupied with the subject matter than in attempting to be "clever."

In current novels, in the daily papers, in a large number of magazines, the matter presented is so light, contradictory and irrational that it is skimmed over with amused tolerance and growing incredulity. Readers are going beyond it, their minds ever busy with the thoughts, ideals and characters met with in actual experience, and tending to place faith only in scientific works. Even *there* are encountered complexities of style so formidable that an unnecessary amount of intellectual effort is required to grasp what the scientist is trying to say.

This drift does not mean that people no longer enjoy a good story. The actions of any one individual are very limited, whereas his ideas and opinions have a wider field. His mind naturally conceives of propositions beyond his power to convert into action. He has ideas about the acts of others which can never be performed as the acts of self. He may love to see these portrayed, to study the effects and determine for himself whether they are in accord with his ideas of right and wrong. In watching other phases of life than those which he has known, he broadens his viewpoint, weighs the advantages and disadvantages of conduct and liberalizes his system of morals.

We have read the precepts, we have had them sounded in our ears, sometimes to our resentment, and often in vain, but the pictured experiences of other men and women, addressing our minds through feeling, weigh powerfully in determining the course of each individual spectator. The screen story, in spite of its many disabilities, makes a direct appeal to egoistic sentiment, stimulating notions of justice, developing the growth of sympathy and emphasizing some great truths.

The trouble about referring to a screen story as in any sense "educational" lies deeper than popular confusion about the purpose of fiction, whether printed, screened or staged. It lies in the fact that the English language contains no word for that definite object in life which we feel. What are we living for? We might answer "happiness," or "good," or "improvement," but we feel that these words are inadequate. For lack of a better word let us use "growth" in the sense that our capacity for enjoyment is advanced and our value, strength and circumstances improved along the lines of our finest ideals.

The very word "education" arouses a lot of unpleasant memories, and no two men have exactly the same idea of what is meant when that term is employed. It is associated with suffocating school days, with tyrannical discipline, with studies forgotten as soon as recited, often of unhappy years when growth of the mind was obtained at the body's expense, energies exhausted that should have been strengthened. Plenty of feeble pictures are projected on the screen these days, but they are absolutely inspiring when compared to the stuff handed out by thousands of really feeble-minded teachers in our public schools.

Education meant stunting in some respects instead of growth. It was often compulsive and distasteful on the principle that discipline must be enforced, even by the crude and inefficient hickory ruler. In other cases it meant a form of dainty polish, an almost useless culture. In its broadest sense education may mean anything that happens to us; in its varied narrow senses it may represent this or that fad of mental training, but, as we attain our finest growth as individuals and as nations through knowledge, let us base on its acquirement the true ideal of what we mean by the word "education."

Where are we to get this knowledge? How can it be widely distributed and establish conviction of truth among those who need it most? However pleased the more fortunate of us may feel over certain material blessings we enjoy, we cannot shut our eyes to a lot of undeserved misery, overworked poverty, curable depravity and teachable ignorance in our midst and on all sides of us. We may start out with an idea that education might be the remedy though politics and religion have failed, but we are invariably brought back to the question—how can it be accomplished?

Perhaps there is lurking down in our secret hearts a sort of nebulous idea that motion pictures may provide the answer to that question, but they only open a new avenue for growth. In their successful utilization a new opportunity may be afforded for us to prove ourselves an intelligent race of beings worthy of survival because we are capable of accomplishing a right adjustment of reward to effort and of dispensing happiness with the impartiality of sunshine. How this beautiful new art may be made contributory to our improvement and advancement to higher values is a social problem, our problem as collective individuals, to be solved by all who can think for the common good, who are not mental sponges.

Whatever suggestions I may offer have the merits of sincerity and good intention. It is to be logically expected that I may need guidance in this untracked domain of educational motion pictures, but the field needs exploration, and we may discover in it some such illuminating revelation as electricity provided in lighting the world.

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Wm. A. Brady's Telling Chicago Speech

Guest of Honor at Dinner in Hotel Sherman Gives Some Startling Inside History of the Imposition of the Reel and Theater Admission Taxes

IT was expected that William A. Brady would be accompanied by a large contingent from New York, representing the various departments of the trade, on his visit to Chicago, Monday, Nov. 19, when he made a stirring address to the "Four-Minute Men" of this city at a luncheon given in his honor at the Hotel Morrison. More especially had it been expected that a large representation from New York would accompany him to be present at the get-together dinner in the Crystal Room, Hotel Sherman, Monday evening, given for the purpose of bringing the various interests in the moving picture industry into closer touch, with the view of better combatting the evils which now menace the business. There was disappointment, of course, but it was forgotten in the honor paid Mr. Brady as the guest of the evening, and by his impassioned speech, in which he besought exhibitors throughout the entire country to forget their differences and unite for the preservation of their business.

Joseph Hopp, president of Chicago Local, Illinois Branch, M. P. E. L. of A., was toastmaster and presided with his customary felicity at such gatherings. He first called on Aldermen Schwartz, Rodriguez, Maypole and Steffen, who were present, for four-minute speeches, all of these gentlemen being greatly interested in motion pictures and anxious to have a censorship in Chicago that will eliminate evils without hampering the industry. Alderman Steffen, father of the Steffen ordinance, declared himself against a one-man censorship and believed that his proposed ordinance should receive the support of a majority of the Council.

Taylor Holmes, Essanay's popular comedian, and Jack Gardner, another Essanay favorite, were next called on. Instead of indulging in speechmaking, each of these gentlemen preferred to amuse his audience. Mr. Gardner sang a ditty and told several funny stories which were received with loud acclaim, while Mr. Holmes fairly brought the gathering to its feet by his recitation of a humorous selection and more particularly by his recitation of "Boots," by Rudyard Kipling. Wm. A. Brady, guest of the evening, then delivered the following speech:

Mr. Chairman, I thank you for the introduction, and gentlemen of the City Council of Chicago, I trust that I am not going to bore you for the first few moments of my speech, if I delve a bit into motion picture politics. I trust the other gentlemen here who are not connected with the motion picture industry will not also be bored, but, as I came a thousand miles to say what I am going to say to the motion picture men of Chicago, that must be my authority.

A good many years ago I managed a prize fight in the city of New York between Peter Maher and Tom Sharkey. Peter Maher was known at that time as the toughest knocker-out in the business. When the Irishman hit a man on the jaw he went out for the count. Sharkey was known as the toughest proposition in the prize ring, and as the bell rang for the men to go to the center, and as they did go to the center in the first round, Sharkey sparred off in front of the terrific Irishman and said, "All coons look alike to me." Now, that is the way I feel tonight. All coons in the motion picture industry look alike to me tonight.

I was elected president of the National Association eighteen months ago, and during those eighteen months that have passed I have had a lot of experience. I have only about six months more to serve, if I live. Coming to the end of my office, I come to the town that I think is the liveliest in the country, and I am happy to face such an intelligent looking lot of men connected with the motion picture business as I am facing tonight.

I want to go back a few months. I want to go back a year, when we were being driven from pillar to post in every aldermanic chamber, by every legislature—and amateur lawmakers of the United States. The fact remains that in thirty-eight states last year there was legislation introduced adverse to the motion picture industry. In most of the cases it was censorship legislation, and in not one case, gentleman—and New York State was included among the states—was any of that adverse legislation passed.

I pass from that to the time when a man who, we must all admit is the most advanced mind in the world, out present President—God bless him (applause)—wrote and said that he regarded our industry, that he regarded the screen, that he regarded the motion picture as the finest source of spreading public information in the world; when he called upon me, your President, to mobilize this industry so that it might cooperate with all the branches of the National Government in this time of great national emergency.

Every department in the government has accepted our service without any profit fixing, we have not had to have any cost or profit set upon our services. We have done it to the Queen's taste; you may not know it, but we have. We have had our men in co-operation with the War Department, with the Navy Department, with the Aeroplane Department, with the Treasury, with the activities of agriculture. Our men have paid their expenses and gone from New York to Washington and to all parts of the country again and again without asking one nickel, either for their traveling expenses or their hotel expenses, and every head of every department in the city of Washington today will declare, when asked, that no industry in this great country during the last six months has served this country with finer effort than the motion picture industry. (Applause.)

Now, having said that to you, gentlemen, and I could go farther along and exploit what we have done and what we are going to do, I say to you: Why should not we take ourselves seriously? We do not. We are not on the level with ourselves. There are abuses existing in this industry that could not exist in any industry controlled by the class of men that I see here in this room before me, and I am going to tell you more of that. At the present moment you are suffering from a tax that has been put upon you by the Senate, or by Congress, a double tax. Let me tell you the history of how that tax was put on. There was first introduced in the House a ten per cent. tax on admission and a film tax, one cent upon exposed films and a half cent upon unexposed—one cent and a half. A group of men went to Washington after this had passed the House—we had been advised not to fool with the House of Representatives, but wait until it got to the Senate—and a group of men representing the different branches of this business went to Washington. Many of them were exhibitors, and one morning about half past ten, as the Senate Finance Committee was in the room there listening to the arguments on the tax, a gentleman from Philadelphia—I don't know who he was—went out of our room where we were consulting as to what we should do, and he deliberately put in a brief for the exhibitor to the Senate Committee agreeing to the ten per cent. tax on admission, without any consultation with the other branches of the business at all. He came back and told us that he had put that brief in and then he left for Philadelphia, and we continued our argument.

An hour later I appeared before the Committee for the business as a whole, and in the first few minutes of my talk I was told by Chairman Simmons that there was a brief already before the Committee agreeing to the ten per cent. upon admissions. Then I took up the question of the film tax and claimed that we were being taxed double. I claimed that the people who just preceded us—the phonograph people—had been taxed three and five per cent. upon the sale of their phonographs, but that they paid no tax on the celluloid they use in the phonographs. The Committee agreed. Then I asked, why do you tax us upon our raw products? Suffice it to say, I was told by Senator James afterwards, and I was told by Senator Simmons afterwards, that I had prevailed upon the Committee and that the film tax was cut out of the bill.

Now, what happened? You remember the proceedings in Chicago last summer of the Exhibitors' League. You remember the division. You remember my appeal to both parties that there should be no division. You remember I told them then that it was no time for a divided industry. You remember that twice that day I begged and implored them not to divide. No heed was paid to me by them. I don't know whose fault it is. I am not here to attack anybody personally, but I do know this, that when this bill came before the Joint Conference Committee—that is the committee of five from the House and the committee of five from the Senate—in order to prepare the bill for final passage by both houses, I do know this, gentlemen, that two sets of exhibitors went to Washington, paraded the lobbies of Congress for weeks at a time abusing each other, one saying that they represented the industry and the other that they represented the industry. What was the result? The film tax was restored because of the row that happened and because Mr. Varner (who is a fine gentleman and who is very strong politically in North Carolina) chanced, in the previous campaign, to oppose the selection of Claude Kitchin for United States Senator instead of Senator Simmons, who was the head of the Senate Conference Committee. Thus, you were mulcted out of God knows how many millions of dollars just because of a petty factional fight in the state of North Carolina. And the reason for that, gentlemen, is that this is a divided industry.

I say to you now, gentlemen, that taxation has only begun; that if you think you are hit hard now, you have not begun to be hit; and that you must get together. You have got to take any man—no matter what his name is, whether it be Ochs, Pettijohn, Brown, Smith or Robinson, or any man in the motion picture business that is out of tune with it, and strangle him, figuratively, unless he comes in. I am saying this fearlessly, no matter whose head I hit, because I have nothing to gain. I work for a salary, I produce pictures. I am acting unselfishly. I have spent my money and given my time as the head of the industry.

I challenge any man connected with any section of the moving picture business to insinuate that anything I have ever done during the last eighteen months has been done selfishly. I have been for the industry first, last and all the time, and I have come up to the point, gentlemen, where I must call upon you from Chicago to put your feet down and say to the disturbing elements in this business: "You must get together." (Applause.)

I am not here electioneering. I am not here advocating my company. I could leave them tomorrow and it would not cost me a night's sleep. I am not here in the interest of any trades newspaper. I own no stock in any trades newspaper. I am here as the representative of the President of the United States, independent of any organization in the moving picture business, pleading to a lot of intelligent looking men to dignify their business and consider themselves and take themselves seriously.

Now, this gentleman (Mr. Berkson, a lawyer) at the end of the table a few moments ago said it was not our purpose to educate the public. I take issue with him. There is no source or method in the world so valuable for the education of the public, for the education of the college student, the education of the child in the kindergarten, as the motion picture. (Applause). I will live to see the day, I hope, that in every schoolroom in the world, from the highest class in Harvard to the smallest classroom in the kindergarten, there will be a motion picture machine, and a screen, so that the studies that are now tiresome to the child will be made entertaining to the child; that things which now bore the child to death will be made entertaining by the aid of the screen and the use of the motion picture. And I say to you, sir (Mr. Berkson), that the great trouble with the motion picture business and the people connected with it today is that they believe it is only for entertainment and amusement.

I have known the time when the automobile was considered just a pleasure machine. I have known the time when the automobile business was in just as bad a condition as the motion picture business is today, and when the automobile business went to smash because it was divided within itself. Then a lot of foxy and intelligent men walked in on them, took up the responsible units in the automobile business, and it became one of the greatest businesses in the world, and will have a large part in winning this war. That business has not only supplied methods on the ground to win the war, but at present Mr. Henry Ford is turning out one Liberty motor a day, and on the first day of next May there will be fifty thousand aeroplanes in Europe, manned by fifty thousand young Americans. Every one of those aeroplanes will be made by the automobile manufacturers of the United States. (Applause.)

And I say to you at the present moment that, without your knowing it, today the motion picture is taking a great part in winning this war. Less then three weeks ago three representatives of your industry, myself and two others, were honored by sitting for one hour in the White House—not in the Executive office, but in the White House, with the President of the United States. He said to us: "I want your assistance. I regard you people as one of my responsible agencies. I regard the Young Men's Christian Association and the Knights of Columbus as another one of my responsible agencies. I want you people to get together. I want you to know that on the front, the eastern border, there are one hundred and ninety-six divisions of Germans who are being held there by a handful of Russians. They cannot leave. If that one hundred and ninety-six divisions of Germans were turned over to the western front it is going to prolong this war two years. The Russian Government is at the present time imploring me to send to Russia what the Young Men's Christian Association has already sent—amusement shacks."

The President said that the Russian soldier was the poorest paid, the worst fed and the most illiterate soldier in Europe; that it was impossible to reach them by word of mouth, and that the only way they could be reached was by the screen.

Think of it, gentlemen! The greatest President the United States has ever had, sitting down with three motion picture men who had been denounced and abused and called second-story workers and smut producers before all of the legislatures of the United States of America! Woodrow Wilson sat down with the representatives of your industry and told them that he looked upon them to assist in the situation in Russia. (Applause.) He told them that the Germans had fifteen or twenty thousand men circulating among the Russians on the eastern front persuading them that it was all a joke that the United States was in the war; that we were not preparing at all; that it was English fables, and the Russians were believing it.

Some of the Germans were telling them that we were not a democracy, that we are an autocracy, and the only way that Woodrow Wilson could reach the Russian soldiers was by the use of the motion picture. "I want you to gather every news reel, every picture of our cantonments, every picture of our Red Cross apparatus, pictures of our drafted men, everything you can collect to show to the Russian eye that we are preparing," said the President.

Now then, I say to you bright fellows from Chicago, why should we be mussed up and fussed up by a lot of petty politicians? God knows what they are trying to do. In New York the proposition there is becoming absolutely ridiculous. A group of exhibitors, led by one man, has just gone to Washington to appeal to the Treasury Department to protect them against another branch in their own business. Instead of getting together in a room and fighting it out, and leaving it to an arbitrator, they go down to the Government, and advertise the fact to the world that we are a divided industry.

Now, you say to me: "What do you suggest?" If I make any statement here tonight which anybody does not believe, I am here to be heckled. When I say heckled, I mean answer any question put to me by any man in this room. Now, I say this: We should drop all our contention; we should hang all our politicians to the nearest lamp-post, figuratively speaking, and we should work, tooth and nail, for what we can get—a repeal of that tax bill.

Senator James Hamilton Lewis authorized me to say to the President of the United States that he believed the bill taxing films was an infernal outrage.

We cannot get that law withdrawn from the tax bill if we continue to advertise ourselves in all our motion picture papers and everything we can get into public print as a divided industry. I have in my head a unified industry. I don't know how it is going to be brought about. I have an idea it is going to be brought about, but they will tell me I am trying to ruin the Exhibitors' League, or trying to ruin the American Association. Why, I have no interest in trying to ruin any association.

Every exhibitor in the United States should be a member of a great big national association, and pay his dues to that association. It should be one great big body, even if an exhibitor is president of the National Association, and if I have any power to name the man who shall be the next president of the National Association—I am looking at him now (Thomas Furniss). (Applause.)

Now, so much for that, and I hope you will all understand, and I hope you will all use your influence to bring it about. It must be brought about. It has got to be brought about, because, as I said to you a few moments ago, the taxation is only begun.

Now, as to censorship and the condition in Chicago. I cannot go very far on that subject, because I am pledged in my Association against censorship of any kind. A meeting representing the motion picture industry as a whole, the most largely attended meeting that has ever been held by the industry in New York, declared unanimously in the face of opposition—and I don't mind stating that I was one of the opposition, but I pledged myself to act with the majority—not only against censorship, but against consorship of any kind. I feel the condition in Chicago at this time would be very much improved by the passage of the Steffens ordinance.

Good judgment should be shown in consership. The censor should be a man with dramatic instinct. The censor should know that if there is a situation in a picture which he thinks unfit for public presentation (and I go on record to say that I believe any person who puts a disgraceful scene on the screen should not only be censored, but should be sent to the State's prison), it may not so appear to other people.

I once had a seaxce with Major Funkhouser. He had censored a war story which had been played throughout the United States by Richard Mansfield. There was never any objection to it in the theater. He said it was five reels of crime.

I replied: "There is a serial now running in town, 'The Clutching Hand.' There you have 105 reels of crime. Why don't you censor that?"

Major Funkhouser may be an excellent police officer, or police commissioner, whichever he is, but I should think if you must have censorship, and we are against it in any form, you should have the proper kind of censorship. You should have a censorship by a theater manager, the actor, or college professor. If you have a professor at the University of Chicago who teaches in the dramatic school, he might be a good man to censor pictures. Anyhow, he would have an idea of drama.

It is the hardest thing in the world to avoid sex in stories. Gross use of sex is wrong. Riot scenes are wrong, if a man wants his pictures to pass.

Dinner Given in Wm. A. Brady's Honor by Chicago Local, M. P. E. L. of A., in Hotel Sherman, Chicago, Monday, Nov. 19.

In conclusion I would say this, gentlemen: For God's sake, take yourselves seriously. Get together, and let us respect and honor ourselves. Let us live so as to be worthy of the badge that the President has pinned upon our breasts; let us feel that we have been honored by the greatest citizen in the world: let us look forward to the great future before us; let us realize the chances we have; let us be men; let us stand by our industry, even if we have got to fight politically for its good. (Prolonged applause.)

Among the guests were: Taylor Holmes, Jack Gardner, E. A. Pearson, Tipton Stock, W. R. Rothacker, Harry Lubliner, Joe Trinz, Alfred Hamburger, Tom Furniss, W. J. Sweeney, Robert R. Levy, Adolph Linick, Max Ascher, Nathan Ascher, W. T. Foster, H. L. Newhouse, Joseph Hopp, Edgar Hopp, John Bobeng, W. L. Burford, Rob Reel, Colonel Rose, L. M. Rubens, C. W. Bunn, O. F. Spahr, W. R. Scates, Frank Schaefer, Charles Schaefer, Peter Schaefer, Fred Schaefer, Ludwig Schindler, Sid Selig, R. C. Seery, Wm. E. Heaney, E. A. Hamburg, Morris Helman, George Hopkinson, Sam Katz, A. C. Krebs, J. Hughes, Louis Jones, Aaron J. Jones, P. W. Stanhope, Ludwig Siegel, Paul Sittner, Sidney Smith, Eli Van Ronkel, I. Van Ronkel, Milton Daily, E. Duffy, J. R. Duffy, C. W. Eckhardt, Sig. Faller, F. H. Franke, John Frundt, E. E. Fulton, Sid Goldman, Max Goldstine, Sam Gold, Louis Jacobson, Sam Levin, I. Lesserman, Max Lewis, Philip Lewis, M. S. Ludick, F. T. Lynch, W. J. McGrath, B. McGrath, Fred Aiken, Julius Alcock, Salo Auerbach, Wm. Bailey, Abe Balaban, Barney Balaban, Ike Berkson, C. J. Ver Halen, Harry Weiss, Ralph White, M. J. Weisfeldt, Jas. T. Igoe and Paul G. Smith.

Not All Profiteering

Washington Exhibitor Says Commissioner Roper Takes Normal View of Admission Increases.

COMPLAINTS have been received of cases where the cost of admission to theaters and other places of entertainment has been increased largely in excess of the tax imposed and the increase explained on the ground that it is rendered necessary by the imposition of the war tax," reads an announcement just issued by the Commissioner of Internal Revenue. Mr. Roper further adds that "The tax on theater admissions is one cent for each ten cents or fraction thereof paid for the admission. Any increase in admission charges beyond this amount is not necessary in order to absorb the tax.

Collectors of internal revenue and revenue agents have been requested to report to the Internal Revenue Bureau all cases that may come to their notice "of deliberate misrepresentation of the amount of war tax for the purpose of justifying increased prices."

"Commissioner Roper is taking a very narrow view of this tax law," declared a motion picture exhibitor in discussing the above with the Washington correspondent of the Moving Picture World. "Either the exhibitors misstate the cause for the increased prices by laying it to one and not to all the war taxes, or Commissioner Roper is overlooking the taxes other than admission taxes that the exhibitors have to pay.

"The exhibitor who charges one cent for each ten cents or fraction thereof of the price charged for admission and thinks that the public is paying the war taxes will check up at the end of the year and find that he has lost some money. He has to absorb, to the extent of fifteen cents per reel per day, a portion of the footage tax levied against manufacturers, producers and importers of film; if he is located outside a city where there is an exchange he has to pay a tax on the money he expends for express and parcel post transportation for shows and paper; he has to pay a tax on telegrams and long distance 'phone calls; and last but not least, there is an additional income tax to be met."

A large number of ten-cent houses have gone to fifteen cents to meet the extra charge made upon them. It is against these and other houses making a similar or greater increase that the announcement of the Internal Revenue Bureau is directed. It is not believed that any of these are making a "deliberate misrepresentation of the amount of war tax for the purpose of justifying increased prices," for nearly the whole, if not all, of the increase will be found to have been taken up.

The officers of the internal revenue service are instructed to call such cases as those under consideration to the attention of the press of the country with the suggestion that proper warning be given to the public.

The attention of the Internal Revenue Bureau has been called to other than theaters in this respect, for a newspaper advertisement of a phonograph submitted to the Bureau stated the price and explained that there is "Five Per Cent Added for War Tax," when, in fact, the war tax on phonographs and other musical instruments is only three per cent.

Louise Du Pre Opposite Earl Williams.

LOUISE DU PRE, the little Southern beauty, who is credited with an appearance in most of the successful plays that have been presented by stock companies in the East, has been engaged by Tom Mills for the part of "Rosa" in the next Earl Williams feature, "The Stars and Their Courses."

Miss Du Pre has crowded a vast amount of dramatic experience into her twenty years of life, for in addition to her repertoire and stock engagements, she has played leading roles in many of the big productions that have toured the country, such as "Hanky Panky," "Paid in Full" and "The Wolf."

Louise Du Pre.

While this is the first Vitagraph picture in which she has appeared, it is not her first screen appearance. Some time ago she appeared in a Pathe picture, and because of the clear cut manner in which she screened she was referred to by one of the critics as "A Cinema Cameo."

"Rosa" in "The Stars and Their Courses" is an intensely dramatic role, to be played by an ingenue type of girl, and in consequence, the part was not one easily filled, but coincidently, Miss Du Pre returned from a vacation to her home in Atlanta, a Casting Director Frank Loomis was going through a menta encyclopedia of types and dramatic qualifications, and the part was filled to the satisfaction of Director Mills.

Miss Du Pre is under the management of Charles G. Giegerich, who says that she will return to the speaking stage after this engagement unless a leading ingenue part with real dramatic possibilities is offered in a picture production.

MEANEY NOW CASTING DIRECTOR FOR INCE.

Don Meaney on December 1 becomes casting director for Thomas H. Ince. On that date Mr. Meaney closes his offices in Hollywood, where he has been representing many players. The new casting director is credited with the discovery of several players who became prominent. He has been connected with the film business for eight years, his first position in the trade having been with the Essanay company as advertising manager. He was for a long time with the West Coast Universal organization in prominent capacities.

LYMAN H. BROENING MARRIES MISS DALEY.

Lyman H. Broening, whose name and photographic work are familiar to all who follow Paramount pictures, was married November 23 in Greenwich, Conn., to Miss Amelia W. Daley, daughter of Henry E. Daley, of New York. Miss Daley is an actress. Mr. Broening, who has been head cameraman for the Famous Players, has taken a Government appointment. He sailed for the other side on the day following his marriage.

JOS. FARNHAM'S FATHER GRAVELY ILL.

Joseph Farnham has been called to the bedside of his father, who underwent an operation last Friday, November 23, at the Greenwich Hospital, Sound Brook, Conn. The elder Farnham has been sinking since, wherefore all relatives have been summoned in anticipation of the end.

Brooklyn Exhibitors Act on Footage Tax

Following Decision to Cancel All Fox and Vitagraph Contracts Agree to Suspend Execution Pending Rehearing by N. A. M. P. I.

THE week ending November 24 was a busy one for Brooklyn exhibitors. On Thursday they held a largely attended meeting in the auditorium of the Brooklyn Eagle building, there being close to a hundred present. This followed a meeting on Monday of the committee of fifteen, which, as had been told in last week's issue of the Moving Picture World, was appointed to draw up forms of cancellation of contracts in retaliation for the levying upon exhibitors of the charge of 15 cents a reel to cover the war footage tax. That committee, which had been given power, named the Fox and Vitagraph productions as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn. About thirty signatures against each exchange were obtained at the meeting, and committees working between that time and Saturday reported at a gathering of the members, held Saturday morning in the law offices of Louis Levine, that many additional signatures had been obtained.

At the meeting on Saturday an invitation was extended to William L. Sherry of the Paramount exchange to drop over to Brooklyn and address the committee if it so happened he had anything he wanted to say to the exhibitors. Mr. Sherry had held an extended conversation the day before with William Brandt, president of the Brooklyn men, and Samuel Berman, one of Mr. Brandt's chief aids, and Mr. Sherry had expressed a desire to meet the committee.

When Mr. Sherry arrived at the meeting he was accompanied by Arthur White, exchange manager of Artcraft. Mr. Sherry outlined the position of the distributors and pleaded for harmony between the exhibitors and exchanges. He said the execution of the cancellations immediately would precipitate a fight which when it was finished might leave no doubt anywhere as to which party was the stronger. He intimated he believed it better all around to leave the matter in doubt. He suggested the exhibitors pay the tax, under protest if they chose, and then unite with the manufacturers and distributors in going to Washington in December and presenting a single front in a request for the repeal of the tax or for a more equitable method of collecting it.

Mr. Sherry said the footage tax represented three-quarters of a million dollars to Paramount. He insisted the company could not assume that burden, and if the exhibitors did not pay it that they would force that amount of money out of the quality of the pictures they were showing.

Mr. Grossman, chairman of the committee, forcefully presented the exhibitors' side. He called to the attention of Mr. Sherry that while he was asking the exhibitors to recant in favor of harmony, there had been no move on the part of the distributors to alter their original determination—the collection of the tax. Mr. Brandt, Mr. Levine, "Rudy" Sanders, Ben Title and other members of the committee told of exhibiting conditions in Brooklyn and insisted the business would stand no further taxation. To the questions as to whether the distributors would meet the exhibitors half way and split the 15 cent charge, Mr. Sherry said he had no authority to speak, either for Paramount or other exchanges.

At the end of an hour's conference it was agreed on the part of the committee to hold the cancellations in abeyance until the following week, in the meantime Mr. Levine, a member of the general board of the National Association, to request William A. Brady to call immediately a meeting of the general executive committee of the association for the reconsideration of the whole question. When some one called attention to the rule of the association that differences of opinion between two branches should be considered by those two branches the mover of the motion refused to accept any alteration, declaring the subject was one of vital importance and affected the whole industry and that if the matter was touched it must be by the highest authority in the association.

Thursday's Meeting An Interesting One.

The meeting of Thursday, November 22, was one of the most important in the history of the Brooklyn organization. Likewise, it was one of the most interesting. Contrary to the usual custom it was held not at midnight of a Saturday, but in the forenoon. (It was 11 o'clock when the meeting was called to order by President Brandt, and it was nearly 2 o'clock when adjournment was taken. During the discussion on the action of the committee on cancellations it was brought out that serials were to be exempt from disturbance, that the committee did ot intend to interfere with any booking arrangements exhibitors might have as to them.

A committee of five from Manhattan local appeared before the meeting and under the leadership of Sidney Cohen pleaded with the Brooklyn men to join the exhibitors of the Bronx and Manhattan in a formal amalgamation of the three organizations. Mr. Cohen said the Manhattan men were looking for nothing and asked for the joining of forces solely in the interest of unity. The meeting appointed a committee of five to consider the advisability of the merger. The meeting also asked the exhibitors of the Bronx and Manhattan to join Brooklyn in a mass meeting for the purpose of taking steps to fortify the local league in its action on the matter of the 15-cent tax.

The organization also voted to send six delegates to the League convention to be held in Washington December 11, 12 and 13 and appropriated money for their expenses.

"The Associated Motion Picture Exhibitors of Brooklyn have been in existence two years," said President Brandt in opening. "In that time we have acquired some members whose only contribution to the treasury of the organization has been their initiation dues. I just want to serve notice that all who have not come across will be dropped at the conclusion of this meeting. In the meantime any one here may pay dues."

The president said as it was a special executive meeting, only members would be eligible to take part in the discussions and to vote. The meeting thereupon voted that Brooklyn exhibitors would be eligible to the floor.

The president explained the meeting was called in response to the request of the committee of fifteen, appointed at a previous meeting of the association, as was told in last week's issue of the Moving Picture World. This committee had been appointed to draw up a power of attorney to be signed by the members giving authority to the committee to cancel bookings with any exchange selected which might be charging 15 cents on each reel booked.

"The committee met Monday morning," said the president, "and after considerable debate decided the only method by which we could combat the 15 cent tax was by the use of the strong arm of cancellation. It was agreed that the tax was unjust.

Sixteen Theaters Go Out of Business.

"Just to show you the conditions of the exhibiting business in this borough, I want to relate what happened subsequent to the meeting. On Monday night I sent out telegrams to every theater in this borough. I went right down the list of houses as they were recorded on the books of the license bureau in July. Of the telegrams I sent out sixteen were returned by the telegraph company with the notation that they had gone out of business. From July to November sixteen more houses gone! That shows how bad business is.

"My office these days is a center of information. Every evening I get telephone messages from the members of this organization. I have no hesitation in saying that during the epidemic of infantile paralysis last year times were not so bad for men who are running theaters. Never were film bills so high, never was the overhead so high, never were conditions as we find them now.

"Some ascribe the poor business to the fact of the draft. Others say that the Liberty bonds are taking away considerable money from each locality weekly—that the payment of the installments is making the family pocketbook tighter. Then there are others who call attention to the high prices of food—of sugar, for instance. I am told that in some families veritable larders of food are stored up, and that all this food has been paid for or is to be paid for. When it comes to a question of eating or going to an amusement house people are going to eat.

"When our men are losing money they feel that this tax

that has been placed on them is unreasonable and unfair. When they are requested to pay the same as is paid by the Rialto, when the Rialto raises prices so that it pays its yearly rental in addition, we all know it is unfair.

"When the committee met Monday it attempted to seek a solution. The unanimous opinion was that we must assert our rights, and that the only way in which we can do that is in the form of cancellation. On the legal side, if our action is illegal the action of the exchanges likewise is illegal.

"We claim it is absolutely illegal to hold up shows because of the non-payment of the war tax. Of course, if you have signed a contract agreeing to pay a war tax, pay it."

On a question by a member the chair ruled serials were outside of the scope of the proposed cancellation agreement.

Mr. Berman advocated the substitution of the Paramount in place of Fox and Vitagraph, as the committee had recommended. He said he believed in going after the biggest. No action was taken on the suggestion.

Balsdon Speaks for Vitagraph.

George Balsdon, exchange manager for the Vitagraph-V-L-S-E, was given the courtesy of the floor. President Brandt inquired if Vitagraph would rescind its ruling on the 15-cent tax. "Positively not," said Mr. Balsdon. "The matter of the tax being just or unjust is out of my province. That is up to the executives. We are following from our point of view what we consider is right. My own personal opinion does not enter into it."

"Are your instructions to hold up a show if the war tax is not paid?" asked the president.

"No," replied Mr. Balsdon.

It developed here through a question asked by the president of Louis Levine, counsel for the association, that papers were in preparation in a suit against the Fox and Vitagraph companies, the allegation being that in two instances 60 cents had been charged exhibitors and that the money had to be paid before shows could be taken out. Mr. Brandt said later that the claim would be made that the tax was levied in spite of the fact that the films had been paid for in advance.

Mr. Balsdon insisted instructions had been given not to hold up shows for non-payment of war tax.

Mr. Padula of the Park Theater said that on two episodes of a serial his house had been held up for the payment of the war tax.

Mr. Balsdon said the only case of that kind within his knowledge was where a check had not come in.

Other members made charges of shows being held up.

"In every case that has been investigated where an exhibitor has been held up we have found the exhibitor has a contract or is back in his advertising," said Mr. Balsdon. "If I could have the data on these complaints made here today I think you would find that instead of being held up for war tax you would see it is for advertising for some shows that have gone out previously."

"The exchanges have been forcing and are going to continue to force exhibitors to pay the tax—the exchanges are going to stick, are they not?" asked a member.

"Yes," replied Mr. Balsdon.

"We are told if the exhibitors refuse to pay the tax we are to give notice of cancellation," said Mr. Balsdon in reply to a question of the president.

"Is your exchange making a report monthly to the Government of these 15-cent items?" asked Mr. Levine.

"Not to my knowledge," replied the exchange man.

"Does not Mr. Balsdon think the exhibitors have a perfect right to cancel just the same as the Vitagraph is going to cancel our contracts?" asked the president.

"We are not asking any undue favors," replied Mr. Balsdon. "We will take our medicine. They have given me instructions and I am going to carry them out. If a thing is wrong it will adjust itself. The only way to repeal an unfair law is to enforce it. An exhibitor may pay the tax under protest. If the Vitagraph at any time should rescind its action on the tax I personally would feel the exhibitor was entitled to a refund—if not in money surely in service. I have been an exhibitor and I know something of exhibitor problems. I paid my $2 a week in the old days under protest."

"Are we going to get any money on that?" asked a member.

"Not that I know of," replied the exchangeman, amid roars of laughter.

The president declared out of order a motion offered by Mr. Berman that the action of the committee be reconsidered, basing his ruling on the fact that the committee had been given power. The president explained that the action against the two exchanges named had been taken on account of what the committee considered their arbitrary action in comparison with other exchanges.

Cohen Urges Amalgamating of City Locals.

Mr. Cohen was given the floor at this point. "I am a member of three exhibitors' organizations in Manhattan," he said. "Nothing has been accomplished by them. I attended a meeting the other day of the New York local, and because of different opinions on different matters I urged as strongly as I could that we should force a merger of all the organizations of Greater New York, that we should make the exhibitors into one big central body. Thirty men here are going to sign cancellations with one exchange. That will not be sufficient. It will not have the effect it would have if it could be done as one body.

"I find over in Manhattan a lot of little inside politics being played. Some think it a personal honor to be president of some organization when it is nothing but responsibility. The only honor is what you can do for the exhibitors. Remember, the F. I. L. M. Club is strong. If you had strong backing on this proposition they would not have dared to do to you what you are asking them not to do.

"You fellows have got a wonderful organization. Without you it is impossible to have a central body. I urge you to join with us in the Bronx and Manhattan. I would urge the selection of a Brooklyn man for the head of the combination. I want to warn you if you don't do something like this you can't get away with things. Appoint a committee and meet Manhattan and the Bronx and let us get together."

On motion of Mr. Berman it was voted to call a mass meeting of all New York exhibitors and seek the cooperation of other boroughs in the fight for the abrogation of the 15-cent tax. The chairman appointed as the men to have charge of the meeting, Messrs. Askin, Rachmil, Berman, Hartman and Foster.

To investigate the proposed amalgamation with Bronx and Manhattan, the chair appointed Messrs. Shapiro, Ensler, Schwartz, Berman and Grossman.

In answer to a question it was stated one of the Manhattan internal revenue collectors had sent to Washington for a ruling on the legality of the action of the distributors in assessing a tax on film released before October 4.

NORTHWEST EXHIBITORS TAKE ACTION ON TAX.

Denounce Distributors Charging 15 Cents a Reel and Commend the Three Companies Who Are Absorbing Charge.

THE Motion Picture Exhibitors' Corporation of the Northwest by formal resolution has denounced the action of the distributors in charging a war footage tax of 15 cents a reel and at the same time has commended the Mutual, General Film and Triangle for their action in canceling the tax. The resolution is signed by C. H. Hitchcock, O. C. Stelzner and W. G. True as the committee.

The meeting, which was held November 20 in Minneapolis, says the distributors have arbitrarily and unjustly, "and we believe unlawfully," taken the action complained of and that the assessment works an undue hardship upon the exhibitor of motion pictures and jeopardizes his business. It thanked the three distributors who have canceled the tax and declared the members of the organization whenever and wherever possible should book the productions of the three companies, which they praised, and urged other exhibitors to take similar action.

J. H. GOLDFRAP DEAD.

John Henry Goldfrap died Wednesday, November 21, at the Seaview Hospital, Staten Island, New York, of tuberculosis. It was not generally known that he was ill, though his presence had been missed among the screen fraternity for the last four months. The film trade first became acquainted with Goldfrap in late 1914, when he served on the publicity staff of the World Film Corporation, during the tenure of Lewis J. Selznick. In 1915 he was engaged by William Fox, first as assistant publicity manager and later as head of the Fox publicity department. He also held similar posts with B. M. Moss, The Unity Sales Corporation and other film concerns.

The deceased was a newspaper man by training, first getting his experience in San Francisco and coming to New York in 1904, associating with the Evening World. In addition to his publicity work, he was also known as an author of children's stories and has written moving picture scenarios. He was forty years old, and British by birth.

The funeral services were held in the mortuary chapel of Wm. Connell and Son, St. George, S. I., on Wednesday afternoon and the body was interred in Woodland Cemetery, Staten Island. A widow survives.

Exhibitors Lose Fight in Cleveland.

Petition for Injunction Against Exchanges to Prevent Collection of Fifteen-Cent-a-Reel Tax Thrown Out of Court.

SEEKING to prevent the exchanges serving picture theaters in Cleveland, Ohio, from collecting fifteen cents a reel to cover the war tax on finished pictures a number of exhibitors secured a temporary injunction from Judge Estep in the common pleas court of that city and Wednesday, November 21, was set as the date for the hearing. This was later changed to Friday, November 23. The exhibitors who brought the action were W. J. Slimm, of the Marquis theater; Feer Theater Company, operating the Haltnorth and Fountain; George W. Heinbuch, the Superior; Sam Deutsch, the Sun; J. H. Simpson, the Ideal; J. S. Wilkinson, the Broadway; Sam Aubley, the Corona; Ernest Schwartz, the Erie; H. H. Lustig, the Angela; S. A. Gerson, the Family; Sam Bullock, the Columbia and Boulevard; C. J. Vanderwerf, the Paris, and Frank Gross, the Clark National.

The injunction was asked against these companies: Victor Film Service Co., Pathe, Vitagraph, Metro, Fox, Artcraft, Paramount, Select, Kleine, Goldwyn and World. When the case was called in Judge Phillips' court on Friday the exchanges were represented by P. A. Powers, of Universal; Gabriel L. Hess, of Goldwyn; Nathan Vivader, counsel of World Film Corporation; J. A. Berst, of Pathe, and Arthur S. Friend, of Paramount, Artcraft and Famous Players-Lasky. Judge Day appearing as counsel.

After the exhibitors had stated their case in which it was alleged that the charge of fifteen cents per reel was excessive and that the distributing companies were exceeding their constitutional rights, Judge Day offered a motion to dismiss the proceedings, which was entertained by Judge Phillips, who said that the exhibitors were not entitled to the relief sought and added that the manufacturers have a legal right to fix the prices of their products. Exhibitors were under no legal obligation to buy them, he said. Judge Phillips said that the court has no right to fix prices of products, unless the commodity contested or industry named comes under public utilities. The film industry does not, he ruled; therefore, this is a business altercation and not a legal altercation, he averred, no legal or equitable rights against defendants having been shown.

Berst Declares Public Must Pay.

Asserts That Act Was Loosely Drawn Without Understanding of the Picture Business—Fifteen Cent Reel Charge Does Not Cover Film Tax.

REFERRING to the opposition on the part of the exhibitors to the film tax being passed on to them to collect from the public. J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., had this to say:

"Who pays any government tax, be it on tobacco, gasoline, confectionery, liquor or anything else? The ultimate consumer and no one else, and he is the only one who can pay it. The government knows this and expects the tax to be handed on to the consumer and every man, woman and child in this country is an ultimate consumer. Who is paying for the devastation wrought by this war, for the colossal expense entailed by the maintenance of vast armies in the field? All of us, and no one is exempt. We pay it in higher prices for the clothing on our backs, for the shoes upon our feet, for the food which we eat, and the drink which we drink. We are paying for it in every letter that we send, in every article that we buy. Every tax that is imposed upon every commodity which we use is paid by us in the end, for no matter what our business, what our profession, we are all ultimate consumers and part of the public.

"The distributors, of whom I am one, and, I am glad to say, many leading exhibitors, recognize the truth of this and recognize that any tax placed upon film must be, and should be, handed on to the public. The exhibitors who fail to hold this view say that the increased cost of admission to their theaters will hurt their business. But they should realize that anything that hurts their business hurts ours and that we producers and distributors realize that. If we hand on the tax it is because it is our only recourse.

"Unfortunately the War Revenue Act was drafted without regard to or understanding of the motion picture industry, its customs, its methods and its uses. The tax fixed in the act is purely a film footage tax and as such the user under the clear intendment of the act is required to pay. Congress undoubtedly expected that the exhibitor being made to pay would in return require his public to pay. This is evidenced throughout the act and specifically by the provision in reference to the film footage tax (see Section 1007) in respect to which it is provided that this tax shall be paid by the lessee and collected by the distributor. It is a well established economic rule that shifts to the ultimate consumer all taxes except income taxes, which cannot be shifted. Already the manufacturer of the raw product has shifted the tax to the producer and the producer in turn has shifted that tax as well as the tax on positives to the distributors.

"Faced with the necessity of recouping the amount of this tax the distributor's only alternative would be a general increase in prices, and the cancellation of all existing contracts.

"That fifteen cents charge which we collect does not go to Pathe. Every cent of it—and more—goes to the government.

"Exhibitors should ask themselves this question, 'What is that tax money doing?' Let me answer that question. It is fighting for us in Europe. It is keeping the invader from our shores. It is making it possible for us to do business here in the United States. It is clothing and feeding our soldiers and sailors; it is putting ammunition into their guns, and it is making it possible for us to look forward to victory and peace. Far better the United States and taxes than Belgium, a nation hammered to the ground!"

Universal Wants a "Finish."

Starts a Contest for the Best Ending to Boom "The Mystery Ship"—Offers Liberty Bonds.

THE final episode of "The Mystery Ship," the Universal serial in which Ben Wilson and Neva Gerber have started upon a routine of sixteen adventures, of two reels each, will be shaped by means of a contest for the "best ending" with awards in the form of Liberty Bonds, War Certificates and Thrift Stamps for a total value of $1,000, to inspire the ingenuity of boys and girls throughout the country. There will be a total of 438 awards available to juveniles 15 years of age or under, ranging from $2 thrift stamps to $100 Liberty Bonds.

The contest opens Dec. 1 and closes at noon, March 30, next. Judgment of the "best ending" suggestions and the selection of those deserving awards will be made by a committee of four newspaper writers—Bide Dudley, New York World; Louelle Parsons, Chicago Herald; Harriette Underhill, New York Tribune, and T. E. Oliphant, New York Mail. "That which has the highest degree of excellence" is the definition of the word "best" which is to govern the judges in their decisions.

It shall not be necessary for a contestant to witness the progress of the serial upon the screen. The story will be written and distributed in the sequence displayed in the various episodes, and entrants for awards may base their "best ending" upon the ideas they gain from perusal of the written story. No entrance fee whatever shall be required; no special blanks for writing the "best ending" upon are necessary. The only restrictions are embodied in the condition that not more than 300 words shall be employed in submitting the idea.

Every requirement exacted by the Post Office Department in opening the mails to the contest have been met, and the competition has been sanctioned by the Department officials in Washington. There will be a first prize of $100; second, $50, and a third prize of $20, first and second to be paid in Liberty Bonds, and the third in War Certificates. Then there will be 20 prizes of $5 each, running from 4th to 23d; the next 415 awards to consist of $2 War Certificates or Thrift Stamps that will be placed upon the market, by the Treasury Department, within a very short time.

The exhibitor will be given every opportunity to encourage the contest among the school children in the district he draws from. "The Mystery Ship" will be extensively exploited with special advertising devices; the contest will be made as interesting as possible, and the printed stories of the advancing episodes will be available for wide distribution among school children. The ingenuity of Young America will be depended upon to give "The Mystery Ship" an ending that will be appropriate and effective.

To this end exhibitors will be given every possible help in making the contest known to the public, that "The Mystery Ship" may be given an appeal of unusual scope. The details have all been worked out and the machinery of distribution and exploitation has been set in motion. The voyage of "The Mystery Ship" will be followed with keen interest by thousands of American boys and girls throughout the country.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Will Have Big Meeting.

War Conditions Have Aroused Exhibitors to the Need of Cooperation.

EVERY indication is that there will be a big attendance on the convention of the Texas Amusement Managers' Association, to be held at the Jefferson Hotel, Dallas, beginning Dec. 10. War readjustments, of course, will be the principal subject of discussion at the meeting. Secretary R. H. Campbell has already established headquarters at the hotel. "There has been a general advance in the price of everything entering into the cost of production of moving pictures and vaudeville entertainments," said Mr. Campbell, speaking of war-time conditions as it affects the profession.

"For instance, the price of carbons has more than doubled, and now another advance is due. Film rentals have materially advanced, and an additional war tax imposed, which the exhibitor must bear. On top of this comes the tax upon admissions; the county and state tax; occupation tax; Government seat tax, which has never been repealed, and the gross income tax.

"In Louisiana and Arkansas, where no state organizations were in existence and no price arrangement possible, many moving picture houses have been compelled to close within the last three months because of their inability to adjust prices to cover the cost of operation. Many are closing in Texas, also, while others are cutting down their shows to three or four a week."

In the Texas association there are affiliated all classes of theatrical amusements, from the big vaudeville houses to the minimum admission picture theater.

E. H. Hulsey, of the Hulsey interests, Dallas, Houston, Waco, Galveston and Beaumont, is president, and R. H. Campbell of Dallas, secretary. On the board of directors there are: W. E. Weatherford, Waco; A. A. Choteau, Interstate Amusement Company, Dallas; P. C. Levy, Fort Worth; W. J. Lytle, of Lytle and Epstein, San Antonio; C. J. Musselman of Paris, and Harry Vandemark of Houston.

ORGANIZER BRANCH REPORTS PROGRESS.

Ray Branch, the new Michigan state association organizer, writes the World that the meetings he is holding throughout the lower peninsula are being largely attended, and are very enthusiastic. He says he is signing up new members every place he goes, and that when he completes this trip Michigan will have a real state organization, ready to conduct business along businesslike lines, and affiliated with the American Exhibitors' Association.

There will be a big rally at the Hotel Tuller, Detroit, on Tuesday morning, Nov. 27, and that night the Detroit exhibitors are giving a smoker-funfest at the Temple building, the entire receipts going to the Convention Committee for its incidental expenses in planning the big meeting next July in Detroit.

Legislative Agent Wanted.

American Exhibitors' Association Proposes to Have a Representative at Washington, D. C., During the Coming Session of Congress.

AMERICAN EXHIBITORS' ASSOCIATION, realizing the necessity of concerted action on legislative matters, are arranging to create a legislative fund and to engage someone to represent the exhibitors' interests at Washington during the coming session of Congress or whenever any legislative matters come up. The experience of the recent tax legislation shows the need of having a representative who thoroughly understands exhibitors' needs, at the same time have a man who is free from any entangling alliances whatsoever. Many expressions have been heard that the tax of 10 per cent. on gross receipts is proving a great hardship. In one instance an exhibitor who has practically no competition in a certain city finds his profits entirely absorbed in the admission tax and ruination financially stares him in the face.

American Exhibitors' Association will attempt to gather all possible evidence and facts, which will be presented to Congress through their representative. There is certainly no man better fitted to handle the proposition than H. P. Varner, of Lexington, North Carolina. Mr. Varner is an exhibitor and has been very successful in working against adverse legislation. In 1914 Mr. Varner saved the exhibitors of the United States thousands of dollars on the seating capacity tax. This work was done by Mr. Varner practically alone. In 1916 Mr. Varner again defended the exhibitor against tax on gross receipts, and in this year the case was again practically won before the Senate Finance Committee and Senate, and there is little question but that Congress would have placed an entirely different tax on the motion pictur had the position taken by Mr. Varner received the united support of the industry.

If Mr. Varner's services can be secured a salary should be paid to him so that he can give it all his time and attention. Certainly a man who has done so much for the exhibitor in the past is worthy of our confidence and support. Mr. Varner is one of those splendid men who work unselfishly for the good of the whole industry but whose interests are first, last and always for the motion picture exhibitor.

THE NEW YORK EXHIBITORS' BALL ALL SET.

Arrangements have been completed for the motion picture exhibitors' ball to be held at Terrace Garden, December 7, under the auspices f the Manhattan local exhibitors' league. An orchestra of sixteen pieces will furnish dance music in the main ball room. A jazz quartet of colored musicians and entertainers will provide dance music and singing in the upper annex ball room. Invitations have been sent to all the motion picture stars and already a great many of them have accepted and promised to be in attendance. Mostly all the producing and distributing companies have subscribed for boxes and have expressed their intention of

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex.....December 10
Motion Picture Exhibitors' League of America, Washington, D. C.... ...December 11, 12 and 13

being present. This will be the only exhibitors' ball to be held in New York City this season and the indications are it will be a memorable event. Tickets including admission tax and wardrobe are two dollars each, admitting lady and gentleman.

Detroit Exhibitors in Big Battle

Who Shall Pay the Fifteen Cent Tax Is a Burning Question There—Kunsky Interests Will Pay.

As far as Detroit is concerned the motion picture industry is experiencing the biggest battle in history between the exhibitors and the exchanges, who, of course represent the distributors and producers. About 100 Detroit exhibitors banded together a few weeks ago and made a gentlemen's agreement among themselves that they would not pay the film tax of 15 cents per reel per day, and that instead they would book only such pictures as did not carry the tax. Furthermore, they agreed to sign no new contracts with the tax clause. On the other hand, the exchanges upon instruction from the home offices have taken the final and positive stand that the tax must be collected. Exhibitors have been meeting at least twice a week to discuss the proposition, and the action of the Detroit exhibitors has spread all over the state. The producers, however, have not flinched, and simply take the stand that the tax will have to be collected sooner or later, and that the exhibitor is only prolonging the whole matter.

George W. Trendle, representing John H. Kunsky and the Kunsky Enterprises, was originally opposed to the tax —and so was Mr. Kunsky, both being just as determined to fight as the rest of the Detroit exhibitors. However, they wanted to be fair and not take any stand contrary to the vitality of the motion picture industry. So they took a trip to New York and made a thorough investigation from every angle. The final result of their comprehensive investigation is that they will pay the war tax, feeling that it is justly coming to the producers. They have also instructed the manager of the Metro exchange, which they control in Michigan, that he must collect the tax.

In discussing their investigation, Mr. Trendle, speaking both for himself and Mr. Kunsky, said to the World correspondent:

"We conscientiously believe that the tax is justified and we have instructed our managers to sign new contracts with the tax clause. However, we still contend that the producer cannot collect the back tax inasmuch as the original contract specified a certain amount and that legally no other amount can be collected.

"The producers are surely between the devil and the deep blue sea. Not only are they compelled to pay a three-quarters of a cent per reel on every bit of film printed or developed, but they are under heavy additional expenses throughout their entire organization in the production of pictures. The war has raised havoc with the staffs of the producers. Most of the directors, department heads and cameramen are in the draft age—and have been drafted, with the result that there is a wild scramble for help and big prices must be paid to get them, otherwise there would be no productions. The government is particularly anxious for men with a knowledge of photography and they are being used in developing pictures taken right at the European front by the hundreds of aeroplanes. There is a scarcity of good men in this country and they must be had by producers regardless of the cost. There isn't any question that the salary list of the producers has jumped sky-high since the United States entered the war. Everything the producer buys has gone up from 100 to 1,000 per cent., and yet film rentals have remained about the same—if anything they are less in many instances.

"If the exhibitors were sufficiently organized to beat the producers in not paying the tax, it will simply mean that the producer will have to establish a new basis of rentals, and these would be much higher than at present, and the increase would be greater than the 75 cents now being asked per feature.

"I believe that if exhibitors would investigate the whole proposition more carefully and more thoroughly, they would be convinced just as we have been that it is better to pay the tax of 15 cents per reel instead of a probable increased rental of several dollars for each feature. I don't believe the increase is enough to close any theater—and if there are theaters that cannot stand an increase in their rental, they can buy plenty of features at a price within their reach.

"One thing we will admit—that the producers did not handle the placing of the tax as diplomatically and businesslike as they might have from the start. There should have been longer notice to the exhibitor, giving him more time to make up his mind and there should have been more publicity and explanation to the exhibitor before the tax was placed. I was told in New York, however, that the producers were 'all up in the air' when they found they had to pay the tax, and they did not know themselves what to do. When the cost accountants definitely settled upon 15 cents per reel per day, they notified their exchanges to immediately collect that amount, feeling that they had already borne a great deal of the tax, and that they did not believe the exhibitor would object to paying his share of 15 cents per day for each reel."

JACOB SMITH.

MEMBERSHIP CAMPAIGN LAUNCHED IN CALIFORNIA

At a recent meeting of the executive committee of the United Motion Picture Industry of Northern California at San Francisco, it was decided to launch an active campaign at once for increasing the membership. The committee to take charge of this work consists of Eugene H. Roth, of the California theater; Howard J. Sheehan, of the Rialto theater; J. A. Partington, of the Imperial theater; Herman Wobber, of the Paramount; Louis Reichert, of the Metro, and M. J. Cohen, representing the George Kleine System. Most of the film exchanges in this territory are already affiliated with this organization, and it is now planned to secure the co-operation of leading exhibitors.

Josephine Earle

JOSEPHINE EARLE, who for over two years has been playing for the screen, has returned to her first love—the musical stage. Last week she sailed for England, where, in London, she is to create the role of Leonie, one of the two feminine parts in "The Lilac Domino." This operetta, which had a run of a year in New York, was put on in this city by Andreas Dipple.

Josephine Earle.

Miss Earle, who is a native of Brooklyn, is of Scotch extraction. Her first stage experience was in 1912 with Henry W. Savage in vaudeville. Later she played "Beauty in "Everywoman," under the same management. In 1915 she made her screen debut in Vitagraph's "The Return of Maurice Donnelly."

Other subjects in which Miss Earle played in her two years' engagement with Vitagraph were "The Two-Edged Sword," "The Shopgirl," "Writing on the Wall," "Hesper of the Mountains," "Indiscretion" and "The More Excellent Way."

Some of the more recent pictures in which the player has appeared are "The Beast," World Film; "War and the Woman," Thanhouser, and "The Seven Pearls," Pathe.

Miss Earle has been successful in her screen work, much of it having been of the vampire or "heavy" type. She is above average height and has her full share of good looks and figure. She says her return to the screen is indefinite, that she is immediately concerned with the work in hand. She adds that should she succeed in escaping U-boats and an opportunity later should be presented in England for screen appearances that would be another matter.

CLARA KIMBALL YOUNG ENGAGES CORLISS GILES FOR LEADS.

Clara Kimball Young, who has just completed, with her own company, a screen version of "Shirley Kaye," one of last season's most popular stage successes, and who is now at work on her forthcoming production of "The Marionettes," has added to her forces Corliss Giles, whose work with Lou-Tellegen in "The Ware Case" and "The King of Nowhere" placed him in the front ranks of the younger actors. His engagement with Miss Young marks his first appearance in pictures.

Honors for Marion

Gets a Personal Letter from President Wilson and a Watch From His Associates.

BELOW is a photographic reproduction of the letter which President Wilson sent to Frank J. Marion, president of the Kalem Company, just before the latter's departure for Spain and Italy and representative of the Committee on Public Information.

THE WHITE HOUSE
WASHINGTON

14 November, 1917.

My dear Mr. Marion:

Mr. Creel informs me that you are leaving for Spain and Italy at once for the purpose of making arrangements for such distribution of motion pictures as will acquaint these countries with the life of America, our aims and our ideals.

It is a distinct service that you are privileged to render your Country and the whole democratic movement, and I know that this will serve at once as reward and inspiration. Please bear in mind always that we want nothing for ourselves, and that this very unselfishness carries with it an obligation of open dealing. Guard against any effect of officious intrusion, and try to express a disinterested friendship that is our sole impulse.

Cordially and sincerely,

Woodrow Wilson

Mr. F. J. Marion,
Committee on Public Information,
Washington, D. C.

As Mr. Marion was leaving for Washington for a final conference with Government officials, J. E. Brulatour, the American film commissioner and his associates, George Mooser and A. A. Kaufman, presented him with a handsome platinum watch with illuminated dial, in a silver case lined with gold. The watch is a unique creation of a New York jeweler, being a combination eight-day watch and clock, which may be carried in one's vest pocket or placed on a desk. The case bears an engraved inscription from the donors to "Honorable Frank J. Marion."

Mr. Marion remarked that he would endeavor to carry the distinguished prefix with due dignity. "It is really a tribute to the industry which I represent," he said. "I can't help but feel that the congratulations which I have received should be passed on to the motion picture trade. Every man in the business must take pride in the Government's action in choosing the motion picture as the great medium to carry democracy's message into foreign countries."

METRO COMPANY GOES WEST.

Viola Dana and Company, under the direction of John Collins, left this week for the Mojave desert, where many of the more important scenes of the forthcoming Metro wonderplay, "The Tiger Cat," scenarioized by H. P. Keeler, in which B. A. Rolfe presents Miss Dana as star, will be filmed.

A typical desert adobe house, built after the Spanish style with enclosed patio, has been erected at this location and the entire company intends to follow as closely as possible the lives of the people they are depicting, by living in the specially constructed building during the period of their absence from the studio.

"THE LEGION OF DEATH" COMPLETED.

Director Tod Browning is, this week, filming the final scenes of the forthcoming Metro special production, "The Legion of Death," by June Mathis, in which B. A. Rolfe will present Edith Storey as star. Over three thousand people have so far appeared in the filmed scenes of this picture, and, it is said, that the finished production will present one of the most dramatic and lavish features presented by Metro Pictures.

Gebhardt W. Sahner Dead

President of the Pennsylvania League Dies After Brief Illness in Pittsburgh.

GEBHARDT W. SAHNER, well-known exhibitor and a prominent figure in moving picture organization circles, died on Friday, November 16, at the home of his sister, Mrs. A. W. Weiland, 317 Knox avenue, Pittsburgh, Pa. Mr. Sahner was president of the Motion Picture Exhibitors' League of Pennsylvania and Secretary of the Pittsburgh Branch of the League. His death came as a severe shock to the members of the League and to the trade in general. He had been ill but a few days with pneumonia.

Mr. Sahner was born on the South Side, Pittsburgh, December 2, 1863, and he had resided in this section all his life. For the past four years he conducted the Pastime theatre, Warrington avenue, and he had been active in the Exhibitors' League for several years. Mr. Sahner was also prominent in political affairs, having been formerly president of the city council. He was a member of various fraternal societies, including the L. O. O. M., C. M. B. A., and was president of G. B. B. A., Local No. 1.

Mr. Sahner is survived by two sisters, Mrs. A. W. Weiland, and Miss Anna M. Sahner, and three brothers, John S., Victor P., and Charles M. Sahner, all of Pittsburgh.

The funeral services November 9 were largely attended by members of the Exhibitors' League, and a beautiful floral offering was sent by the organization. H. C. Kliehm, J. S. Schweitzer and A. S. Bowers were three of the pall bearers.

At Leading Picture Theaters

Program for the Week of November 25 at New York's Best Motion Picture Houses.

"The Silent Man" at The Rialto.

WILLIAM S. HART, whose portrayal of western types has made him one of the most widely popular of motion picture players, was seen at the Rialto the week of November 25 in "The Silent Man," a mining camp story written by Charles Kenyon and produced by Thomas H. Ince. The picture is highly dramatic and contains plenty of the lightning-like gun plays, feats of horsemanship, and other picturesque frontier exploits. Vola Vale, Robert McKim, J. P. Lockney, Harold Goodwin and others make up the Artcraft company.

Another of Robert C. Brune's scenic pictures, "The Chain Gang," disclosed mountain vistas of impressive beauty. The Rialto Animated Magazine and a comedy balanced the program.

Greek Evans, A. Giannone, S. Miller, Susane Barse and Yvonne Robert furnished special musical and dancing features.

"Nearly Married" at the Strand.

Madge Kennedy was the star at the Strand theater in the latest Goldwyn production entitled "Nearly Married," a photo-adaptation of Edgar Selwyn's farce by the same name. As the second starring vehicle for Madge Kennedy it is a worthy successor to "Baby Mine," being a rapid-fire comedy with action from start to finish. A scenic study in colors, revealing some beautiful views around Auvergne, France; a new chapter of Raymond L. Ditmars' "Living Book of Nature"; Victor Moore in his latest comedy entitled "Toothache and Heartache," and the Strand Topical Review completed the picture features.

The musical program included Rosa Lind, Yon Colignon, and Helen Scholder.

Double Bill at the Broadway.

The Broadway theater presented two features, "The Scarlet Car" and "The Wolf and His Mate." "The Scarlet Car," a Bluebird production, is a picturization of the novel by Richard Harding Davis. Franklyn Farnum plays the leading role. "The Wolf and His Mate," for which Louise Lovely acted before the camera, is a Butterfly production in five reels, and tells a story of the blockade.

The usual short subjects, the weekly news events, scenic and educational pictures and a comic were also given.

PROCTOR WITH PATHE STAFF.

George D. Proctor, one of the best known scenario writers in the business, formerly with Lasky and Triangle, has been added to the Pathe scenario staff, and has already taken up his new work at the Pathe headquarters in New York. The big and growing force of well known writers is now bending every energy to creating bigger better stories in line with Pathe's progressive production policy and George D. Proctor should prove a valuable addition.

Chicago News Letter

By JAS. S. McQUADE

Judiciary Committee Hears Discussion of Censorship

William A. Brady Makes Strong Plea Against the Arbitrary Methods of One-Man Censorship of Pictures.

THE sub-committee of the judiciary committee of the Chicago City Council, which has charge of the Steffen ordinance on motion picture censorship, met Tuesday morning, Nov. 20, the date being set several weeks ago. The Steffen ordinance provides for a board of ten civilians to pass on any appeals made from the decisions of Second Deputy Funkhouser.

The discussions on this ordinance have been considerably broadened, the object being to find a solution, if possible, of the censorship problem that will bring about a ceasement of the wordy and legal wrangles which have been indulged in for several years past by Deputy Funkhouser and the producers of moving pictures, or their representatives.

On this occasion William A. Brady was present, having by careful timing been able to address the "Four-Minute Men," fill the position of guest of honor at a banquet, and address the judiciary committee on the question of censorship—all during his visit of about a day.

Mr. Brady was especially nettled at Deputy Funkhouser for his recent disparaging reference to pictures and picture producers in a recent speech before the Irish Fellowship Club, and those present enjoyed the "roast" and wished that the Major were present. A comparison of the Major's charges against pictures with a letter from President Wilson praising them, placed the Major in a still more unenviable light. In the course of his remarks Mr. Brady said:

I am not telling you what ordinance to pass. I would say repeal all consorship regulations. Put us on our honor for a year. I pledge you that not an indecent picture will be shown in Chicago. If one should get by we will come here and at our expense send that producer to jail.

I do not think any censorship necessary, but I recognize local conditions here, that there is some sentiment for some sort of censorship. If you have any such give us fair play, a square deal. Our industry now is being hurt by one-man censorship.

After the meeting Alderman Rodriguez, a member of the sub-committee of the judiciary committee, said: "I have seen some of the cutouts made by Major Funkhouser. It was outrageous to have ordered them. Major Funkhouser has been shown to be unfair and arbitrary.

From a lengthy editorial in the Chicago American the following passages have been taken:

The moving picture industry, in its first inning before the Steffen Council Committee, made a showing which must have impressed the aldermen.

That they are convinced that pictures have been cruelly wronged under Chicago censorship is evident, and they made out a case which would have appealed to the reason of a non-prejudiced jury.

What William A. Brady, speaking for the moving picture industry of America, and Herbert Friedman, representing the Chicago Film exchange, said throws light on a big subject.

No voice is raised in behalf of morally objectionable pictures. No denunciation of obscenity could have been more severe than Mr. Brady's. He pledged the cooperation of the whole industry to jail any man showing an offensive picture. He declared that if censorship were removed entirely in Chicago for a year, as an experiment, the film industry would pledge its word that no obscene picture would be shown, or, if one were shown, that the moving picture men would take all responsibility for arresting and prosecuting that one black sheep.

The point that seemingly made the most impression was that the picture people who send millions of dollars' worth of films a week into Chicago come under the power of one man—that beyond him there is no practical appeal.

We hold no brief for the picture industry, but this wonderful business, the fifth in the country, is entitled to a square deal, and it would be entitled to the same if it were the smallest business in the nation.

We look to the Steffen committee, which evidently has started with fair, open mind, for a sane, sensible solution.

Taxes—and More Taxes

The Chicago License Committee Proposes Raising License of Picture Theaters, Exchanges and Picture Operators.

The license committee of the City Council met Thursday morning, Nov. 22, to consider the raising of theater licenses in Chicago, so as to offset in part the reduction of city revenue caused by the shrinkage in saloon and other licenses.

The proposition discussed by the committee was the increase of the licenses of all theaters seating over 400 people, the purpose being to increase such licenses on a graduated basis, according to the capacity of the houses.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and Attorney Jacobson were present at the meeting, the latter representing the Ascher Bros., who own a circuit of 15 large houses. On Mr. Hopp's suggestion that further time be granted for consideration, the committee set the date of the next and last meeting for Thursday, Dec. 6, at 10.30 a. m. The committee also served notice that all arguments to be made by theater owners should be made at that meeting.

This is a vital question and one in which all Chicago exhibitors, who own houses seating over 400 people, should be deeply interested. Whether a member of the League or the Association, or not a member of any organization, every exhibitor whose interests will be affected by the proposed raise in license should be present. This is clearly a case which calls for the motto, "Stand Together." The business is already so heavily burdened that this proposed increase should be defeated. Exhibitors are now beginning to learn that the ridiculously low admission prices which are charged in modern, well-appointed houses for expensive picture programs, are out of all reason. But the public has been spoiled, while the tax makers and gatherers are eager for their pound of flesh.

The license committee will meet Wednesday morning, Nov. 28, to take final action on the proposed increase in exchange licenses from $25 to $200 per year, and at the same meeting the members will take up the question of raising the present licenses of moving picture operators.

The proposed increase in the exchange license will put many small exchanges out of business, while the additional tax on distributing companies will also be felt, particularly at this time.

Chicago Local, M. P. T. O. Association, Seeks Relief From War Admission Tax.

At the open meeting of Chicago Local, Motion Picture Theater Owners' Association, held at headquarters in Fraternity Hall, 19 W. Adams street, Friday afternoon, Nov. 16, Fred. J. Herrington, one of the national organizers, was present and delivered an address on the war tax on admissions. He suggested that the Chicago members of the organization should invite their U. S. Senators and Congressmen to attend an open meeting here for the purpose of exchanging views on this tax, with the hope that they might go back to Washington and aid them in their efforts for relief. He also urged them to send legal talent to the Capitol city to present their case to Congress when it convenes in December. A resolution was then moved and passed that the open meeting referred to be held on Friday, Nov. 30, to which the Illinois Senators and two Congressmen from Chicago will be invited.

Mr. Herrington recommended that any endeavor made to secure a modification of the tax should be conducted in the spirit of patriotism, and expressed his dissatisfaction with some members who were of opinion that Congress should modify the admission war tax, because the pro-foreign element among their patrons objected to the tax proceeds being used to kill their own relatives.

"The exhibitors should show the Government that they are losing money and appeal to Congress for an amendment or a modification of the admission war tax law," said Mr. Herrington.

The grievance committee of the organization in Chicago has presented the Chicago branch office of the World Film Corporation with a cancellation of all the accounts of members of the association in this city. This cancellation was also made by non-members, who were present at the meeting, while the committee called on others who were not present and also secured their cancellations.

The action was taken on account of the charging to exhibitors by the World of the 15-cent war reel tax.

Mr. Herrington left for Cleveland Saturday evening, to attend a similar meeting there on Monday, Nov. 19.

Chicago Film Brevities.

Ernest Reed, managing director, and W. H. Engholm, publicity manager of the Fox Film Corporation in England, arrived in the city Monday, Nov. 19, from New York City and remained until Tuesday, when they departed for Pittsburgh. After a brief stop in that city they will return to New York, at which point they will soon embark for England. The object of the visits to Chicago and Pittsburgh was to familiarize themselves with the American methods of distribution and exhibiting, and to gain an idea of general film conditions in this country. They were accompanied on the tour by Hamilton Thompson, assistant general manager of the Fox offices in America.

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"The Silent Man" (Artcraft) will be the attraction at the Ziegfeld theater next week, beginning Sunday, Nov. 25.

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Major Funkhouser has now taken exception to "The Rose of Blood," a Fox picture showing the revolutions which have occurred and are still in operation, in Russia, in which the use and effects of bombs, fire-arms and poison are seen. Major Funkhouser states that "in view of the fact that the United States Government has been and is being embarrassed to a great extent by the activities of the Industrial Workers of the World and other disloyal organizations and individuals, I will reject the picture under ordinance No. 1627 of the Chicago code of 1911." This ordinance provides that if a picture "portrays any riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace, it shall be refused a permit for exhibition."

* * *

"Our Boys at Camp Grant," which was made by the Essanay Film Manufacturing Co. for the benefit of the Daily News tobacco fund, has gained wide popularity in Chicago and adjoining territory. The official censor at Washington, D. C., writing to the Daily News about this picture, said: "We wish to congratulate you upon obtaining this particularly fine film, and will state that it is by far the best picture ever received by this office showing camp activities." The picture costs each theater using it $10 for one night's use, and every cent of that money goes to the Daily News tobacco fund, every penny of which will be used to buy smokes for "The boys over there and here."

* * *

The use of paper pennies, in the form of personal notes, has been under consideration as change by clearing houses and moving picture theater owners who are now suffering from the dearth of pennies throughout the country. The proposition was put up to Robert I. Hunt, who has charge of the sub-treasury in Chicago, by several Chicago exhibitors, and he was of the belief that in the emergency the government would not object to the temporary plan, as it would facilitate business. Mr. Hunt stated that the subtreasury had only received 3,000 pennies that day and that it was impossible to get them. A dispatch from Washington, D. C., of Nov. 20, to the Chicago Tribune, stated that an immediate effort to ship small coins eastward from the Denver and San Francisco mints would be made. Five million one-cent pieces, the dispatch stated, were on their way to Chicago to relieve the shortage in the Middle West, and that the movement of small coins will continue through December to accommodate holiday shopping demands in Eastern cities.

* * *

Julius B. Wood, Chicago Daily News war correspondent on the French front, recently cabled to his paper that the army signal corps had started to take moving and still photographs of the men in the trenches for exhibition purposes in the United States; also that accredited newspaper correspondents, Red Cross photographers and others had been stopped by the war department from taking pictures two months ago. The cable also states that had the old system been continued, instead of the present monopoly, the trench life pictures would have been shown in the United States a week ago; also that there has been a great falling off in pictorial illustrations in American publications since the new order went into effect.

* * *

It has been estimated roughly that the moving picture theaters of Chicago are furnishing about $60,000 weekly in payment of the war tax on admissions. The internal revenue department has plans to send inspectors on their rounds later to check up on the theaters in a manner similar to the plan used in checking up on tobacco and liquors.

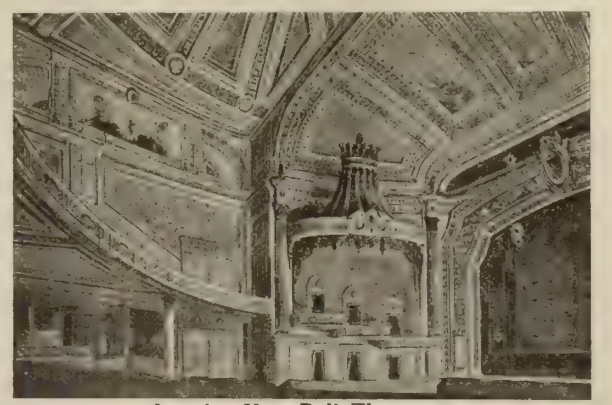
Business shows considerable improvement among exhibitors, judging from reports received, and it shows improvement over that of October, before the theater tax took effect.

Poli Opens New Theater

New England Managers Latest Structure, the Palace of New Haven, a Handsome Structure.

S. Z. POLI'S Palace Theater at New Haven was opened on November 19th in gala fashion, with an audience which packed every one of the 3,500 seats in the huge theater, and left a crowd of several hundred persons on the street before its entrance, completely blocking the thoroughfare from curb to curb and halting street car service. In this large audience were a great number of people prominent in amusement circles, who had come from New York, Boston and Philadelphia in order to help Mr. Poli make a night of it.

Among this number were Norma Talmadge and her sister, Constance Talmadge, both of whom are stars of Select Pictures, and Lewis J. Selznick, president of the Select Pictures



Interior New Poli Theater.

Corporation. The opening bill at the Palace presents "The Secret of the Storm Country."

Immediately after the opening number, which consisted of songs by a chorus of New Haven girls, who had been specially trained for this occasion, Miss Norma Talmadge was introduced to the audience by Pat Casey, general representative of the Vaudeville Managers' Protective Association, following Mr. Casey's tribute to the genius of Mr. Poli in erecting as handsome a theater as the Palace. Miss Talmadge extended her thanks to the enthusiastic audience for their kindly greeting, and to Mr. Poli for choosing her picture for his opening performance.

Poli's Palace is indeed a beautiful house. It would be hard to find in New York, or elsewhere, a more restfully beautiful theater, or one better adapted to the purpose for which it is designed. Poli's Palace is a masterpiece of one of the master craftsmen of playhouse design, Thomas W. Lamb of New York. Architect Lamb is the designer of such famous theaters as the Strand and Rialto in New York City and the New Orpheum in Boston.

Owing to a three-cornered dispute between the Mayor of New Haven, the town aldermen and Mr. Poli's representatives, the Palace was temporarily closed the day after its opening until an alteration could be made in the twenty-one foot main entrance to the theater. This, however, will in no way affect the brilliance of Mr. Poli's achievement, nor detract from the success of its initial evening.

DOBBS NOW A FATHER.

George Dobbs, superintendent of the Triangle plant in Fort Lee, N. J., is now the father of a nine-pound boy, who has been the cause of much celebration in the village. In honor of the event, George gave a dinner to the 75 employes of Triangle, and the new arrival was toasted many times. Nick Kessel says that when he got home and was about falling asleep his 'phone rang, and at the other end of the wire Dobbs excitedly declared that he had just looked in the baby's crib and it was twins. However, when George woke up the next morning he discovered he was right the first time.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Ince to Build Studio in Culver City

Artcraft Producer Has Purchased Fourteen Acres of Ground on Which a $300,000 Plan Will Be Erected.

THOMAS H. INCE has decided to build a new studio in Culver City. It will be one of the most elaborate and beautiful in Southern California. Mr. Ince has purchased fourteen acres of ground on Washington Boulevard, about half a mile from the Culver City studios of the Triangle. The price of the land was $25,000. The plant to be erected on this site will cost approximately $300,000 and embrace eighteen buildings, built in Spanish mission style with an imposing facade on Washington Boulevard.

The plant will be large enough to accommodate fifty companies and sixteen hundred employees, built in such a manner that it will be able to accommodate almost any sized enterprise.

Work will begin immediately and Mr. Ince expects to have his plant partially ready for occupation within ninety days, so that some of his companies by that time can use the stages. The Artcraft producer is now operating three studios in Los Angeles, including the old Biograph studio at Gerard and Georgia streets; the old Selig plant in Edendale and the William S. Hart, formerly Mabel Normand, studio in Hollywood.

Four companies are now at work, the Dorothy Dalton company under the direction of R. William Neill, the Charles Ray Company under the direction of Victor L. Schertzinger, the Enid Bennett Company under the direction of Jerry Storm, and the William S. Hart Company, being directed by Mr. Hart himself. Director Irvin Willat also is making special feature pictures for Mr. Ince.

Activities at the Triangle Studios.

Several new faces well known on the screen and legitimate stage recently have been added to the Triangle playing forces. "Mr. Butterfly" is the title of Director E. Mason Hopper's latest feature. The story was written by E. Magnus Ingleton and is a reversal of the situations and characters in the famous "Madame Butterfly," by John Luther Long. The cast includes Thomas Kurihara, a well-known Japanese actor, Jack Abbe, Teddy Sampson and Darrell Foss.

Walter Edwards, who has just completed "The Passion Flower," a story of life in Southern Italy and France, in which Alma Ruebens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham. J. Barney Sherry, Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies are in the cast. Miss Higgins and Davies are new faces at the Triangle studio.

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke and Jack Curtis have the leading roles, is now putting on Texas Guinan's new picture, "The Gun Woman," an unusual Western story.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," is about to begin work on Miss Thomas' next subject, "Limousine Life," a screen adaptation of Ida M. Evans' story.

At the Keystone studio of the Triangle, Reggie Morris has finished up his dancing story. Morris scored a scoop in securing for the nature dance scenes in his present comedy, the unrestricted use of the lawns and gardens of one of the most beautiful homes in Southern California. The residence is probably the most sought-for in California for picture purposes, but up to the present time repeated requests to "shoot" the premises have been turned down.

Herman Raymaker's last picture has gone to the cutting room and he has started on another comedy with practically the same cast. The comedy just completed gives Billy Franey the role of a fake wrestler, and is declared to be one of Raymaker's best efforts.

The new story revolves around a derelict sea captain, and many of the scenes will be filmed on the Freemont, which is maintained at San Pedro by the company exclusively for picture purposes. The cast in the new picture will include Billy Franey, Milton Sims, Maud Wayne, James A. Donnelly, Dale Fuller and Lloyd Bacon.

Harry Edwards, the most recent addition to the Keystone directing staff, has started production on a two-reel comedy with a cast including Fritz Schade, Maria Bianchi, Milburn Morante, Martin Kinney, Alatia Marton, Rose Carter, Sylvia Ashton, Dorothy Hatar and Tom Mack.

William Beaudine has completed his dress-suit comedy and has started production on a piano mover story, in which Harry Depp and Paddy McGuire will share strong arm honors. Others in the cast are Ruth Langston, Sylvia Ashton, Jack Henderson and Ward Caulfield.

Hungerford Finishes Series for Russell.

James E. Hungerford, well known screen author, has been engaged by the American Film Company's studio in Santa Barbara and has started on a story for William Russell, which will complete his present series of six. Mr. Hungerford has written many stories which have been successfully screened, among them being "Betty and the Buccaneers," "The Man Who Could Not Die" and "The Highest Bid," well known American productions featuring William Russell. Upon the completion of the Russell play Mr. Hungerford will supply a new line of comedy dramas for Margarita Fischer, thus carrying out the series started by Beatrice Van, the author of "A Daughter of Joan," recently completed, and "Molly Go Get 'Em," which is now under production.

Horkheimer Praised for Liberty Loan Work.

As an expression of gratitude for assistance rendered in raising the second Liberty Loan, H. M. Horkheimer, president of Balboa, has received a letter of appreciation from Henry S. McKee, chairman of State Auxiliary Liberty Loan Committee. It was due principally to the efforts of Mr. Horkheimer, who devoted his entire time to the selling of the new Government bonds, that Long Beach was able to raise is quota of the loan. Mr. McKee also assured Mr. Horkheimer his self-sacrifice and service in the matter were "being brought to the attention of the Federal Reserve Bank, as fiscal agents of the United States Government, in order that it may have the opportunity to send directly to you its own official expression of appreciation."

Roscoe's Breakaway Didn't Break.

In filming a scene recently for "The Country Hero," which is being staged at the Balboa studio in Long Beach, "Fatty" Arbuckle had two chairs and an upright piano broken over him while carrying on a stage fight with five men. The furniture was of the "breakaway" type, but, as frequently happens, it failed to break properly and Arbuckle was nearly knocked out. The camera kept grinding out the scene, however, and no one suspected the comedian was hurt. As he is his own director, and instigator of most of his scenarios, he continued to fight, continued to direct and continued to be funny, although he was reeling from the blow. When the scene had been finished Arbuckle was led to the studio hospital and treated for a contusion the size of a hen's egg which had appeared on his head.

McCoy Entertained by Former Associates.

Harry McCoy, a former Keystone player, who is now "doing time" on the Pantages vaudeville circuit, made his vaudeville debut in Los Angeles recently, after a tour of northern California cities and was royally and enthusiastically welcomed by his former associates and fellow players. Harry visited the studio in the morning and a two hundred foot comedy was produced by Reggie Morris to precede McCoy's act. The sketch was filmed in the forenoon and rushed through the laboratory in record time for McCoy's performance the same evening. The former director and

comedian will use the film during his entire Pantages engagement. Over three hundred players and their friends attended the theater in a body on McCoy's opening night and his appearance was greeted with thunderous applause and serpentine and paper mache bricks. After the noise had subsided Max Asher came out on the stage and presented Harry with a beautiful vase, a gift from the Triangle-Keystone studios. The vase was a break-a-way and was tendered him in the usual Keystone style, over the head.

After the performance the comedians and their friends departed for a Los Angeles cafe, which, to all appearances was owned and operated by Fritz Schade, Karl Anderson and Max Asher, while Mario Bianchi offered an esthetic dance, interpolated with Keystone flops. All in all, it was the most enjoyable "get-together" meeting of Keystonians on record, and many others will be planned during the coming winter.

Secretary Wilson Visits U-City.

William B. Wilson, Secretary of the Department of Labor, is the second member of President Wilson's official family to visit Universal City. The Secretary, accompanied by members of the President's Mediation Commission, spent the greater part of an afternoon at the plant. After Saturday, November 17, Universal City closes its gates to visitors. During the summer season thousands of tourists from all parts of the world visited Universal City. It is impossible to accommodate visitors satisfactorily in the indoor studios, where the companies work during the rainy season.

Los Angeles Film Brevities.

George Chesebro, Triangle actor, is mouring the loss of his mother, who died at a Los Angeles hospital after a long illness.

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Fay Tincher is being starred in comedy features with a new company under the direction of Al Santell. The company is working at the Old Kalem studios in Hollywood.

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Chester Bennett, the location manager at Universal City, has joined the ranks of the benedicts. The bride is Gladys Tennyson, Universal star. They were married on Thursday evening, November 15.

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Chester Withey, one of the old Griffith directors, has returned to Los Angeles. Mr. Withey will again be associated with D. W. Griffith in production of features for the Artcraft Corporation.

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Jack J. Glavey, assistant to the general manager of the Fox Western studios, has resigned. Mr. Glavey was formerly with the Keystone Company and left them to take charge of the comedy production of the Fox studios.

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Charles Christie, business manager of the Christie Film Company, has left Los Angeles for a business trip to New York.

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Bryant Washburn has started on the first of the series of five-reel comedies for Pathe under direction of R. F. Baker, at the Diando studios in Glendale. The picture is entitled "Kidder and Kompany." Gertrude Selby supports Mr. Washburn in the leading feminine role.

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Miss Marcell Marrell, until recently art director at Universal City, has been appointed general art director in the Diando studios. She will have supervision over the sets in the Baby Marie Osborne and Bryant Washburn features.

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Lillian West, well known stage and screen player, has been added to the Triangle playing forces at Culver City, to appear under the direction of Wyndham Gittens.

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Audelle Higgins, well known stock actress, recently a member of the Morosco Company of Los Angeles, has joined the playing forces of the Triangle Culver City studios to appear in "Evidence" under the direction of Walter Edwards.

Walter Foster, Eddie Weed and Harold Day, of the Triangle art department, are planning to join the camouflage company now being recruited from the moving picture ranks in Los Angeles.

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Word has been received from the training camp at American Lake that Ray Griffith, former Triangle-Keystone comedian, who was called to the colors two weeks ago, was rejected on account of his near loss of speech. Roy Del Ruth, of the scenario department, who also was drafted, was also rejected and is back on the job again.

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Oral Humphreys has returned to the American studios after a year's absence to appear in the latest Mary Miles Minter production, "Madamoiselle Tip Toe." Mr. Humphreys played in the American's famous serial, "The Diamond From the Sky," and also supported Miss Minter in "A Dream or Two Ago."

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Locations of varied description are being used in the latest William Russell production, "In Bad." The company under the direction of Edward Sloman has completed the scenes laid in the ruins of an Aztec village. They were built in the mountains near Oxnard, California, by the American's construction staff and are a duplicate of the Aztec ruins in Yucatan. The Russell camp has now been moved to another location at Brent's Mountain Crags Hotel, where the remainder of the exteriors will be filmed.

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"A Soul For Sale" is the name of Jewel Carmen's first stellar picture on the Fox program. In the cast with Miss Carmen are Genevieve Blinn, Hazel Padgett, Robert Milton, L. C. Shumway, Joseph Manning, Nancy Taswell, Ernest Wade, G. Raymond Nye and Murdock MacQuarrie. Frank Lloyd is the director.

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Mary Miles Minter has returned to the American Film Company studios after spending a few days renovating her wardrobe in Los Angeles and is busily engaged on her fifth production of the present series, entitled "Madamoiselle Tip Toe." The story is by Arthur Berthelet, which was adapted to the screen by Elizabeth Mahoney. Miss Minter appears in many fashionable gown creations, and then changes to a backwoods costume. A fantastic dance by Miss Minter offers an added feature.

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Baby Marie Osborne, the tiny Pathe star, celebrated her sixth birthday on Monday, November 5. In honor of the occasion a birthday party was given at the family residence, 131 South Louise street, in Glendale. There was a beautiful big birthday cake and lovely presents.

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Mae Murray, under the direction of Robert Leonard, is nearing the completion of her third Bluebird production. The picture is "The Eternal Columbine" and was written by H. Sheridan Bickers. Supporting Miss Murray are Kenneth Harlan, Albert Rosecoe, Joe Girard and Paul Weigle.

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George Crone, formerly employment manager of the American's studios, has been assigned to act as assistant director to Lloyd Ingraham, who supervises the Margarita Fischer productions. Frank Churchill succeeds Mr. Crone as manager of the employment department.

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Edward Cecil has been engaged by the Mena Film Company to play opposite Virginia Chester, who has the leading role in the modern period of "By Super-Strategy," under the direction of Howard Gay. Cecil has lately been connected with the Fox company and appeared in "The Beast" and "Conscience."

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Wheeler Oakman has signed a year's contract to play leading roles opposite Edith Story, the Metro star. Mr. Oakman's most recent engagements have been with the Triangle and Universal companies.

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Edgar Jones, former Balboa director, has been engaged by the Universal to direct Louise Lovely.

FREDERICK BENNETT WITH TRIANGLE-KEYSTONE.

Frederick Bennett, the man who collaborated in the stage production of the Broadway success, "Very Good, Eddie," and has scores of other plays to his credit, joined the Triangle-Keystone scenario staff this week. Mr. Bennett holds a unique office, especially created for him by studio manager S. C. Burr and production manager Albert Glassmire. It is Mr. Bennett's duty to take up the scenario where the writer has left off and inject laughs or "gags," as they are called, into the skeleton. This work requires a man with a remarkable sense of comedy situations, as well as a thorough knowledge of dramatic construction, and the Triangle-Keystone management is confident that Mr. Bennett will prove a valuable addition to the staff. Mr. Bennett has traveled extensively and speaks and writes eighteen languages.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Small-Town Guy"

Taylor Holmes Surpasses All His Former Screen Appearances in the Mirthful Part of a Green, Country Hotel Clerk.

Reveiewed by James S. McQuade.

I BELIEVE Essanay has the right to claim the best of things for "The Small-Town Guy"—the latest comedy vehicle provided for Taylor Holmes, without any fear of being turned down.

The adaptation by H. Tipton Steck is from the novelette by Freeman Tilden, which appeared in Munsey's magazine, and it has the merit of keeping the spectator in the midst of stir-

Scene from "The Small-Town Guy" (Essanay).

ring action all the time, with no place for a dull moment. Director Windom has entered fully into the spirit of the comedy, and with the excellent cast furnished him, the best that is in the script has been brought out to fine advantage.

The story has to do with the adventures of an unsophisticated country youth in Chicago. This young man, Ernest Gledhill (Taylor Holmes), is clerk of the junction hotel at Compton Center, a dreary, dry burg, deader than a theater after the show, and conspicuous only by the quaint types afforded by some of the men and women in it. Two Chicago crooks, the Swell Dresser (Fred Tilden) and Slim McLearn (Mark Elliston), are forced to stop over a night in Compton Center, and in that short time convince Ernest Gledhill that Chicago's the place for him. And so Ernest says good-bye to Eleanor Ramsdell (Helen Ferguson), the one girl in the world for him, and to his rich old aunt, Phoebe, who, he believes, cares nothing for him.

The crooks take advantage of Ernest's youthful and innocent appearance and manner to use him as a tool in various grafting schemes, paying him only a small percentage of the moneys collected by him. Government officers on the trail of the Swell Dresser and McLearn advise Ernest to sever connections with them and go back home, knowing that he is innocent of wrongdoing. He does so. Aunt Phoebe dies soon afterward and leaves all her property to him; but he is disconsolate, because he thinks himself unworthy, after his Chicago experience, to renew the role of Eleanor Ramsdell's lover.

The two crooks learn of Ernest's good fortune and try to blackmail him out of large sums of money; but shortly after their arrival in Compton Center Eleanor had called on Ernest, and being told the facts assured him that no matter what happened she believed in him. Something did happen that changed the whole aspect of things; for both crooks were trimmed to the king's taste by Ernest when they came for the money, and a Government officer arrived on the scene just in time to arrest the badly-beaten pair.

Ernest Gledhill offers fine dramatic opportunities and Taylor Holmes has missed none of them in his able characterization. Mr. Holmes' make-up as Ernest, when he arrives in Chicago for the first time, is a gem of its kind; and his assumption of the role shows nice imagination and art. Gradually the country youth is made to assume the smarter air and dress of the city; but always do we find that the sterling character which has been wrought in the country among god-fearing folks crops out when the rogues attempt to induce him to do wrong willfully. Mr. Holmes' characterization will evoke hearty laughs, many smiles, and here and there a tear from the hyper-sensitive spectator. To me it furnished not only high-class, mirthful entertainment, but a model of happy conception and artistic development.

The crooks are played to the life by Fred Tilden and Mark Elliston, while the fine character part of Major Dymon (Ernest's rascally uncle) is well borne by James F. Fulton. Helen Ferguson has little to do as Eleanor Ramsdell, but she does that little well.

The release date is Monday, Dec. 3, through the George Kleine System.

"The Awakening"

World Production of Five-Part Photoplay of Bohemian Paris, Featuring Montagu Love and Dorothy Kelly, Has Familiar but Interesting Theme.

Reviewed by Edward Weitzel.

EXCELLENT production of a familiar theme make "The Awakening," a five-part World photoplay featuring Montagu Love and Dorothy Kelly, an interesting picture. It is a story of Bohemian Paris, and was directed by George Archainbaud. The name of the author is not given, but the tale has all the earmarks of having been written by a son of the tricolor, and one who was on friendly terms with the life he depicts. The atmosphere of the Latin quarter is cleverly reproduced, and there are many touches all through the picture that show the director to be in close touch with his subject.

"The Awakening" tells the story of a foundling left on the steps of a village church. The boy grows to manhood, and is noted in the neighborhood for his strength and uncouth appearance. He becomes a farm laborer until a quarrel with some of the farm hands makes him quit his job and go to Paris. Discovering that he has a talent for painting, he takes up the study of the art, but his unfriendly ways earn him the name of "The Beast" among his companions. Coming home one stormy night he stumbles upon the form of a woman huddled against a building. He takes the unconscious girl to his room and becomes her protector. This leads to the pair falling in love with each other. A fellow artist hears that "The Beast" has a sweetheart, and makes a bet that he can

Scene from "The Awakening" (World).

win her for himself. He sets a trap for the girl, and drugs her glass of wine. Feeling herself disgraced forever she writes a letter telling the man she loves that she is no lohger fit to be his wife, and prepares to go away. The story ends with a duel between the two men, and a perfect understanding for the lovers.

Montagu Love is always satisfactory as the artist. He has the build and artistic ability required for the character, and Dorothy Kelly forms an excellent contrast as the young orphan girl whose innocence and helplessness appeal so strongly to the man. John Davidson, Frank Beamish, Joseph Granby, and Josephine Earle are useful members of the cast.

Charlotte in Film

Famous Skater Is Filmed in Six-Part Drama by Commonwealth Pictures Corporation.

Reviewed by Margaret I. MacDonald.

ONE of the surprises in store for the screen public is the splendid manner in which the famous skater Charlotte has succeeded in her first attempt in the moving picture drama. The six-part production in which she has been featured by the Commonwealth Pictures Corporation, its first

Scene from Commonwealth's Untitled Production.

picture also by the way, has as yet not been given a name. The plot of the story on which the picture is based is slight but interesting and of good continuity, and has been nicely directed by Oscar Eagle. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

The difficulty of exploiting in film a talent such as Charlotte's has been eased off considerably by the dramatic understanding evidenced by her. She is perfectly at ease before the camera, and is able to use all of her pretty charms of personality to advantage, interpreting the significance of the role allotted her with intelligence; and it is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater Charlotte.

The story of the picture follows for the most part a conspiracy to steal a newly-invented device for fighting the German submarine menace. Actual wireless apparatus is used effectively in the picture. There is also an opportunity given to learn of Charlotte's various other accomplishments, such as swimming and high diving.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

"Who Goes There"

Vitagraph Screen Version of Robert W. Chambers' Novel Has Little of the Real Struggle Now Taking Place in Europe—Blue Ribbon Feature.

Reviewed by Edward Weitzel.

IN COMPARISON to the march of events now devastating the continent of Europe the motive of "Who Goes There," the Robert W. Chambers novel which the Vitagraph has made into a five-reel Blue Ribbon Feature, seems weak and of little interest. The plot deals with the love of a German General for a Swiss girl who is serving the cause of the Kaiser in London. Desiring to get the girl and some secret dispatches into Germany, the General hits upon the following scheme: Among his prisoners is an American of Belgian parentage, named Guild. The German officer represents the Swiss girl as his daughter and tells Guild that he wants him to go to London and bring the girl, who is known as Karen Girard, back. To insure Guild's acceptance of the mission the General offers him his liberty but warns him that a number of Belgian prisoners will be executed if he does not return with Karen.

Guild's adventures in London reveal that the German Secret Service is still doing business in the English capital, and the American gets inside the German lines with Karen and the dispatches. In the meantime, Karen has fallen in love with him and he with her. The dispatches prove a bone of dissension between the two, but love triumphs in the end and Karen agrees to go over to the enemy with Guild. Before they can start, General Von Reiter arrives and the two men engage in a sword duel. The General is fatally wounded, but he upsets German military tradition and ethics by giving the lovers his blessing and a safe passage through the German lines.

The picture is generally well produced. It has but three important characters, Guild, Karen and the German General. Harry Morey is most satisfactory as the American serving in the Belgian army, and Corinne Griffith is attractive and effective as Karen. Arthur Donaldson is an imposing figure as General Von Reiter.

Christie Comedies

Three New Comedy Numbers Provide Successful Entertainment of Light, Amusing Character.

Reviewed by Robert C. McElravy.

IT is a pretty safe rule in pictures, as in other things, that anything is interesting when it is done by interesting people. The casts selected by Al E. Christie for his light offerings have this much to go on, almost regardless of the plots provided. The principals are all of juvenile age, attractive in appearance and full of what is frequently referred to as "pep" when there is no dictionary at hand.

The tone of the three numbers just ready for release is excellent. It is in accord with the sort of work found in polite comedies and the better class of farces. There is no great straining for humorous effect, but rather a quiet, natural development which is stronger in its results.

"Stepping Out" was written by Robert Hall and features Jay Belasco, Smiling Billy Mason, Ethel Lynne and Helen Leslie. It tells the story of two young married couples, living in adjoining homes, who quarrel among themselves. The husbands take each other's wives to a ball, where they all meet unexpectedly. The ride home in racing taxis makes an amusing feature.

"Betty Wakes Up," by Robert F. McGowan, features Betty Compson, Eddie Gribbon and James Harrison. The story is that of a country girl with two lovers, one chosen by herself and the other by her father. Scenes are pictured from a romantic novel she is reading, and when she wakes from her dream she elopes with her lover, Jed.

"Almost Divorced," by H. H. Ratterman, is the most original of the three. It tells of a young couple who marry hurriedly. The groom is informed that he will inherit his uncle's estate if he is still unmarried at five o'clock. An effort is made to annul the marriage, but this proves unnecessary as there was a mistake in the telegram. Betty Compson, Smiling Billy Mason and Joe Moore are in the cast. This number is farcical in action.

"The Door Between"

Bluebird Five-Part Screen Version of Samuel Merwin's Novel, "Anthony the Absolute," Retains the Best Points of the Original—Produced by Rupert Julian.

Reviewed by Edward Weitzel.

THE five-part screen version of "Anthony the Absolute," produced for Bluebird by Rupert Julian under the name of "The Door Between," retains the best points of the Samuel Merwin novel without the introduction of a single cutback. This proof of the skill with which the director and Elliott J. Clawson, the writer of the scenario, have accomplished their tasks is further evidence of the steady advance

Scene from "The Door Between" (Bluebird).

of the photoplay. The two points that might seem necessary to some directors to reproduce on the screen are the manner in which the heroine left her husband for another man and why she so quickly forced him to leave her. The simple statement that neither of the men were worthy of her love and confidence is accepted by the spectator without question, and the drive forward of the action keeps the story closely knit and of unbroken interest.

The credit for this achievement does not rest entirely with the gentlemen named. The first cause in the matter is the

author, Samuel Merwin, who has made Heloise Crocker such a fine specimen of womanhood that there is not the slightest excuse for doubting her word. Then comes Ruth Clifford's impersonation of the character. She embodies it so completely and makes belief in her truth and goodness so easy that the spectator simply takes her at Anthony's valuation and is anxious only for the lovers to get on with what lies before them. Such an element in a story simplifies its construction.

Those who have read the novel will recall its sincerity and charm. The character of the unworldy Anthony, with his exalted moral code and his devotion to the cause of music, is just the one to appeal to the unhappy girl, who has learned by bitter experience how poor a thing is life without honor and self-respect. How these two people meet in far-off China, and how Anthony proves that he can fight for the woman he loves, and win, form a tale that has the good healthy thrill of the stories that leave no bad after taste.

Monroe Salisbury is the Anthony. His performance is always interesting and he is too well schooled an actor not to make his points. He has identified himself with an entirely different line of parts, however, and, like Banquo's ghost, they will not down. Unsophisticatedness is not one of the elements of character that he assumes with perfect success. George McDaniels and W. H. Bainbridge are effective members of the cast.

The intelligent direction of Rupert Julian is apparent all through the picture, and the local color of China and Japan is brought out with skill.

"Reaching for the Moon"

Artcraft Presents Douglas Fairbanks in an Entertaining Comedy of Misplaced Enthusiasm.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S latest Douglas Fairbanks release, "Reaching for the Moon," was shown at the Rialto theater for the first time in New York on Sunday evening, November 18. "Reaching for the Moon" relates principally to the dream of an imaginative and ardent clerk in a button factory, though there is a tiny love affair with a beautiful young stenographer at the beginning and after the nightmare.

Douglas, ever ardent and enthusiastic, attempts to break down barriers of convention in the factory, but his ambition outreaches his ability. Completely discouraged by a discovery that he must drift with the stream, like every other drop of water, he indulges in a fancy that he may attain any object in life by concentrating his mind on it. He feels that he ought to be a great ruler, an autocrat on a throne, and he is encouraged in a wild illustration of noble strain by the fact that there is a mystery about the ancestry of his mother, who died in giving him birth. He therefore concentrates very hard on the subject of becoming a royal personage for a few seconds and falls asleep.

Almost insensibly the story drifts into one of the "mythical kingdom" plot most amusingly burlesqued. Fairbanks, as heir to the throne of "Vulgaria," finds himself in a Kerensky situation of perpetual peril, victim of intrigue on all sides, unable to exert either his will or his cherished individuality. His only activities are those of escaping assassination at the hands of conspirators, and he is ready to quit long before he is betrothed to a caricature princess. He fights the inev-

Scene from "Reaching for the Moon" (Artcraft).

itable duel, falls over a cliff and finds that he has merely tumbled out of bed. The settings and costumes of this dream experience are very elaborate, some of them beautiful, and the bright subtitles, especially those of dry humor, pleased a large audience at the Rialto.

In the supporting cast are Richard Cummings, dryly humorous as the button-factory boss; Eileen Percy, as the stenographer, just sweetly pretty; Eugene Ormonde, very effective as the Minister of Vulgaria, but Fairbanks so completely centres attention that very little of it goes to his support. He represents so completely the "cheer-up" idea that his popularity is as great, if not greater, than ever.

"The Silent Lady"

Five-Reel Butterfly Release Features Gretchen Lederer and Zoe Rae in Story of Heart Appeal.

Reviewed by Robert C. McElravy.

THE SILENT LADY" is a sympathetic little story, written by Elliott J. Clawson, and very capably directed by Elsie Jane Wilson. The principal setting is a light-house along a picturesque coast, and in the attached dwelling are three old salts, a housekeeper and Little Kate, a niece of one of

Scene from "The Silent Lady" (Butterfly).

the men. The child part, a strong feature of the story, is played by Zoe Rae, a six-year-old who has appeared with frequent success in screen subjects, and in this adds further good work to her list.

The most important acting part, however, is assumed by Gretchen Lederer, who appears as Miss Summerville, a trained nurse. She comes into the tale later, after the child is taken down with typhoid fever. Gretchen Lederer has been appearing for some years in film stories, usually in supporting parts, but occasionally in the leads. She has an attractive personality and strong features of a pleasant, thoughtful cast. Her screen methods are always quietly effective, and in this number she makes the most of her opportunity. Her work as Miss Summerville reveals a depth of womanly emotion which does much to carry the slight plot to success.

After the child begins to recover, the housekeeper becomes jealous of the nurse and leaves the place. The nurse remains and becomes the victim of much gossip as a result. The three men respect and at the same time fall in love with her, but she refuses to marry any one of them. She also refuses the doctor, who loves her. Her "story" is brought out later, when she hears of the coming of Captain Brodie, an inspector. She so fears his coming that she turns out the big light, forgeting the danger it may bring to passing vessels. Little Kate obviates this by turning on the light. It develops that Captain Brodie had deceived Miss Summerville some time before by a false declaration of love. The story ends happily by her tacit acceptance of the doctor.

The three sailors are played by Winter Hall, Harry Holden and Edwin Brown. Others in the cast are Lule Warrenton and E. A. Warren.

"Over the Hill"

Pathe-Astra Production Features Gladys Hulette in Story Dealing with Small-Town Journalism.

Reviewed by Robert C. McElravy.

A SIMPLE, naturally-developed story, with a pleasing set of small-town characters, is pictured in "Over the Hill."

It runs along in a series of incidents connected with the early days of a "yellow" newspaper in the town of Columbia. There is no particular attempt at drama until the latter part of the narrative, when the girl reporter burns up an entire edition of the newspaper to save her friend's good name.

Gladys Hulette, who has done effective work in previous numbers in the part of a young, unsophisticated girl, has a similar role in this instance. She is first introduced as the granddaughter of an aged minister, whose church work has been assumed by a younger man. Daniel Mason plays the part of the old minister, whose general incompetence in his attempts to make a living are pathetically appealing. The girl and her grandfather resort to selling books after trying other things unsuccessfully, and while engaged in this work the old man succumbs to an attack of pneumonia.

This brings up the main part of the story. The girl's entrance into the office of "The Pioneer," where she obtains work by an entertaining exhibition of enterprise as a book agent, makes a natural and convincing feature. The newspaper is an off-shoot of a chain of yellow newspapers conducted by Amos Winthrop, who poses as the friend of ambitious young men. Esther, the girl, falls in love with Allan

Stone, the business manager, and this brings about the enmity of Roy Winthrop, the owner's son.

The elopement of Rose Lawlor with a baseball hero is an incident by which The Pioneer hopes to increase its circulation. Esther is a friend of Rose, and when she learns what Roy Winthrop and Jim Barnes, manager of the paper, are planning to do, she sets fire to the entire edition and smashes the forms. This feature might have been led up to with

Scene from "Over the Hill" (Pathe).

more dramatic effect, but is sufficiently unusual to hold the interest closely.

J. H. Gilmour appears as Amos Winthrop, Chester Barnett as Allan Stone, Richard Thornton as Jim Barnes and Wm. Parke, Jr., as Roy Winthrop.

"The Hungry Heart"

Famous Players-Paramount Offers a Strong Drama of Domestic Life, with Pauline Frederick in the Leading Role.

Reviewed by Louis Reeves Harrison.

PAULINE FREDERICK has the leading part in the Famous Players-Paramount five-part drama of domestic life, "The Hungry Heart," dated for release November 5, but shown in New York for the first time at the Strand on Sunday, November 18.

"The Hungry Heart" has a deathless theme, one which is developing along entirely new lines in view of the recent feminine assertion of right to a place in the sun of human advancement, and the story gathers strength as it progresses in spite of its conventional plot, one triangular in George Ohnet's best style. That triangular situation is an old-mine diamond for the dramatist, but it may sparkle brilliantly with

Scene from "The Hungry Heart" (Paramount).

new cutting, and the facets are so varied in form that it shines out in countless combinations when skillfully handled. It is admirably treated in this case, though both husband and lover are almost characterless, the one automatically busy with a line of chemical experiments, so stupidly indifferent to the impassioned creature he has married, that he is an exaggerated type rather than a human being. He brings a handsome young man into the house to live on intimate terms and insists that his wife shall show the newcomer every possible attention because of his value in a business matter. Having thrown these two into a dangerous intimacy, he neglects the loving woman he should cherish. In the house is a hostile old housekeeper, who takes it upon herself to watch the young wife, and the spy is finally rewarded by catching wife and lover in a situation purely accidental, but decidedly compromising. The shock of discovery is nearly fatal to the infirm old housekeeper. She succumbs to hysterical paralysis and is unable to communicate to the husband what she has seen.

A high state of suspense is now set up, one pointing straight to tragedy, for the old housekeeper recovers speech and the lover leaves in such a hurry that he is made ignominious. The interview between husband and wife after the disclosure is really the story's high point, and now, from the midst of this old dramatic material arises a glimpse of New Ethics, the idea of one law for both, but it is only a glimpse. The Strand audience watching "The Hungry Heart" as an interesting vehicle for Miss Frederick, now began to sit up and comment on the problem presented. There was a buzz of conversation on all parts of the house. The personality of Pauline ceased to dominate—the outcome of the story was the absorbing issue. The stupidly neglectful husband suddenly becomes a self-sacrificing one. He permits his wife to get a divorce. He returns in penitent mood, his vision enlarged, and a philosophic reconciliation follows, ostensibly for the sake of a child, but really because of a mutual recognition that "to err is human; to forgive, divine."

"The Judgment House"

J. Stuart Blackton's First Paramount Release a Splendid Example of the Photodramatic Art.

Reviewed by George Blaisdell.

A SPLENDID example of the photodramatic art is "The Judgment House," J. Stuart Blackton's initial release on the Paramount program. The screened reproduction of the story by Sir Gilbert Parker is in a large measure a personal triumph for Mr. Blackton—surely in so far as that

Scene from "The Judgment House" (Paramount).

result may be attained by one who not only directs a subject but also is the author of the script. The picture carries a steady grip, a continuous pull of real, deep interest; and there are genuine, heart-stirring dramatic situations cropping out all through the six reels.

Love interest there is in abundance—not alone that centering about affection between man and woman, but of the bond that subsists between men, of friendship that rings. The fact that that friendship between two of the men is at times strained by reason of their mutual regard for the same woman serves to sound an added human note. The story is of men and women in high places—of those of power and position. There is not in the story one character of humble position—with one vital, outstanding exception; and that is Krool, the South African servant of Rudyard Byng. Krool is finely played by Crazy Thunder. The Indian is a natural actor, and he carries with him sympathetic interest from the entrance of Krool to his dramatic death on the veldt.

"The Judgment House" is of the period of the Boer war, of the three or four years preceding that conflict and during it. Its locale is London and South Africa. Wilfred Lucas and Conway Tearle interpret the principal male characters. The former is Rudyard Byng, an associate of Cecil Rhodes, and like him a man of indomitable force. The latter is Ian Stafford, in government service, and the disappointed suitor for the hand of Jasmine Grenfel, played by Violet Heming. It is an excellent cast, one of great individual strength and ability. The acting of these and the other players uphold the best traditions of the screen.

Ferdinand Earle is the creator of the artistic titles, which, in themselves, contribute materially to the illusion and the

pleasure of the performance. The photography, too, for which Thomas Molloy is responsible, is of the best.

Mr. Blackton's work in "The Judgment House" is worthy of himself and of his new business associates. It will hold its own in big company. His treatment of the dramatic scenes is marked by skill and judgment. On the spectacular side he has built up thrilling episodes of battle—of the old fashioned kind, with bayonet charges and massed cavalry formations. One of the more striking bits having to do with the cavalry is the simultaneous mounting of many men. Very close to the highest dramatic note is sounded at the death of Krool, as just before he passes out he crawls to the side of his "Bass," and master and servant clasp hands in farewell. The highest, perhaps, is the reunion of Byng and the woman who has regained in her husband a lord and master who commands not alone her respect but her love as well.

There is a mine of material in "The Judgment House" for extended comment. Cutting it short, it is an artistic presentation of an absorbingly interesting story.

Two Mutual Subjects

"Queen X" with Edna Goodrich and "The Mate of the Sally Ann" with Mary Miles Minter Productions of Good Quality.

Reviewed by Margaret I. MacDonald.

"Queen X."

WE ARE not fond either of pictures or plays dealing with the drug habit—the subject is a morbid one—but we must admit that "Queen X," a five-part drama with the opium traffic as its basis and featuring Edna Goodrich, is compelling not only of interest but admiration. It has been directed by John B. O'Brien and is a tribute to the good judgment and artistry of both director and star. It is a strong production with a fine moral balance, and in which Edna Goodrich has given a remarkable portrayal of the fall and rise of a young woman who became addicted to the opium habit. In the cast with Miss Goodrich are Hugh Thompson, Lucille Taft, Dora Adams, William Wolcott, Jack Hopkins and P. Tamato.

The story deals primarily with an attempt of a district attorney to round up a gang of opium smugglers. The woman known as Queen X, so named because of a birth mark in the shape of a cross on her right wrist, is not only a victim of the drug habit, having become so through unwise associations on her arrival in the city, but is also a distributor of the drug. Placed on trial she is about to be sentenced to a long term in prison because of her implication in the drug trade, and also because of her refusal to give the names of her associates, when the sister of the assistant district attorney recognizes the young woman as a former school associate of unusual intelligence and popularity. She is then taken in hand and gradually cured of the frightful habit, and finally finds happiness in the love of the assistant district attorney.

"The Mate of the Sally Ann."

One of the best and perhaps we might go further and say the best of the Mary Miles Minter pictures is the November

Scene from "The Mate of the Sally Ann" (Mutual).

release, "The Mate of the Sally Ann." With a nice, consistent story, made more pleasing by the adding of a part for a clever little dog who pathetically limps through the picture, doing some of the smartest tricks that a little dog ever did, the production is one of highly pleasing quality. The picture was directed by Henry King with a competent cast consisting of, in addition to Miss Minter, Alan Forrest, George Periolat, Jack Connolly and Adele Farrington.

The story follows a brief portion of the life of a young girl whose sole companion has been her grandfather, an old sea captain, who, while keeping an almost cruel guardianship over his little granddaughter, is constantly in search of the man whose conduct he believes killed his daughter and left his granddaughter without a name. The tide of the girl's life history is turned by the entrance on the scene of a lame dog belonging to a man living in a beautiful home on the sea coast, and who is discovered to be the girl's father. It is also discovered that he was actually married to her mother, and that during an illness he had lost trace of his wife. The story ends prettily, and, in fact, has been worked out in the most pleasing manner throughout. It will be found an acceptable attraction for the Christmas season.

"All for a Husband"

Fox Comedy with Virginia Pearson Is Uneven but Has Many a Hearty Laugh, Especially in the Last Two Reels.

Reviewed by Hanford C. Judson.

IT can't help make laughter this recent Fox release, "All for a Husband." There is quite a bit that, while it made several in the rather sparse afternoon audience titter, will not seem so irresistibly funny to all, and, again, there is quite a bit of it that certainly is irresistible as a mirth provoker. It is just a bit bold now and then, but most spectators, I fancy, will be glad to forgive it the failing. It is not a comedy for a church, but it goes all right, or most of it does, the really funny part, on Broadway.

Scene from "All for a Husband" (Fox).

There are two women; one, "The beautiful Myra," is a "nut," and has escaped from an asylum; the other is Virginia Pearson, who plays she's a "nut" to get a husband. There is a man running for mayor in a city election on the Purity ticket, and he has a sister who is Virginia's friend, and who wants brother to marry her. Brother is a woman-hater, and says "No." This piques Virginia, and she determines to go boldly as a crazy woman, and for a joke claims that she is his wife. She arrives. Brother is at a meeting making a speech. Myra is there, and thinks him her "long lost Henry," tells him so, and asks him to shave so she can be sure. Virginia, at his home, spreads all her things over brother's room, and butler "goes up in the air." Brother comes home, finds the woman, and sends for doctor and police. Virginia is arrested. Myra has bought a razor, finds brother asleep, and is shaving him. Virginia has escaped, and comes, too. The "boss mayor" comes to get "something on" the candidate, and the police and the doctors come. Just now a screen drops, and, while we lose the picture as a story, we get into a studio. The rest is pokes and jabs at the motion picture makers, and is a gale of laughter. It shows the director in a stew, and how the boss agreed to come into the picture to be choked by the leading man, and how at the end they found a way to break the leading man's contract.

The plot is by George Scarborough, and, while the action is not at all trite, much of the business in the early part is as trite as can be. We certainly recommend it for the right places, nearly every theater. The more the spectators know about picture-making the better they'll like it.

Billie Burke Plays Variety of Roles.

There can be no reason to complain over a similarity of roles interpreted by Billie Burke in her Paramount photoplays. In her first picture under these auspices, "The Mysterious Miss Terry," she appeared as an heiress who, from a desire for change, disguised herself as a shop-girl. In "Arms and the Girl" she was seen as an American woman caught in the German net during the occupation of Belgium. In her forthcoming play, "The Land of Promise," in which she also starred on the stage, she is seen as a sister of a Canadian settler who undergoes the trials of life in a strange and rugged country. This play was written by W. Somerset Maugham, and the adaptation will be released by Paramount, December 10.

"The Voice of Conscience"

Interesting Offering Features Francis X. Bushman in Dual Role—Assisted by Beverly Bayne—Released by Metro.

Reviewed by C. S. Sewell.

PROVIDED with a dual role, Francis X. Bushman, assisted by Beverly Bayne, appears in "The Voice of Conscience," released by Metro Pictures Corporation in five reels, November 19. Admirers of these players will find this subject an interesting and satisfactory offering.

Houston, in prison, persuades Potter, in an adjoining cell,

Scene from "The Voice of Conscience" (Metro).

to impersonate him, and upon release to visit his home in Virginia, for the sake of his mother, who is blind and feeble. Potter falls in love with Houston's sister, Allane, and finds that Johnson, a friend of the family, is in reality Stephen Liggett, who was responsible for his being unjustly sent to prison. Later, Johnson, after insulting Allane and being thrashed by Potter, publicly denounces him, and Mrs. Houston dies as a result of the excitement. Potter confesses the deception to Allane, who returns his love. Johnson, intending to kill Potter, by mistake shoots Houston, who has been released from prison. Potter is arrested, and convicted on circumstantial evidence, when he is saved by the testimony of a half-witted negro. Johnson is shot while attempting to escape, confesses that Potter was railroaded to prison, and all ends happily.

Bushman, appearing both as Houston and Potter, gives a creditable performance, and Beverly Bayne is particularly pleasing as Allane. Harry Northrup makes the role of Liggett, alias Johnson, particularly villainous, and Maggie Breyer is effective as Mrs. Houston, a sweet old lady. The remainder of the cast, including Pauline Dempsey, Walter Broussard and Anthony Byrd, in negro roles, are satisfactory.

The production is well directed by Edwin Carewe, who has provided attractive Southern plantation scenes maintaining well the atmosphere of the story; and also a weird and interesting scene where the negress, by means of "voodoo" incantations, forces her half-witted son to confess that Johnson is the real murderer of Houston.

"Gift o' Gab"

Lively Five-Part Essanay Farce Adapted from Ainslee's Magazine Story on Perfection Picture Program.

Reviewed by Edward Weitzel.

A FIVE-PART Perfection Picture, produced by Essanay and distributed by the George Kleine System, "Gift o' Gab," is one of those irresponsible farces that are intended solely to amuse. The principal character is a college boy with an unusually agile tongue and the confidence and nerve of a fairly well-known chap by the name of Fairbanks. Born of poor but respectable parents, Tom Bain, the college youth referred to, quite naturally falls in love with Peggy Dinsmore, a young woman of the gold-spoon class. After graduating from college as the hero of the football field and indulging in a grand "hurrah" in celebration of the event, in which two companions, an ancient and rickety cab, and a police station figure, Tom tries to obtain the consent of Peggy's parents to receiving him as a son-in-law. Asked about his prospects, Tom announces proudly that he has been offered a position in a bank at ten dollars a week. He is enlightened as to the cost of keeping a wife in high society and bid to go forth and obtain a reputation for wealth.

For once his gift o' gab is not sufficiently gifted, but Tom invents a tunneling machine that is a gigantic failure, but the volubility with which he explains it to a railroad president lands him in a four-hundred-a-month job. The closing scene is original and unconventional. Determined to lose no more time in making Peggy his wife, Tom rushes after a license, falls down the city hall steps, is knocked insensible and hurried to a hospital. He awakens to find Peggy a patient in the same ward, and the couple are married by another patient, a minister, who is wheeled into the room on a hospital bed, Tom being the only one of the three able to stand on his feet.

Jack Gardner plays Tom Bain in the spirit called for by the part and exhibits great agility in leaping from hansom cabs to the top of street cars, and performing other stunts of a similar nature. Helen Ferguson is a winning Peggy. The story was adapted by H. Tipton Steck.

Five-Part Triangles

"The Sudden Gentleman," a Comedy-Drama Featuring Wm. Desmond, and "The Ship of Doom," a Jack London Sort of Tale Written and Directed by Wyndham Gittens.

Reviewed by Edward Weitzel.

"The Sudden Gentleman."

ADMIRERS of the kind of stage fare provided by Andrew Mack and other actors of Celtic heroes will heartily approve of "The Sudden Gentleman," a five-part Triangle release, picturized by Joseph Anthony Roach from a story by R. Cecil Smith, and directed by R. E. Irish. The leading character is an Irish lad of twenty-five, living in the Emerald Isle, who is as light-hearted and as ready to flirt or fight as the best of them. A letter from America brings the news that an uncle has died and left Garry a fortune. The young fellow goes over to claim his property and finds that he must also become the guardian of his uncle's stepdaughter, a girl of seventeen, who has been reared in luxury and is inclined to look down upon her relative from the Ould Sod.

Garry is a regular clodhopper, and his dress and actions annoy his ward. The girl's name is Louise Evans, and she has two friends who also do not approve of Garry. One is Count Louis Caminetti, and the other is a Mrs. Hawtry, who hopes to marry the Count. The Italian, however, has had his eye on Louise, as he expected that she would inherit all of her stepfather's money. He is greatly shocked to find that Garry is the heir; but the widow and he concoct a fine scheme: The lady will become Garry's wife, obtain a divorce from him, collect large alimony, then marry the son of Italy. In order to make sure that the first part of the plan does not miscarry, it is arranged that Garry shall so compromise the widow that he will be forced to make her his wife. The new master of the house is already in love with his ward and she learns to care for him, but is made to believe that he is trying to win the widow. A book on manners and a fashionable tailor have made the young Irishman look quite the gentleman, and he is being received in society. He falls into the trap, but, when he learns of how he has been tricked, he sails into the count and makes him admit the truth. Louise and Garry come to the proper understanding before the last scene fades out.

The production of this picture is in accord with the subject. William Desmond looks and acts the part of Garry with the real Andrew Mack touch, and Mary McIvor is a pretty and graceful Louise. Jack Richardson, as the Count, and Margaret Shillingford as the widow, are excellent. The remaining parts are carefully acted by A. Hollingsworth, Donald Fallen, Alberta Lee, Walter Perry and Percy Challenger.

"The Ship of Doom."

Grim tragedy is the one element to be found in "The Ship of Doom," a five-part Triangle picture, written and produced

Scene from "The Ship of Doom" (Triangle).

by Wyndam Gittens. Similar in theme to Jack London's "The Sea Wolf," it goes that celebrated story one better in its display of sheer brutality and "man's inhumanity to man."

A fisherman named Martin Shaw gets into a row with a fellow toiler over Clara Gove, the belle of the village. Martin and Clara love each other, and Jeff, the other fisherman, insults the girl. He is accidentally killed in the struggle, and Martin and Clara flee from the village and put out to sea in a small boat. They are taken on board of a passing vessel commanded by "Sundown" Shattuck, and carried south. "Sun-

down's" vessel is known as a hell ship." He treats every one with such brutality that the crew mutiny and try to kill him. During the fight a fire breaks out and all hands take to the boats. Before this the captain has granted Martin's request to marry Clara to him; but this does not stop "Sundown" from attempting to win the girl for himself. The boat in which the three escape is found to be overloaded, and the captain throws Martin overboard. He swims to a deserted island and is about to give up the fight for life when circumstances reunite the unfortunate couple. "Sundown" and Clara get to the island, and the captain is caught in the quicksand just as he is about to attack the girl. The picture ends with the lovers alone on the desert island.

For the most part, the sea atmosphere is very well maintained throughout, although no sailor would put a lighted lantern in front of a pilot house and then try to look past its light into the gloom ahead. Frank Brownlee gives the strongest performance of the cast. As "Sundown," his portrait is startling in its brutal realism. Claire McDowell, as Clara, never misses the human side of the character, and Monte Blue is a sincere but rather too emotional Martin Shaw. Arthur Millet and Aaron Edwards have important parts and act them with skill. The quicksand scene is cleverly contrived.

"The Cinderella Man"

Goldwyn Presents a Sympathetic Adaptation of Carpenter's Humanizing Comedy, with Mae Marsh in the Leading Role.

Reviewed by Louis Reeves Harrison.

MAE MARSH has an agreeable part in "The Cinderella Man," a Goldwyn production soon to be released, which was adapted from the story by Edward Childs Carpenter. It is a cheer-up story of kindly sensibilities depicting the disposition of a rich little girl to relieve distress, and on her native tenderness of heart the story interest depends, as the "Cinderella Man" himself is almost too good to be true. He is an exaggerated type of the temperamental writer who is so in love with his work that he scorns wealth. We know him best when he is so devoted to his work that he lives in an ideal world most of the time, often careless of his material interests because his habits of thought prevent him from concentrating on the practical necessity of making that work pay; he is rarely so narrow as to actually scorn those who are born to riches, but that is a mere detail.

The Cinderella man, very well impersonated by Tom Moore, is writing an opera in a garret, starving, in company with a faithful servitor, when across the roof from the house of Millionaire Caner comes his daughter, Marjorie (Mae Marsh),

Scene from "The Cinderella Man" (Goldwyn).

with a Christmas feast. In this she is aided and abetted by three old cronies of her father, delightful old boys, who scamper across the snow-covered roof in evening dress and silks hats in the interest of true love. These lovable characters are admirably depicted by Alec Frances, George Farren, and Dean Raymond. This act of impulsive kindness leads to a romantic attachment between the impoverished writer and the girl, whom he believes to be the companion of the heiress.

Now there is a pickle-faced father to be considered, a very clever conception, a clear-visioned old grouch of a millionaire, who is secretly proud of his sweet little daughter and determined that she shall not fall into the hands of any scheming suitor. She happens to be engaged to just such a man, and the old millionaire devises a deep-laid scheme of his own to reward true and disinterested love. The working out of this plan, and the general bright trend of the story constitute its leading merits. The character of Marjorie Caner, however, gives Miss Marsh plenty of opportunity to display her half-compassionate, half-whimsical talent—she is decidedly an artist in the role, a gentle, merciful, entirely feminine girl, wholly unaffected by her father's wealth, just a true-hearted American. "The Cinderella Man" will make a charming Christmas story, and will prove an attractive addition to any program the year round.

"Molly Entangled"

Five-Reel Paramount Production Features Vivian Martin in Dainty Story of Irish Country Life.

Reviewed by Robert C. McElravy.

THE serious question as to whether a new plot can come out of Ireland is affirmatively answered in "Molly Entangled," picturized by Edith Kennedy and staged by Robert Thornby. In this photoplay, enacted in charming Irish settings by a cast of real Irish characters, there is a noticeable absence of certain too familiar plot ingredients. There are no marching columns of English soldiers, there is no sneaking informer, there is no narrowly averted hanging, and the hero does not escape at the close and set sail for America.

Scene from "Molly Entangled" (Paramount).

In other words, this is a welcome change from what is generally accepted as the typical Irish story.

Vivian Martin has a delightful role in the part of Molly Shawn. She loves Barney Malone, an Irish lad portrayed by Harrison Ford, but it is her fate before reaching eventual happiness to first wed a man she does not love. This situation is brought about in a delicate, convincing manner. Molly and her father are indebted to the wealthy Barry family, and when Jim Barry is supposed to be dying the girl consents to marry him in order to keep the Barry fortune from falling into the hands of scheming relatives.

After this step has been taken Jim recovers. He wants Molly, but she does not love him, and pines for Barney Malone. It is a situation which might result in either dramatic or melodramatic treatment, but instead the solution comes in an almost humorous way, and it is none the less enjoyable for this. The surprise feature of the plot gives it a decidedly interesting twist.

The characterizations are pleasing, and none of them are overdrawn; they undoubtedly reflect a true conception of Irish country types. The subtitles are freshly descriptive, and avoid merely mechanical phraseology.

Others in the cast are Noah Beery, G. S. Spaulding, Helen Dunbar, C. H. Gowland, Jane Keckley, and W. A. Carroll.

"Her Silent Sacrifice"

Alice Brady in Five-Part Screen Version of Henry J. M. Dam's Stage Play, "The Red Mouse"—Released by Select Pictures Corporation.

Reviewed by Edward Weitzel.

ROMANCE of the Ouida school of novelists is the material to be found in "Her Silent Sacrifice," a five-part Select Pictures Photoplay taken from Henry J. W. Dam's stage play of "The Red Mouse," and featuring Alice Brady. The scenario is the work of Eve Unsell, and Edward Jose directed the production. The story has been transferred to the screen in a workmanlike fashion, and is ably acted by the star and her support. The scenes are laid in the north of France some years previous to the present war, and also in Paris. It deals with a girl of humble birth, an American artist, and a dissolute prince, and portrays a woman who is willing to sacrifice her honor in order to assure the success of the man she loves. The atmosphere of the picture is a bit too rarified for the younger members of the family circle, but it will recall to many of their elders the sort of fiction that was written by the author of "Two Little Wooden Shoes."

Arlette, whose mother was well known in the town of Savenay, but whose father could not even be guessed at, is

raised by her grandfather, the keeper of the inn. The arrival of Prince Boissard, a noted judge of art and also of women, is the first step in transforming the peasant girl into a fine lady as the term is understood in Bohemian Paris. Finding that Arlette will not sell herself to him for the sake of costly frocks and jewels, but that she is deeply in love with a poor American artist, the Prince offers to take the young man to Paris and make him famous if the girl will become his mistress. Arlette consents, but stipulates that the artist's future must be secured before she keeps her part of the bargain.

Scene from "Her Silent Sacrifice" (Select).

The compact is carried out up to the time Arlette is called upon to pay the price agreed upon. Just at the moment when the Prince is attempting to force the collection of the debt a Hindoo servant stabs him to death, and the artist, who has not known of the sacrifice that Arlette has promised to make for him, discovers that he loves the girl.

In support of Alice Brady are Henry Clive, R. Paton Gibbs, Edmund Pardo, Mrs. Blanche Craig, and Arda LeCroix.

"Damaged, No Goods"

Fox Sunshine Comedy Rich in Entertaining Farce Element and Slapstick Nonsense.

Reviewed by Margaret I. MacDonald.

THE greatest fault to be found with the Fox Sunshine comedy, "Damaged, No Goods," is the lack of clearness in plot in the opening reel. The rapid action of the play continues from the very start, but fails to make itself thoroughly understood; and the comedy saves its reputation principally by the funny business toward the end of the second reel, where it works up to a hilarious climax.

Our understanding of the plot from viewing the picture is that father and daughter each have their respective love affairs, and that father, while opposing daughter's choice of a lover, is found out to be considerable of a sport among the feminine kind. To gain entree to the home of his sweetheart the daughter's lover disguises as a woman, wins the admiration of the father, and is about to elope with the girl, when the plot is discovered. Finally after considerable amusing horse play all parties are caught in a "young cyclone" in the midst of which the most surprising near accidents occur following each other in rapid action. There are various other clever touches throughout the picture that are bound to bring laughs, such as the using of a Ford car in pushing a sightseeing bus up-hill, and the spilling off of the back of the bus of all the passengers. A strange and wonderful manipulation of a bed is another amusing feature of the picture.

Ebony Film Corporation Shows Comedies

Negro Players Are Novel Enough to Be Diverting and the New Pictures Will Amuse and Please in Most Theaters—They Are One-Reel Farces.

Reviewed by Hanford C. Judson.

THE new comedies of the Ebony Film Corporation are chiefly good because of the novelty of negro players; these are by no means new, though still novel. The character of the pictures harks back to earlier farces; the chase and tumble are prominent. But these negro players were not sick of this kind of business as white players nowadays are sure to be and the results do not tire the spectator. There is a touch of vulgarity in one of them—"The Porters." The other three shown are free from anything to which exception might be taken.

"Some Baby."

This is the crudest picture of the four. It is diverting and will not make a patron disgruntled, if there is more substantial stuff on the program. It is just a chase picture with nothing new except the enjoyment of the players who made it.

"Ghosts."

The good-natured darkey who plays the ghost in this picture is a very amusing ghost and, seeming to feel the dignity of his role, adds much to our enjoyment of the film. This is also a chase picture.

"The Porters."

Showing the trials of hotel bell boys whose hours are from six to six, it is full of lively business, has a few feet of somewhat objectionable vulgarity, and has fairly amusing rough and tumble, knock-about business. It is good film for the rougher audiences.

"Wrong All Around."

Perhaps the most amusing and surely the most substantial and original of the farces is this picture of the trials of the darkey lover of the Dark Town village belle. This might be booked in almost any theater as a lightener of the program. It isn't likely to offend, though it is in part a rough and tumble film.

"A Country Hero"

Two-Part Arbuckle Comedy Presented on the Paramount Program by Joseph Shenck Clean and Extremely Entertaining.

Reviewed by Margaret I. MacDonald.

WITH Fatty Arbuckle in the role of a village blacksmith beset by the usual troubles of the country hero whose sweetheart is weaned away from him by a city dude, the comedy in question will be found more than palatable. It is extremely funny, and remarkable as it may seem to those who have been forced to yawn at the monotony of old tricks this comedy has actually discovered one or two new ones. For instance, a scene at the annual village ball in which amateur talent is doing its best in a series of vaudeville stunts, Fatima, wriggling through a series of snake-like movements, mysteriously opens a cigar box and quiveringly pulls forth a bit of feminine hosiery which is expected to impersonate a venomous serpent.

The business of the picture is for the most part of the slapstick order, but not tiresomely so. A water trough at the door of the blacksmith shop figures largely as a source for a dip at various critical points in the comedy. One of the closing scenes in a restaurant, where, by-the-way, pie-slinging has been tabooed, our hero smashes furniture by the wholesale, using an upright piano as a giant might a club. The girl in the case, after the conquest of the rival lover, is thrown from one side of the room to the other into the shelter of the arms of an accomplice. And so our hero, having battled victoriously, rides home with the girl and a package of money which has also mysteriously disappeared.

"American Maid"

Five-Part Patriotic Offering Appearing on the Mutual Program Features Edna Goodrich.

Reviewed by Margaret I. MacDonald.

THE opportunities afforded Edna Goodrich in the five-part American production are few. The story, in the first place, is amateurish in construction, nor is the direction all that it might be. In short we are not well pleased with "American Maid."

The picture opens with scenes among various nationalities which dissolve finally into a picture of a Red Cross nurse suggesting that the American maid is a splendid combination of the best traits of these various nationalities. Scenes then follow in a Red Cross hospital near the French battle front, presumably, where the nurse is allowed to give way to sickly sentimentality instead of bearing out the fine intention of the beginning of the picture.

Then we find the same girl separated from her sweetheart of the trenches starting for America, and finally the center of a gala throng at a state ball. At the same time we follow the fortunes of her lover, who goes West and turns out to be a bandit called "Lonesome," who is said to be stealing gold from the mines of the girl's father. A journey West by the girl and her father reveals the fact that the superintendent of the mines is the real offender, having taken possession of a claim belonging to the man whom he has represented as being a bandit. The picture ends abruptly, but with the villain ousted.

"Are Waitresses Safe?"

New Mack-Sennett Comedy, Released by Paramount, a Whirlwind of Funny Slapstick Situations.

Reviewed by Robert C. McElravy.

ANYONE taking seriously the title of this comic would be forced to say that waitresses are not as safe in Mack Sennett comedies as they might be elsewhere. Louise Fazenda, who plays the waitress concerned in this number, has weathered many difficult predicaments of the knockabout type, but here experiences in this two-reel offering are about as complicated and funny as could be devised. The subject is laughable from start to finish, and an excellent example of this sort of comedy at its best.

Louise begins her career as cook and waitress in a hotel.

The chef complains that her biscuits are too heavy, so she makes them so light that they bounce like rubber balls. A dog runs away with her string of sausages, throwing the hotel into an uproar. Then a funny game of pool is played, in which a billiard expert writes his name on the table with one of the balls.

The scene changes from the hotel to the residence of a millionaire, where Louise and Ben Turpin are employed. They give a reception during the absence of the owners, which winds up in a "big splash" both literally and figuratively. The number is funny at the beginning, and has the merit of getting funnier as it proceeds.

"A Close Resemblance"

Entertaining Metro-Drew Comedy in Which "Sonny Boy's" Non-Resemblance to His Daddy Is That Parent's Cause For Much Concern.

Reviewed by Margaret I. MacDonald.

A RIALTO audience seemed much pleased with the comic quality of "A Close Resemblance," one of the November releases of the Metro-Drew comedies. In a slightly different atmosphere from that which usually surrounds them, we find pretty Mrs. Drew and her talented husband playing the parents of a beautiful child which "daddy" is perfectly sure resembles him. In fact his jealous attempts to convice not only his uncomplaining wife, but others, of the baby's striking resemblance to him compose the meat of the comedy of the picture.

This picture, while it is clean and amusing after the fashion of the Drew comedies, is not as strong in the comedy element as some other numbers. The business of the picture consists in "daddy" taking the pretty youngster down street with him while he gets a shoe-shine and a shave. Unfortunate remarks passed by the barber and the bootblack with regard to the baby's beauty and his non-resemblance to his daddy are torture to the latter. On the beach he meets the same unhappy condition, and is unconsolable until finally his mother-in-law appears on the scene to behold her grandchild for the first time, and declares that he is the image of his dad.

"Treasure Island"

Long John Silver, Captain Jones, Flint's Fist, Jim Hawkins, Pieces of Eight, Ocean, Treasure Island and Pirate Crew in Fox Kiddie Film.

Reviewed by Hanford C. Judson.

ANY picture by this name will be a drawing card, and this new Fox picture, "Treasure Island," for kiddies or grown-ups, made mostly by kiddie players, has a real ship on a real ocean, a most seemingly real treasure island, and the roughest crew of pirate cut-throats that ever made a Christian walk the plank. It is so played that for the kiddies it will be real and for the grown-ups it will be delightful humor. I believe it will be a box office winner, and heartily recommend it.

It starts off with the real characters, and carries the tale to the death of Bill Bones in the tavern and the taking of Flint's Fist, Bill's map of where the treasure is hidden, to Squire Trelawney's. Then Jim Hawkins (Francis Carpenter) dreams a story of adventure for himself and his playmate, Louise Trelawney (Virginia Corbin), in which he books the

Scene from "Treasure Island" (Fox).

crew with the help of Long John (Violet Radcliff), and as a part of which are Black Dog (Lloyd Perl) and Cap. Smallett (Buddie Messinger). They sail away to the island where the gold is hidden and where Ben Gunn (Lew Sargent) has been marooned. Then comes the mutiny, the finding of Ben, the fight around the old stockade, and many of the other adventures. The illustration printed herewith shows the hero, heroine, and the kind-hearted Cap. Smallett. You should see the gentle face of Long John Silver and the visages of his crew friends. They are all harder than nails, and would cut the throat of a child for a shilling or sixpence.

There are also an astonishing number of live animals on the island, lions, leapords, cougars, monkeys. We must not forget the pieces of eight, big boxes of them, safely hidden on Ben Gunn's cave. The hero wins them as a free gift on account of his kindness to Gunn, the poor marooned sailor. The photography is clear. The direction does credit to C. M. and S. A. Franklin.

Mme. Nazimova in "The Revelation"

Her Latest Metro Subject, About Completed, Said to Be Her Best Work.

THE REVELATION," an adaptation of Mabel Wagnall's popular novel, "A Rose-Bush of a Thousand Years Ago," in which the famous Nazimova begins her work under the banner of the Metro Pictures Corporation, is nearing completion. Officials of Metro regard it as the greatest work the

Scene from "The Revelation" (Metro).

actress has done on the screen or stage. Madame Nazimova herself believes that it is one of the most powerful and varied roles she has ever played.

In the picturization of Miss Wagnall's story, which is being staged under the direction of George D. Baker, Nazimova is called upon to portray in turn a gamin of the streets of Paris, an artist's model, a Bacchante, a Madonna, Salome, the Sphinx and, eventually, a woman of fashion. The celebrated star's ability to catch the spirit of a character and hold it till it has been transferred to the screen was never better illustrated than in her depiction of these widely diverse types. She is heroic one minute, whimsical another, tender, ingratiating and appealing another. She is equally at home in the classic purity of the robes of a Madonna or the flying draperies of a Bacchante. Tireless in her work, she filled the entire company at the Metro studio with her enthusiasm. The costumes she uses for each of the characters she portrays were created by Madame Nazimova herself.

Prominent in the star's support is Charles Bryant, who plays the part of Paul Granville, an impecunious artist. His poverty arouses the heart of Joline, the carefree "daughter of joy," who has never given life a serious thought. She volunteers to pose for him, and from this acquaintanceship her life undergoes its metamorphosis.

Granville paints the Bacchante picture first, and exhibits it in the Paris Salon, where it creates a furore. Fellow painters and celebrated critics alike acclaim it a success and express admiration for the exquisite beauty of the model. Into the throng of handsomely dressed people, Duclos, the Apache sweetheart of Joline, whom she has abandoned, comes. Stealthily, knife in hand, he watches his chance, and while Joline and Granville are receiving congratulations for their triumph, he slashes the canvas from top to bottom. He is promptly arrested, but the damage is done. However, instead of languishing in despair, Joline urges Paul to begin a better and greater picture, with herself as his model.

In these scenes, representing the exhibit at the Paris Salon, many celebrated paintings were used. Canvases by the late J. Carroll Beckwith, William M. Chase, Gatarno Capone, and other well-known artists, are shown. Chase is represented by "The Smiling Girl," Beckwith by "The Chantecleer Hat," and Graner by "The Spanish Dancer." Many bronzes and other objects of art from the Burton Ives estate were also secured for these scenes by E. J. Shulter, technical director of the Metro studio.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HYGEIA AT THE SOLITO (Broadway Star Feature).—A two-reel O. Henry, which well maintains the average of interest set by previous subjects in this series. The story deals with a consumptive New York eastsider who regained his health on a Texas ranch after being sent out to round up cattle when the doctor, after examining the wrong party, pronounced him in good health.

THE BACK TRACKERS FROM THE HOT SIDEWALKS (Essanay).—Last of the present series of George Ade Fables in two reels. A lad, tired of the farm, comes to town, and after several years gets to be floorwalker in a department store. Thinking to "put it over" on the rubes he returns home, only to find that with motors, golf, country clubs, etc., they were so far ahead that he was not even in the running. A number of avarage interest.

BRAND'S DAUGHTER (Falcon).—In this four-reel subject the attempt of a couple of adventurers to swindle Roger Brand, a banker, by posing as Russian secret agents is frustrated by Brand's daughter and her sweetheart. While moderately pleasing, several familiar situations are used, and the big punch occurs when the girl, imprisoned in the bank vault with one of the crooks, is fighting for her honor, while the hero burns through the vault door and rescues her. Julien Beaubien, as the daughter, is refreshing, but lacks repose of manner, and there is a tendency on the part of Melvin Mayo, Kathleen Kirkham and R. Henry Grey to over-act.

Artcraft Pictures Corporation.

REACHING FOR THE MOON (Artcraft).—An amusing comedy of dream adventure, in which Douglas Fairbanks, as a button-factory clerk, passes through an imagined experience as King of Vulgaria.

Bluebird Photoplays, Inc.

THE DOOR BETWEEN, December 10.—This five-part photoplay is a screen version of Samuel Merwin's story, "Anthony the Absolute," and was produced by Rupert Julian. It makes an excellent picture, Monroe Salisbury and Ruth Clifford having the leading roles. A longer review is printed on another page of this issue.

Christie Film Company.

STEPPING OUT (Christie Comedy).—An amusing light comedy number, by Robert Hall, featuring Ethel Lynne, Helen Leslie, Jay Belasco and Smiling Billy Mason. Two young husbands, who have quarreled with their wives, take each other's wives to a dance. Each couple sees the other and a chase home in taxis follows. The cast is pleasing and the comedy a successful one of its type.

ALMOST DIVORCED (Christie Comedy).—A farcical number, by H. H. Batterman, featuring Betty Compson, Smiling Billy Mason and Joe Moore. The bridegroom, after a hasty marriage, is informed that he will inherit his uncle's money if he is still unwed at five o'clock. An unavailing effort is made to untie the knot, but the information turns out to be wrong and he gets the money anyway. This makes an enjoyable light offering.

BETTY WAKES UP (Christie Comedy).—This number, written by Robert F. McGowan, features Betty Compson as a romantic country girl, whose father has picked out the wrong lover for her. She reads a novel and dreams she is a princess. When she wakes up she decides to elope with her own lover. This slight plot is made interesting by its general handling. Others in the cast are Eddie Gribbon and James Harrison.

Fox Film Corporation.

THE PAINTED MADONNA (Fox Special), November 11.—A five-reel picture, featuring a new actress, Sonia Markova. It is too sentimental to please a disillusioned audience, but may be just the picture for certain districts, perhaps in the smaller cities and the neighborhood house where pictures that play up sentimentality have gone well formerly. For a longer notice see page 1339, issue of December 1.

ALL FOR A HUSBAND (Fox Special Feature), Nov. 18.—Five reels with a good deal of new and extremely amusing action and business. Much of the business is a bit trite. It will go well in most theaters. For a longer review see elsewhere in this issue.

Goldwyn Pictures Corporation.

THE CINDERELLA MAN (Goldwyn).—A cheering story of romantic love between a rich little girl and a poor writer, with Mae Marsh at her best in the leading role. Fine Christmas number.

Greater Vitagraph.

WHO GOES THERE (Vitagraph), November 19.—Originally a Robert W. Chamber's novel, this five-part Blue Ribbon Feature has the present war for a background, but does not make very skillfull use of its opportunities. Harry Morry and Corrine Griffith are well cast as the principals. The picture is reviewed at length on another page of this issue.

THE DESERT OF FORTUNE (Vitagraph).—The twelfth episode of "The Fighting Trail" concludes the torturing of the hero in the desert and ends with him and his wife locked in a room at the bottom of the mine, which has been flooded by the villains. Plenty of excitement all through the number.

BOBBY, THE MAGICIAN (Vitagraph).—Bobby is given a magician's wand in this one-part comedy and he attempts a number of tricks. His efforts are the means of his getting a new mother and his father a new wife. A regulation Bobby release.

George Kleine System.

GIFT O' GAB (Essanay Perfection Picture), November 19.—Jack Gardner and Helen Ferguson have the leads in this five-part comedy, which is intended merely to amuse. The hero performs athletic stunts, after the Fairbanks fashion, and talks faster than the members of a suffragette organization. It is given a longer review on another page of this issue.

THE SMALL TOWN GUY (Essanay), December 3.—This is a sterling comedy with a strong punch and well sustained interest all the way through. Taylor Holmes has another delightful surprise in the title role, and he is supported by an excellent cast. See detailed review on another page, this issue.

Metro Pictures Corporation.

OUTWITTED, November 12.—Emily Stevens is featured in this five-reel subject, showing how a girl, publicly accused of being a criminal, obtains revenge by means of fake spiritualism. Full of action, and with a genuine surprise. Reviewed on page 1339 of issue of December 1.

THE VOICE OF CONSCIENCE, November 19.—Francis X. Bushman and Beverly Bayne are featured in this five-reel story, opening in Leavenworth prison, and developing into a Southern plantation story. This is a pleasing offering, and Francis X. enacts a dual role. On another page of this issue is a full review.

A CLOSE RESEMBLANCE (Drew), November 19.—An amusing comedy, in which the Drews proudly exhibit a beautiful child which "daddy" persists in believing that it bears a striking resemblance to himself. The picture, which which presents a number of amusing situations, is reviewed elsewhere.

Mutual Film Corporation.

QUEEN X (Goodrich), October 1.—A five-part drama, featuring Edna Goodrich. The production, which is reviewed at length elsewhere, is well made and unusually well acted and interesting. The theme treats of a roundup of opium smugglers. The moral balance of the picture is good.

THE MATE OF THE SALLY ANN (American), November 26.—A five-part Mary Miles Minter production which will be appreciated as being different from her former pictures in many respects. A pleasing and wholesome story forms the basis of the production which follows a brief period in the life of a little girl, whose grandfather, a sea captain, is her sole companion until the entrance on the scene of a little lame dog. The child is discovered to be the daughter of a wealthy judge to whom the dog belongs. A full review of the picture will be found elsewhere.

TOM, DICK AND HARRY (Strand), November 27.—An interesting number of the Strand comedies, featuring Billie Rhodes and Jay Belasco. The story of the comedy treats of the adventures of three rival lovers, each of which tries to outdo the others. The one the girl loves best is the one whom fortune favors in other ways, and so the picture ends happily and funnily.

THE LOST EXPRESS NO. 7 (Signal), November 29.—"A Fight for a Million" is the title of this chapter of the serial in which Helen Thurston's father, recovered from his long illness, telegraphs to Helen and Pitts that he is about to visit the mine. The baron, advised by Pitts, tries to get a million in gold out before the arrival of Thurston, whose order to close the mine gives opportunity for a good fight between the opposing factions. Helen, conceiving the idea of concealing herself in one of the cars being run into the mine, gets the best of the situation. A thrilling number.

AMERICAN MAID (Goodrich), December 3.—A patriotic number in five parts, which is, however, light on the truly patriotic stuff. The

picture deals with the love story of an American girl who finds her trench sweetheart later in the American west. A full review of the picture will be found elsewhere.

Pathe Exchange, Inc.

MAKING BIG SHELLS (Pathe), November 25.—An instructive half-reel, demonstrating the processes by which shells are fashioned, filled with powerful high explosives and sent on their journey to the front. Another number of timely interest.

THE TALE OF A MONKEY (Pathe), November 25.—A half-reel, shown with above. This is one of F. Opper's "Happy Hooligan" animated drawings. In it Happy explains to the children why they must always be kind to animals. His experiences with the big monkey are very laughable. A fine comic.

ARGUS PICTORIAL NO. 2 (Pathe), December 2.—This second number covers several subjects in an instructive manner. Fighting forest fires in New York State is first treated, with practical demonstrations of the way timber is protected. Spearing eels through the ice makes a good mid-winter feature. Then follow lessons in stenciling and some comic views taken of the little clay figures made by Helena Smith Dayton. An entertaining number.

A LITTLE PATRIOT (Pathe), December 2.—A five-reel feature, by John W. Grey, featuring Baby Marie Osborne and a cast of children, assisted by several adults. The story concerns a little girl who decides to emulate the career of Joan of Arc. The scenes occur during the present war, and the child organizes a company of her schoolmates. Later they round up a spy and bring him to justice. The story has a strong juvenile interest and will undoubtedly make its particular appeal to childish observers, although adults will also enjoy it. Reviewed at length elsewhere.

COUNTERFETIT FACES (Pathe), December 2.—This second episode follows swiftly in its action upon the scenes shown in the first number. "The Hidden Hand" is master of plastic surgery and distorts the features of his henchman so that he resembles Jack Ramsey. He then gets hold of Vera and induces her to pose as Whitney's daughter. Jack Ramsey is openly suspicious of Dr. Scarley, who has been spending money belonging to Doris. "The Hidden Hand" pours liquid air into a radiator, which explodes and almost kills Doris. This serial has numerous interesting threads, all of which are introduced in a clear, understandable manner. It gets a strong hold upon the interest in the opening numbers.

WE NEVER SLEEP (Rolin-Pathe), December 2.—A two-reel comedy, featuring Harold Lloyd and Harry Pollard. The young men pose as detectives in this number, accepting a commission to capture Dynamite Dan. They board a train going to one of the beaches and share a Pullman car with a party of girls. The night scenes in the Pullman contain much humor of the knockabout, eccentric type. Harold stops the train and milks a cow in order to get food for a crying baby. At the beach they have further adventures and meet Dynamite Dan. This makes quite an amusing number of the quick-action, nonsensical sort.

BURIED ALIVE (Pathe), December 2.—Episode No. 12 of "The Seven Pearls." This instalment opens with Harry's escape from the men with whom he has been fighting on the roof tops. He rejoins Ilma and gives her the pearl he found in the chewing gum. The next development is a rather exciting one, devised by Perry. He and his accomplices release a girl patient from a private asylum. They then lure Ilma away from her apartments and substitute her for the girl patient. She is incarcerated in the institution. A male patient aids her to escape, but as the instalment closes Perry and his friends once more make her captive and demand the pearls.

Paramount Pictures Corporation.

THE HUNGRY HEART (Famous Players), November 5.—A very strong story of domestic infelicity, with Pauline Frederick in the role of an impassioned and true hearted woman in a struggle between conscience and impulse.

ARE WAITRESSES SAFE? (Mack Sennet-Paramount), November 18.—An extremely funny comic of the slapstick sort, making a strong opening release for the new Sennett production, released by Paramount. Louise Fazenda, Ben Turpin and others are featured. A hotel is the scene of the first complications and the later events occur in the residence of a millionaire. The number is laughable all the way through.

THE JUDGMENT HOUSE, November 19.—The initial production of J. Stuart Blackton for the Paramount program is an unusual picture—artistically presented and finely played. It is reviewed on another page.

A COUNTRY HERO (Arbuckle), November 26.—A two-reel farce comedy, which presents a wealth of amusing slapstick business with many original touches. The comedy is clean and can easily be used on the children's program. A full review appears elsewhere.

MOLLY ENTANGLED (Paramount).—A first-class Irish story, picturized by Edith Kennedy and staged by Robert Thornby. Vivian Martin is featured as an Irish lass, who weds a man she does not love when he is presumed to be dying. The manner of her release and her subsequent acceptance of the man she loves, makes a bright, entertaining story. The settings and characterizations are excellent. Reviewed at length elsewhere.

WHO IS NUMBER ONE? (Paramount).—The 6th chapter of "Who Is Number One?" develops greater mystery, still continuing to hold its secret faithfully. Aimee is kidnapped, recovered, and at death's door, is frightened almost into the next world by her tutor who seeks to kill her because of her love for another. Camille Carnot is all but captured by the Scotland Yard detectives, but eludes them in a clever fashion. The episode is clever in the extreme.

Triangle Film Corporation.

THE SUDDEN GENTLEMAN, December 2.—The hero of this five-part photoplay is a green Irish lad, who is left a fortune in America and becomes a society man. The story has the Andrew Mack flavor and is well acted by William Desmond. It is reviewed at length on another page of this issue.

THE SHIP OF DOOM, December 2.—Wyndham Gittens is the author and director of this five-part photoplay, which is a story of grim tragedy on the sea and is effectively produced. The death of a brutal captain in the quicksand is shown in a realistic manner. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 99 (Universal), November 21.—This diversified number contains much of national and international importance. American caterpillar tractors, marine recruiting, labor leaders in California, Broadway in darkness at eleven P. M., with Pershing in France and cartoons by Hy Mayer are included.

CURRENT EVENTS NO. 28 (Universal), November 24.—Red Cross activities in America are given first position in this number. Other features deal with the Russian situation, Canadian war measures, American fliers honoring French hero, and dynamiting stumps in an American army camp. Newspaper cartoons are shown at the close.

A HERO FOR A MINUTE (L-KO), December 5.—A two-reel comic, featuring Bobby Dunn, Catherine Young and others. The chauffeur is secretly married to the maid, both being employed by the flirtatious chief of police and his wife. The "Blackhanders" threaten to blow up the police station, and this is attempted. The chauffeur and the chief exchange identities temporarily. The incidents in the chief's bedroom are broadly humorous, though not offensive. There are some funny knockabout incidents in this and the close is quite amusing. It is well up to the average.

THE GRIP OF HATE (Universal Special), December 8.—No. 2 of "The Mystery Ship" serial. This continues the trip of the two yachts toward the Island of Hate. Gaston, after overhauling Betty's yacht, fires a shell into it and then brings her party on board his own vessel. Here he tries to get the treasure map from her and succeeds in tearing off half of it. The number closes with a fierce struggle between the opposing crews. The serial has a good adventurous swing to it, and has opened up an interesting story.

THE LAIR OF THE BEAST (Universal Special), December 8.—Episode No. 8 of "The Red Ace." In this instalment Virginia receives an order from a munition company for a big supply of platinum. She visits the mine by diving into the lake and passing through the secret entrance. In the mine she is made captive by the foreign agents, who have built a tunnel into the property. Virginia discovers the body of her murdered father, which she identifies by his watch. The number is very interesting and exciting.

THE SILENT LADY (Butterfly), December 10.—A five-reel feature, written by Elliott J. Clawson and produced by Elsie Jane Wilson. Zoe Rae appears as a child being reared at the lighthouse dwelling of three old sailors. Gretchen Lederer appears as a trained nurse, who had been the victim of an unfortunate love affair. The story develops in a pleasing way, bringing out some well-sustained scenes of an emotional, heart interest type. It makes a successful offering. Reviewed at length elsewhere.

World Pictures Corporation.

THE AWAKENING (World), December 3.—Artist life in Paris is shown interestingly in this five-part photoplay, featuring Montague Love and Dorothy Kelly. The story is emotional and is well acted. A longer review is printed on another page of this issue.

PACKARD STORY BEING FILMED BY GOLDWYN.

To the long list of distinguished writers who have furnished the literary material for Goldwyn Pictures has been added a novelist of broad and growing popularity in Frank L. Packard, whose novel, "The Beloved Traitor," is now being filmed, with Mae Marsh as the star.

Mr. Packard is a native of Montreal, a graduate of McGill University holding the degree of B. A. Sc. He took a post-graduate course at the University of Liege, Belgium, and was engaged in engineering work in the United States for a number of years. He began writing for the magazines in 1906.

His first book was "On the Iron at Big Cloud," which contains a number of excellent short stories of railroad life. He wrote also "Greater Love Hath No Man," "The Miracle-Man" (which was dramatized by George M. Cohan), "The Beloved Traitor," "The Adventures of Jimmie Dale," and his novel of old Quebec, just published, entitled "The Sin That Was His."

"TROUBLEMAKERS" READY FOR EXHIBITORS DECEMBEBR 9.

Exhibitors have been notified that "Troublemakers," a William Fox Standard Picture, will be ready December 9. Jane and Katherine Lee, the Fox "Baby Grand" stars, are presented as "Troublemakers" and reports from Fox studios indicate that in this comedy-drama, as in their other pictures, they have lived up to the title in every respect. A cast of adults, all of unusual calibre, support the winsome little stars.

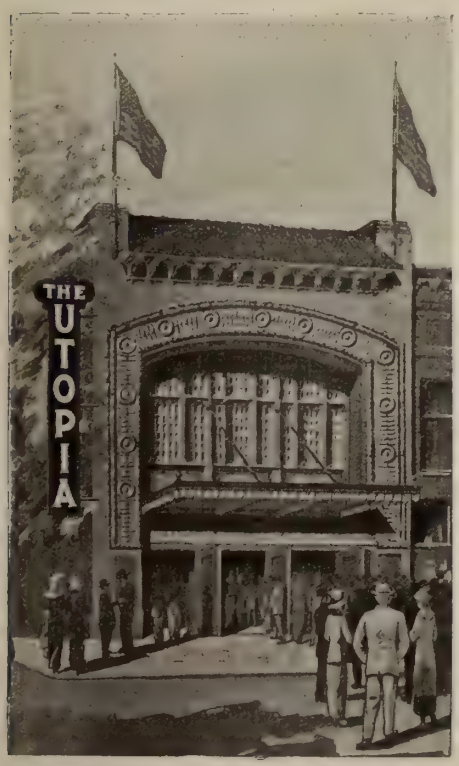
"Troublemakers" was written especially for the Fox "Baby Grands" by their director, Kenean Buel, and deals with the life story of a dashing young widow and her two children, who manage to keep things humming and everybody guessing.

Among the Picture Theaters

Utopia Theater, Painesville, Ohio

One of the Pretty Picture Houses to Be Found in the Central States—Owned and Managed by B. D. Nickle—Represents An Investment of $96,000—Seats 984.

THERE are several factors that contribute to placing Lake County, Ohio, in the class of those counties with individualizing qualities. Enumerated these distinguishing features are that Lake County is the smallest county in the State of Ohio, that it is the richest nevertheless, that it includes the picturesque town of Painesville, and that in this pretty little place there stands a well built and artistic structure which is used for the purpose of entertaining the populace by the presentation of high grade photoplays. This building is known as the Utopia, and it is with this feature of Lake County that we are mostly concerned, for it is about this amusement house that this brief article is written.



Utopia Theater, Painesville, Ohio.

Enhancing the natural beauty of Painesville and compatible with it is the architecture of its home dwellings and buildings. As can be seen from the accompanying illustration of the Utopia Theatre, this edifice does its share toward upholding the reputation of the town. It is a dignified and conservative structure, and those residing in Painesville are grateful for the existence of such an amusement place. The skeleton work of the Utopia is of iron and steel, while the floors and walls are of brick and concrete. It is as fireproof as it is possible to build a theater. The façade is pebble dashed concrete. A fretting of Roman design embraces the entrance and the recess of small glass windows immediately above the canopy, and adds greatly to the inviting appearance of the house. The canopy which extends to the edge of the sidewalk is glass. This is suspended by two stout chains from two pilaster running from the top of the canopy to the top of the fretting. Abundant illumination is afforded the entrance, and the name of the theater is written in a big two-way electric sign which runs down one corner of the building. This sign can be read at a long distance in either direction, and is counted as one of the attractions of the exterior illumination. Three sets of wide entrance doors lead into the lobby, which is strikingly decorated.

The Utopia represents an investment of $96,000. It was opened three years ago by William Manchester, but was not much of a success until it came into the hands of its present owner and manager, B. D. Nickle, in June this year. As soon as Mr. Nickle took the reins directing the destiny of the theater in his hands the Utopia began to make money. This undoubtedly is due to the fact that Mr. Nickle is a profound student of the psychology of crowds, a knowledge of which he has acquired by many hard years of experience in the theatrical business. He knows what the public wants and operates his show on this basis. His programs are diversified, and the items on the bill are in ratio to the likes of his patrons; that is, there is not too much comedy, drama, scenic or news reels, but a judicious mixture of all.

Mr Nickle has operated a road show in practically every town of 10,000 east of the Mississippi River, and has owned and managed picture theatres in Rochester, Medina and Buffalo, New York. Only recently Mr. Nickle expended $11,000 in redecorating and overhauling his Utopia and in installing a Hillgreen and Lane organ. In the up-to-date and well kept operating room there are two Simplex machines, and the pictures are projected upon a Gold Fibre screen. The beauty of the Utopia is increased by the stage setting which represents a woodland in the center of which is the screen. The auditorium is steam heated and adequately ventilated. The house is equipped with a vacuum cleaning plant, and rugs, carpets and draperies come in contact with the vacuum daily. A pleasing combination of tan and gold form the motif of the color scheme of the auditorium with draperies in red plush. The seating capacity of the house is 984, the balcony seating 434. The seating plan on both levels is divided by five wide aisles running from the entrance toward the stage. Ten wide double door exits add in making the Utopia safe for its patrons. Girl ushers are employed and all are in uniform. For the use of patrons there has been placed in convenient parts of the house three sanitary drinking fountains. The Utopia is a picture house of which the inhabitants of Painesville can justly be proud.

Columbia Theater, Phoenix, Arizona

An Attractive Link in the Chain of Motion Picture Theaters Operated by the Phoenix Amusement Company.

ONE of the largest and finest moving picture theaters in the State of Arizona is the Columbia, at Phoenix, operated by the Phoenix Amusement Company. It is a three-story reinforced concrete structure, costing approximately $50,000. The facade, constructed entirely of white marble, relieved by large roman windows on the upper stories, presents a strinkingly handsome appearance, which is further enhanced by an electric sign bearing the name of the theater, mounted at an angle of ninety degrees, and extending over the sidewalk so that it is visible at a great distance in either direction.

White marble is also employed in the construction of the lobby walls, on which are mounted mahogany frames for the display of photos of stars, posters of coming attractions, etc. The upper portion of the lobby walls, as well as the ceiling, is made of art glass, in attractive designs, behind which are placed numerous electric lights which enhance the pleasing effect. In the center of the lobby is another attractive frame on which is exhibited views from the current attractions; at the right is the box office, and in the rear, the large door which lead into the auditorium.

On entering the foyer patrons are attracted by the display of large paintings with which the walls are mounted. The floor is covered with a beautiful green Brussels rug, and potted plants in profusion are so placed that they add to the pleasing impression already produced, without in any way interfering with the comfort and convenience of the patrons. In addition, a number of chairs and several settees have been provided for those who may desire to rest, or wait here for their friends. On each side of the foyer, a wide stairway leads to the balcony, and beside each stairway is a full length mirror, which the manager reports has made a decided hit with a large portion of his clientele.

Passing up the stairway on the first landing is another

large and attractive rest room; and on the same floor, in the front of the building, are the offices of the Phoenix Amusement Company, consisting of the manager's office in the center, a private office on the right, and a room on the left for the storage of papers and other advertising matter. This is also used as a shipping room. In these offices is transacted the business of the other houses controlled by this concern, of which George A. Mauk is proprietor; embracing the following theaters all located in the state of Arizona: The Amuzu at Phoenix, 450 seats; Airdome at Ray, 750 seats; Iris at Ray, 400 seats; Juarez, also at Ray, 550 seats; National at Hayden, 550 seats; Rex at Hayden, 550 seats; Isis at Florence, 350 seats, and Dreamland at Winkelman, 400 seats.

A second flight of stairs leads to the balcony, in which are three hundred seats, all affording an unobstructed view of the stage and screen. At the top of the balcony in the rear is a very large operator's booth, 12 feet wide, by about 30 feet long, with a high ceiling. It is covered with asbestos board and heavy tin. The equipment of the booth consists of one Power's 6B and one Simplex projection machine, a

Columbia Theater, Phoenix, Ariz.

dissolver, a spot light and a rectifier. The distance to the screen is 80 feet, and the size of the picture projected thereon is 14 feet 6 inches by 19 feet 9 inches. The main floor of the auditorium is equipped with 700 comfortable seats, beautifully upholstered in Spanish leather, finished in circassian walnut; sufficient space being provided between the rows to insure comfort of the audience at all times.

One of the features, of which the management is justly proud, is the ventilating system. When we consider that at times the temperature in Arizona some times reaches 120 degrees Fahrenheit in midsummer, and that the temperature in the theater can be kept at 82 degrees or lower, the importance of this can be appreciated, and results is this house being especially popular. This apparatus, located in the basement, occupies a space four feet wide extending the width of the building. It tapers to the top which is 2 by 12 feet, on each side of which is an air chamber. An opening 9 by 12 feet allows the air to pass under the floor. This opening is covered by a layer of coke about three inches thick on which water continually drips from overhead pipes, so that the air on passing through is purified as well as cooled. It is then introduced into the auditorium, by means of pressure, through three-inch apertures directly under each seat on the orchestra floor. A seven foot fan, operated by electricity, forces the foul air out through specially constructed domes in the ceiling of the auditorium.

Having been built originally for the spoken drama, the Columbia is equipped with a stage of sufficient dimensions to accommodate musical comedy companies with large casts and special scenery; the present policy of presenting motion pictures exclusively, however, has proven so satisfactory to the patrons as well as the management, that it is doubtful whether anything but the silent drama will again be seen in this house.

High class music is furnished by a three-piece orchestra; and a competent staff of ushers and attendants assist Manager Edward J. Cooper in catering to the patrons. Mr. Cooper is a theatrical man of wide experience, having operated a chain of houses in Colorado, and later in southern California. The program consists of high grade state right and program features, with which is interspersed considerable comedy and educational subjects, which are popular.

In the accompanying cut showing the entrance to the theatre, Mr. Mauk, the proprietor of the circuit is in the center, just behind the stand of potted plants, and Mr. Cooper, the manager of he house, is at the left side. The success of the present management is shown by the fact that they were able to keep open all summer, the first time this has been done since the house was built.

Strand Theater, Berkeley, Cal.

Learned Men Form Part of Clientele of This Model Picture House—Gives Successful Saturday Afternoon Matinee for Children.

IT is fitting that Berkeley, the home of the State University, the second largest institution of learning in America in point of attendance, a literary colony of note and the home of so many wealthy San Francisoans, should have moving-picture theaters above the average. While the Strand Theater at College and Ashby Avenues is not the largest house in this city, being a strictly residential theater, it is, nevertheless, one of the most interesting, made so by its environment and the excellence of its management.

This theater was erected three years ago in what is known as the Claremont district, and only after strenuous objections on the part of property owners were overcome. The objections were withdrawn when it was shown that the house was to be a model one, both in its appointments and in the character of the entertainments to be offered. Directly across the street is beautiful Elmwood Park and a great residence district, where there is a building restriction of $10,000, while on the Claremont hills nearby there are the homes of many millionaires, all of whom are regular patrons of the house. Its clientele includes college pro-

Strand Theater, Berkeley, Cal.

fessors, literary workers, artists, retired naval officers and wealthy business men. These are not occasional visitors, but they make up the rank and file of the daily audiences.

The theater, which has a seating capacity of 800, is of brick and concrete construction and is designed in simple taste, both within and without. It has already proved to be too small, and another house is being erected near Shafter Avenue, which is expected to help solve the seating problem.

Great care is exercised in the selection of the program and large state right productions form a large portion of this. There is a matinee every day and a complete change of program is made four times a week. The usual price of admission is 10 cents, but higher prices are charged when special productions are secured.

Two years ago the experiment was tried of holding a special matinee on Saturday afternoons for children, and this has proved such a success that it has been continued ever since during the school season. The management had the assistance and good-will of Mothers' Clubs and educators in this work, and this matinee has become one of the features of the Strand Theater, attracting children from all over the East Bay section. The attendance at these shows ranges between 300 and 1,100. The admission price is 10 cents and the program is shown but once, a complete change being made in the evening.

Music is furnished by a Fotoplayer, made in Berkeley, and the projection room is equipped with two Motiographs. The house is heated by a hot blast furnace.

The Strand Theater is conducted by the Beach-Krahn Amusement Company, Inc., of which H. L. Beach is president. Mr. Beach gives this theater his personal attention, and his partner, Will Krahn, manages the Lorin Theater. Mr. Beach is recognized as being one of the leading exhibitors in California, having served as president of the State League when this was in existence, and is now head of the Alameda County League.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Sport Subject, Two Industrials, Two Travel, Two Topical, and Two Military.

Reviewed by Margaret I. MacDonald.

"Salmon Fishing in New Brunswick" (General Film-Essanay).

NOTHING better in the way of a sport picture will be found among present releases than "Salmon Fishing in New Brunswick," which is one of a series of educational pictures which are to be released by the General Film Company. The fishing party in the picture, which consists of a merry group of sport writers off for a vacation among what they term the fish farms of New Brunswick, Canada, includes Grantland Rice, Harry Allen, Jack Lait, Bill McGeehan, Hughie Fullerton, and others equally well known in the pen world. The picture opens as they approach the Moose Hunters' lodge and the real fishing of wonderful specimens of salmon takes place in the vicinity of Frederickton. From what can be gathered from the picture in which we watch each man busy on the line while another member of the party manipulates the gaff, is that fishing and eating takes place alternately and that the "food festivals," as they are called by the clever sub-titlist, are not by any means the least important. Speaking of sub-titles, this picture gains much by the spicy character of its explanatory passages. A full reel of film is given to this excellent sport number.

"Manufacturing Hand Saws" (Universal).

In the 49th release of the Screen Magazine is a detailed illustration of the manufacture of hand saws. First we see the reheated ingot hammered to a saw slab, and then rolled by powerful machinery into steel strips from which the saw blades are then cut. Next comes the cutting and weighing, and then the toothing by means of the toothing machine of the type which has been used by the Henry Disston Company since 1840. In addition to this, there is the hardening and tempering process, the draw grinding, the blocking and the polishing. The cutting of the handles, and the handling up of the saws complete an interesting lesson in the manufacture of this necessary aid to the carpenter.

"Indians Harvesting Rice" (Universal).

An unusual sight presented in the 49th issue of the Screen Magazine acquaints us with the fact that the Chippewa Indians of Northern Minnesota grow their own supply of rice. They resort to primitive methods of drying and threshing the grain as shown in the picture, drying it on birch bark and separating the grain from the straw by beating it in a trough with big sticks, several working over one trough at the same time.

"The Land of Enchantment" (Educational).

Beautiful Yosemite Valley is the subject of this picture, which is unusually beautiful in a scenic way. It opens with a party of sight-seers passing under a rock arch. Then we are shown the big trees of Yosemite, and various other sights which photograph well. The views of the wonderful falls of this section are delightful, encompassing Illouette Falls, Bridal Veil, Upper and Lower Yosemite, Vernal, and Nevada Falls. The pictures of the latter are remarkably beautiful, suggesting billows of down tumbling over the edge of the rocks. One of the fascinations of the picture to the average audience will be the animated cartoon work which illustrates the artist's idea of the big trees of Yosemite. This wonderful stretch of imagination shows a huge tree converted into a skyscraper with all modern conveniences and some super-modern ideas worked in. Views of the Mercer River and Beautiful Isles, and also El Capitan Mountain are to be seen in the picture, which is a splendid offering.

"Here and There in Spain" (Pathe).

The first point of interest reached in this beautiful colored scenic is the city of Madrid, where, among other sights, we are shown the Buen Retiro with its numerous statues, and the Salamanca. Then comes a panorama of Seville in which we find evidences of Moorish influence in specimens of Moorish architecture presented in the picture. There is also the Giralda and the Tower of Gold, the Palace of Fine Arts and the Alcazar Gardens, noted for their horticultural beauty. The picture closes with examples of the beautiful gardens with their tropical vegetation, to be found in the ancient city of Seville.

"Trench Torches" (Paramount-Bray).

The method is shown by which an important item of modern warfare is made by willing hands, many of which belong to children; for this is one of the splendid ways in which children can help to win the war. The trench torch makes it possible in instances where lighting systems have been destroyed, or hospitals otherwise damaged, for the doctors and nurses to carry on their work of saving injured soldiers. This picture shows a group of fifteen children rolling long strips of newspaper into candles or torches three inches long, which, after being tied with string, are dipped in paraffine. This can be seen in the 95th release of the Pictograph.

"The World's Greatest Mounted Police" (Paramount-Bray).

An intensely interesting subject illustrated in the 95th release of the Pictograph shows the excellent physical training given the men who serve on the New York Mounted Police Force. To qualify as a member of this organization we are told that these men who in the first place must show a particular aptitude for horseback riding, are put through a rigid physical and mental examination. The feats of horsemanship which they accomplish, such as picking articles from the ground from the back of a galloping horse, ancient tournament exercises, and the standing ride on horses three abreast, will prove fine entertainment to the average audience.

"Over Here" (World).

For those who would learn how one of the great cantonments scattered throughout the country sprang into existence in the astonishingly short space of 52 days, "Over Here," a two-part picture being released by the World Film Corporation will prove unusually interesting. This picture shows how the housing with modern accommodations for 40,000 men was accomplished. The picture shows the clearing off of the wilderness in the vicinity of Little Rock, Ark., the building of roads and the laying of a railway branch to the nearest station, as well as the actual erection of several of the 1,200 buildings in the military city known as the Fort Pike, Ark., Cantonment. A full review of this picture appeared in the Review section of our issue of Dec. 1.

"With the Boys at Camp Upton" (Pathe).

Incorporated in one of the recent numbers of the Hearst-Pathe News will be found some interesting illustrations of what the boys encamped at Camp Upton are doing. Here we can see just what their daily labors consist of in the way of physical training. This will be of great interest to all of us, and especially to those whose sons and brothers have gone to serve their country on the battle front.

"The Gasoline Engine"

Remarkable Illustration by J. F. Leventhal of the Bray Studios of the Theory of the Gasoline Engine.

A SUBJECT of common appeal has been chosen by J. F. Leventhal for one of his latest animated mechanical drawings, which are made from time to time in conjunction with the Popular Science Monthly. This illustration of the workings of a gasoline engine will

be found in the 95th release of the Paramount-Bray Pictograph. The picture not only attempts, but succeeds, in making clear the mysteries of carburetors, pistons, cylinders and other parts of the gasoline motor.

For illustrative purposes, a cannon charged with a load of powder has been used, showing that its explosion represents the same force as that concentrated in a charge of gasoline vapor in a one-cylinder engine, suggesting that if this explosion could be repeated fast enough it could be utilized to turn the operating mechanism of a car. Following this the artist illustrates the operation of the two, four and six-cylinder motors, showing the action of the pistons, their relative positions at each stroke, the operation of the valves, and the four "strokes" of the pistons and the transmission of the power to the driving shaft.

This illustration is an unusually clear one, and will be of unlimited use by way of information to motorists who know nothing of the mechanism of their cars.

Trying to Please the Children

Wholesome Films Corporation Releasing Children's Program With Faith in Future Developments.

AN interesting investigation has just been completed by M. J. Weisfeldt, General Manager of the Wholesome Films Corporation, in which he claims to have ascertained the chances for the future success of the children's program. In response to a conviction that the children's moving picture entertainment will be a widely established institution of the near future, the Wholesome Films Corporation have decided to release, presumably weekly, a children's program including a novelty reel, a comedy, a scenic and a dramatic feature. The following brief report of the Wholesome Films Corporation on what they have discovered regarding the situation will no doubt be of interest to readers.

"We found a very strong demand for children's programs, but an alarming shortage of pictures adaptable to them. I do not mean by children's programs just the so-called 'kiddie' pictures. The young of our nation have a broader appreciation of motion picture essentials than their elders permit them to have of any other sort of paid amusement. The result is that children demand a little bit more than the 'kiddie' pictures, so called; and the picture to suit this demand must be clean in story, action and production, yet not so adult as to be 'over the heads' of children, nor too youthful in plot to interest their elders.

"One exhibitor interviewed gave an excellent illustration. He said, 'The whole children's program demand is the old story of the circus over again. I recall how it was with my father and mother, and I know how it is, since I have children. The circus, primarily for children, is an adult amusement as well, and it always will be. My father always took me to every circus that came to our town. Why did he do it? There were two reasons—he wanted me to see the circus, and just as important, he wanted to see it himself. Often he would talk about it long after the activities of youth had chased the circus from off my reflective horizon. That's the answer to children's programs.'

"'Get good, clean pictures that will entertain the children and also their elders, and you solve a big problem for the producer, as well as for the exhibitors, and the public.

"We have been working upon this plan for some time and can book to exhibitors, immediately, an entire children's program which will afford diversified entertainment with plenty of drama in the feature, good, clean humor in the comedy and something decidedly unique in the novelty reel."

Argus Pictorial

The Second Number of the New Pathe Screen Magazine Contains Subjects of Unusual Interest.

THE first subject treated in the second issue of the Argus Pictorial, the new Pathe screen magazine, is the fighting of forest fires in New York State. The preparations which have been made here for the protection of the vast timber resources of this state are of especial interest at a time when it is of great importance that such preparations be made. Pictures of the watch towers that have been erected, the special telephone lines that have been installed, the automobiles and other devices for rapid communication are shown.

Spearing eels through the ice is a surprising subject and well illustrated. The subject of stenciling is also gone into quite thoroughly, showing how cardboard is marked and cut into various patterns which are then transferred to cloth. Comic clay figures modeled by Helena Smith Dayton in dances and other stunts close this number.

The Khaki-Clad Boy

Gaumont Presents Interesting Excerpts from Letter of Khaki-Clad Boy Plus Illustrations.

ONE of the most interesting things in the Mutual Weekly of the last few issues, commencing with No. 150 are the illustrations accompanying excerpts from a letter from one of our Khaki-Clad boys in France. The letter as far as we have read it, runs thus:

"We arrived in France safe and sound without the loss of a single man (which with its accompanying illustration calls forth round after round of applause from the audience). We are billeted in a quaint village not far from the front. Yesterday I had my first lesson in French. One of our boys has adopted two little orphans (illustration shows soldier with two small children on his knee). Our mascot (a bear cub) is always hungry. Fortunately, we have a good cook and our food is of the best. Our boys always share their "eats" with the less fortunate (showing a soldier sharing his food with an aged beggar). Another outfit arrived today and will soon go into training (picture shows line after line of American soldiers filing in). I will write you more about our instruction next week. General Pershing is holding a review this afternoon (views of the review).

The following issue of the Weekly (No. 151) shows the situation of an American camp in France near a strip of woods, all that was left standing in this particular section by the German guns. It also shows the "boys" practicing the trench crouch, the throwing of hand grenades, and learning to live, eat and sleep in the trenches.

The following up of these letters from a Khaki-Clad boy, Somewhere-in-France, with illustrations by the Gaumont cameraman will be found both interesting and valuable.

About Sub-Titles

A Plea for Correctness of Wording and Cleanliness of Sentiment in the Sub-Titling of the Moving Picture.

THERE is no doubt that the majority of first class and especially educational pictures are very often robbed of their usefulness and spoiled of their culture by the mis-use to which the sub-titles are put. How often it seems as though the perfection or purity of a picture is deliberately spoiled by the injection of an inappropriate or often crude remark; it seems as though the author felt that having no chance to make a break in the picture he must make it in one of the titles or explanations. Occasionally the writer of these titles feels as though it is incumbent upon him to be witty, or while not smutty to go as near as possible with an all too transparent attempt thereat. Is it because he supposes that the public require these things? If so, he abuses the public and lets them see at what a low estimate he places them. Again is it the natural expression of his own ever present weakness which must always come to the surface although he may strive to suppress it? Under any and all circumstances it ought to stop; if the writers of sub-titles cannot use good and pure English which cultured people can enjoy and which children can have explained to them, let him give up his business. Slang, questionable abbreviations, dash and dots, big d's, little d's, gosh, gol and darned have had their day, they may please the gallery but they offend the body of the house, they bar the pictures from institutions, schools and churches; the writer is tired of having good pictures spoiled and audiences offended by the abuse which is all the time unexpectedly creeping in by means of the sub-title, in the name of culture, the vicious practice must stop.

Correctness in Sub-titles.

How often pure and good English have been unable to prevent a sub-title from being either a correct quotation, description or translation. To his astonishment the writer was called up on the phone recently by a firm of producers and asked to give the correct wording of a certain important quotation, the first time in his experience that such a precaution was taken so far as he was concerned; truly, correct times are coming; may they be largely increased. Not very long ago a film appeared in which some ten or twelve quotations were used as explanatory titles, every one of which were so twisted as to become positively vulgar, causing the necessity of the re-making of the entire story. Would it not be a good thing if makers would make it a rule to call upon authorities or experts, each in his own line, for the purpose of securing, not a better standard, but a perfect standard in every phase of title work. The cry for better pictures has been amply met; but while attention has been given to pictures, literature has been forgotten

and here weakness, error and sometimes positive wrong has crept in. Let the time be forever past in which private and educational exhibitors shall have to be ashamed of the language of the screen, remembering that the screen not only represents Art and Science but also Literature, remembring this, perfect pictures are secured. W. H. J.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, October 16, 1917.

AN AMUSEMENT tax will take effect in New Zealand as from 1st November next. Six-penny tickets will not be subject to taxation, but shilling admissions will be charged one penny tax, and pro ratio for higher admissions.

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The Daylight Saving Bill has been repealed, and the measure has been done away with as far as Australia is concerned. Showmen are therefore much relieved, as last summer was most disastrous to them because of the long evenings.

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H. Roland Chisholm, a recent arrival in this country, has gone into partnership with J. F. Gavin, and will be associated with him in the future productions of the Australian Famous Feature Company. Mr. Gavin has many subjects in view, chiefly dealing with early-day episodes of Australian bush life. He intends to cater not only for the Australian market with these features, but also to make them of interest to Americans. Mr. Gavin intends to appoint a representative for his productions in New York very shortly. His next picture is to be a four or five-reel subject, and will be entitled "For the Term of Her Natural Life," from an original scenario by an Australian writer.

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Beaumont Smith has completed the third of his feature comedies, known as the "Hayseed" series, which will be entitled "Their Back-Blocks Show." The first two of the series have met with tremendous success wherever shown, as they are something out of the ordinary. The "Hayseeds" are supposed to represent an Australian bush farmer and his family. Of course their actions are most improbable, but played in the spirit of burlesque, make very acceptable subjects.

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G. L. Gouday is preparing for production a four-reel scenario said to be dealing with a vital topical subject, details of which will not be made public till the presentation of the picture.

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Two Australian productions were released this week, bearing very similar titles. The first is a six-part adaptation of a play which is said to have had considerable success in America and England, called "The Monk and the Woman." The play was shown in Sydney a number of years ago. After a private presentation of the picture the Catholic Federation entered a vigorous protest against the screening of the picture, and much correspondence was received by the Censor Board asking that it be banned. The board had already given permission for the film to be screened, and did not see why it should go against that ruling. Much newspaper publicity was given to the production because of the Catholic protest, and as a result the picture has drawn big business, and has been given an extra week's run at the Strand theatre, a first-release house.

As a production "The Monk and the Woman" stands as being the most ambitious home-made picture yet. The only fault to be found with it is that the story does not carry the sympathy of the spectator sufficiently. No doubt the ordinary picture-goer would consider it an average production. The direction and photography, however, are very fine indeed, and will easily bear comparison with the best imported article. Illustrated subtitles also beautify the picture. Franklin Barrett and Rock Phillips are the producers.

The other production is a five-reel feature entitled "The Church and the Woman," and deals with a delicate subject—that of mixed marriages. This is a theme that I do not remember having seen on the screen before, and it is to be supposed that the average producer has kept right away from it owing to the likelihood of rousing feeling between Catholics and Protestants. The subject is dealt with very well in "The Church and the Woman," however, and no one, no matter what his religion, could take offense at anything in the picture. H. R. Roberts, a prominent Australian character actor, sustains the leading role.

* * *

Union Theatres, Ltd., have added to their already long list of picture theatres in Sydney, the Theatre Royal, of which they have taken a lease till after the New Year. The first attraction will be Sarah Bernhardt in "Mothers of France," which will open October 20th, to be followed later by the Australian Repatriation Films (series 2), showing the Australians on the battlefield in Flanders.

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The producers of "The Flame of the Yukon" may be pleased to hear that this production is unanimously acclaimed to be the best drawing card on the Triangle program ever shown in Sydney or suburbs. So many showmen have told me of their success with the picture that I cannot let it pass without mentioning it. By the way, "The Flame" was screened at three city theatres (three weeks altogether) before being transferred to any suburban theatre..

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The present lease of the Lyceum theater (Sydney) held by Union Theatres, Ltd., expires in February, 1918. A lease of the building as from that date has been secured by G. Spencer, late managing director of Spencer's Pictures, Ltd. Union Theatres, Ltd., proceeded against Mr. Spencer in the Equity Court during the month with a view to preventing him from getting the lease in question. The contention of the company was that they had an undertaking by Mr. Spencer that he would not become identified with any picture venture. Further, it was set out that Union Theatres, Ltd., itself wanted an extension of the Lyceum lease. The court decided in favor of Mr. Spencer. The view taken was that it had yet to be seen if Mr. Spencer intended to use the Lyceum for picture purposes. As matters stood he had merely acquired the lease of the building, and this much he was at perfect liberty to do. In expressing himself the judge added that it would be a subject for further inquiry if Mr. Spencer sought to use the building in any manner contrary to the arrangement declared to have been entered into between him and Union Theatres, Ltd.

British Notes

By J. B. Sutcliffe.

THE name of E. Wertheimer, the well known art collector, is mentioned in association with the purchase of the British and Colonial rights of the two Griffith features, "The Birth of a Nation" and "Intolerance." The price is within the region of half a million dollars.

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The "Uncle Sam Gets Ready" series of recruiting films have already found the way to London, and were received with gusto at a trade show last week. It carries every prospect of extensive booking.

* * *

African Film Productions, Ltd., of Johannesburg, South Africa, for whom Harold Shaw is principal producer, have already shown to the trade an ambitious initial production in "Winning a Continent." Copies of a second and more pretentious effort are now in their way to London. It is a kinematographic reconstruction of the Zulu war of a decade or two ago, and apart from a strong interwoven story possesses scenic and historical interest. A member of the studio staff of the African company tells me that the Johannesburg plant is modeled on the latest American lines, covering several acres, possessing its own town, residences, parks, a zoo and a private tramway system, apart from the studios and laboratories.

* * *

Sir Thomas Beecham has been indulging in a little mud-

slinging at the motion picture theater. Sir Thomas, who combines the vocations of pill making with musical pursuits, warned the Halle Concert Society at a recent meeting that if it wanted to retain its best instrumentalists it would have to find some way of removing the temptations of cheap amusements, such as kinemas. The Halle orchestra holds a position in the musical world of this country on a par with the Boston Symphony in the States, but the opinions of its members do not endorse Sir T. Beecham's slur on the picture house, directly aimed at a local theater which last summer employed thirty or forty members of the orchestra in question. The sore point with many musical big-wigs in England is probably the discovery that instrumentalists who have been engaged at picture theaters have now a market value; that the modern kinema has long ceased to be the domicile of the domino puncher.

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Hall Caine, author of "The Christian" and other popular works, attended a Pathe trade show a few days ago to witness his son's performance in "Crime and Punishment."

* * *

Between the exhibitor and the exchangeman the controversy of advance deposits is waxing warm and wide, with no reconciliation looming on the horizon. The exhibitor, with the backing of a strong association, is determined that the advance deposit—a survival of industrial feudalism—must go to the wall. The exchangeman, producing a book of bad debts, a pitiful record of birds that have flown, obdurately maintains that 10 per cent. cash in advance is necessary as a guarantee of good faith. And so the argument proceeds. One effect it has had is to induce exchanges that have hitherto not demanded advance deposits to insist upon them, particularly in opening new accounts.

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The Fox Film Co., Ltd., will screen the children's superpicture, "Jack and the Beanstalk," to the trade in a week or two, advance copies being in hand. It is announced for release at Christmas.

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"Civilization," the Ince spectacle, is enjoying a deserving vogue in the midland counties. It opened at Birmingham Hippodrome for a two weeks' run and also for a week at Leicester. It is also billed to appear shortly in Nottingham, Coventry and Wolverhampton.

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"Chase Me Charlie," the moving picture melange conceived by H. A. Spoor and modeled out of the Essanay-Chaplin successes, has had a good send-off in London, playing its initial appearance at the London Opera House.

Indian Notes

By S. B. Banerjea.

THE long-expected bill, to make provision for regulating exhibitions by means of cinematographs, has just been introduced into the Imperial Legislative Council. It contains only ten clauses. The act will be known as Act No. 11 of 1917—the cinematograph act. Clause 3 provides that cinema exhibitions are to be licensed. Private exhibitions, at which less than fifty persons are present, will not require to be licensed. The licensing authority shall be the District Magistrate, or, in presidency towns, the Commissioner of Police. Power is, however, given to a local government to constitute for the whole or any part of a province such other authority as it may specify in the notification to be the licensing authority for the purposes of the act. Clause 5 lays down that the licensing authority shall not grant a license under the act unless (1) the rules made under the act have been substantially complied with; (2) it is satisfied that adequate precautions have been taken in the place in respect of which the license is to be given to provide for the safety of persons attending exhibitions therein; and (3) a condition is inserted in the license that the licensee will not exhibit or allow to be exhibited in such place any film other than a film which has been certified as suitable for public exhibition by the prescribed authority, and which, when exhibited, displays the prescribed mark of the authority, and has not been altered or tampered with in any way since such mark was affixed thereto. Exhibitors who contravene the act and rules made thereunder shall be punished with a fine, which may extend to one thousand rupees, and, in the case of a continuing offence, with a further fine of one hundred rupees for each day during which the offence continues and the license shall be liable to be revoked by the licensing authority. Offensive films will be forfeited to His Majesty. Clause 7 empowers the Imperial Government to constitute as many authorities as may be thought fit for the purposes of examining and certifying films as suitable for public exhibition. All approved films will be marked in a prescribed manner. Films not approved may be submited to the local government for reconsideration. Its decision will be final. The appeal must be made within thirty days from the date of such decision. Clause 8 empowers the Imperial Government to make rules providing for the regulation of cinema exhibitions, for securing the public safety and defining the procedure of the authorities to be constituted for examining and certifying films as suitable for public exhibitions, and the levying of fees. Clause 9 empowers the local government to exempt any cinema exhibition or class of cinema exhibitions from the provisions of this act. Clause 10 empowers the Imperial Government to apply the act to other class of exhibitions, dramatic or spectacular. Such is the new bill, which has been presented in the Imperial Legislative Council. It is designed to ensure proper control of cinema exhibitions, with particular regard to the safety of those attending them, and to prevent the presentation to the public of improper or objectionable films. The bill, as may be expected, has been well received, both by the press and public. It has not been opposed by the bioscope theater owners anywhere. As there are no contention clauses, the bill will not be opposed in the Imperial Legislative Council by any member. It will be passed at one sitting. On being passed, the local governments will proceed to frame rules, create boards of censors, etc. In justice to the bioscope theater proprietors I must say that nowadays they almost always exhibit good films. Very rarely an objectionable film is screened.

* * *

J. Madan has just exhibited the "Mohini Bhasmasur" in his Cornwallis theater. It is a purely Hindu play, staged in India by D. G. Phatke. I confess the film did not please me. Very few of the actors have acquitted themselves creditably. I don't deny that film acting is a new profession in India, and it will take some time before we can expect to have such finished artists as we have in Europe and America. I do not, therefore, propose to offer any detailed criticism of the film. I am pleased, however, that it is not a rubbish film—like "Prahtad Charitam."

* * *

D. G. Phatke, who is responsible for "Mohini Bhasmasur," has, I understand, learned the A. B. C. of the producing business in Europe. In 1913, he first produced "Harischandra." Since then he has produced about twenty other films—all in India. He first opened his studios at Dadar, near Bombay, but subsequently removed to Nasik, where he has produced most of his films. He goes in for stories from the Puranas. As these are mostly known to the Hindu cinemagoers his films are appreciated in spite of their defects. He is everything—stage manager, producer, cinemaman, etc. He finds his Puranic films more popular than films of Indian life. As American filmgoers will have an opportunity of making an acquaintance with Phatke films I write these few words by way of introduction and trust that the few defects in the films will be overlooked, considering the fact that, from the view of correct rendering, they are perfectly accurate in every detail.

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Mr. Madan has shown "Luke's Lively Life," "Madam X," "The Closing Net" and several other equally interesting films to big houses. He is arranging to show the serial, "Liberty," very shortly.

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At the Bijou Grand we have seen "Silas Marner" and "The Unattainable"—both excellent films.

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The authorities of the Picture House have shown "The Reckoning Trail," "Elva," and "Grand Babylon Hotel" to crowded houses.

* * *

A Bengali gentleman is arranging to open a studio in this country. He has learned his business in Japan and U. S. A. I trust he will be able to secure the necessary funds for his purposes. He would have done well had he taken the help of some American capitalist. I know of what stuff the average Indian capitalist is made. Ver. sap.

Export Items

By. E. T. McGovern.

THE Piedmont Pictures Corporation have taken a new office on the twelfth floor of the Godfrey Building in order to make room for their rapidly growing organization. Felix Malitz, Joseph Lamy and J. A. Engler are at the head of this organization, and they are doing a large export business with the Latin-American republics.

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Sydney Garrett, of J. Frank Brockliss, is planning to handle the foreign rights on a new serial to be completed about January 1, and offered for export sale.

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Alexander Beyfuss, of the Herbert Brenon Film Corporation, has had an inquiry, through W. R. Grace & Company, for a price for exclusive rights on the "Fall of the Romanoffs" for Chile.

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H. N. Holde, of Balboa, announces that he will shortly go after the Latin-American trade through our Spanish edition, "Cine-Mundial."

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E. M. Porter, of the Precision Machine Company, states that the house of Max Glucksmann, of Buenos Aires, ordered eighteen Simplex projectors on the first instalment of their contract.

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Goldwyn Pictures have received many flattering offers for the exclusive Argentine rights. Their export department is refraining from closing contracts for a short while.

* * *

Ben Blumenthal has closed the Argentine rights on the Bernstein productions, "Humility" and "Loyalty."

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Leroy Garfinkle, of the Sociedad General Cinematografica, is expecting the early return of Julian Ajuria from Spain and his sojourn in New York for a month before returning to Buenos Aires.

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D. W. Russell is handling the foreign rights on the states right picture, "A Modern Lorelei."

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Ernest Mayer, of the Corona Film Company, has disposed of a print of the picture "Hate" to the San Juan Film Exchange, San Juan, Porto Rico.

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The Medal Film Corporation is nearly ready to open operations in Cuba. The efforts of this progressive company should go a long way toward popularizing American pictures in this rich island. Santos & Artigas, who control the largest exchange in Havana, are opposed to the exhibition of pictures made in the United States.

* * *

William Vogel, who is handling the foreign rights on the new Chaplin pictures, reports the demand for these films greater than at any previous time. His offers from war-ridden Europe are larger than ever before.

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Señor G. Gelabert of Porto Rico is on his way to this country, and should arrive in a few days. Mr. Gelabert buys for the San Juan Film Exchange of San Juan.

* * *

Inter-Ocean Film Corporation announces that it has procured for the United Kingdom and the continent a new line of five-reel productions, name of same withheld for the present; also reports the sale to Japan of the "13th Labor of Hercules," a twelve-reel series.

FOUR NEW "COMICKERS" ON KEYSTONE LOT.

New additions to the player staff at the Triangle-Keystone studios last week include Harry Gribbon, Billy Franey, Milburn Morante and Sylvia Ashton. Harry Gribbon has been conspicuously identified with Keystone comedies in the past. Work has already been started upon his first Triangle-Keystone comedy with Reggie Morris directing. Morris' former comedian, Ray Griffith, was drafted and left for the training camp at American Lake, Washington, last week.

Anna Nilsson Gets Thrill in "Over There"

ANNA Q. Nilsson, co-starring with Charles Richman in "Over There," the big war drama which is being distributed by Select Pictures, had all the thrills and dangers of real ambulance driving when she undertook to rush a Red Cross machine through the No Man's Land of "Over There."

In the picture Miss Nilsson, who plays the part of a war nurse, was required to drive her car of wounded down a rutted road which was being shelled by the Germans. In order to get the proper realistic effect for the camera, smoke pots were thrown in the path of the speeding car and these burst with considerable violence before and after, but mostly under the machine.

Anna Q. Nilsson.

Miss Nilsson, blissfully unaware of lurking danger, drove madly but tensely down the road, over the bombs and out of the camera's ken. When she stopped the car the United States army officer who had accompanied her drew a long sigh of relief and mopped his brow. He then explained to his nonchalant driver that while smoke pots are not considered dangerous in the main, the force and flame with which they explode makes them a ticklish proposition near the gasoline tank of a motor car, and that their danger on the short drive just completed had been real and vital.

"Over There," which was directed by James Kirkwood, is being marked as one of the year's greatest successes. Aside from the prominence of its co-stars, Mr. Richman and Miss Nilsson, it is chiefly remarkable for the excellence of its battle scenes, which have been pronounced by military experts to be perfect in detail, and for the strong appeal it makes to every true American latent patriotism. It is a big play built on a big theme.

PRIVATE J. E. EWENS LOOKS FIT.

It isn't that Assistant Director Ewens, who till recently has been Emil Chautard's right-hand man at the World Film studio, wasn't fit last spring. Uncle Sam gave him the up and down and decided to fit him with a uniform of an infantryman. But the truth is that that uniform doesn't quite fit him now. It needs to be let out around the shoulders and taken in around the waist. He is serving with Company H, 305 Infantry, at Camp Upton, and in the same battalion with Sergeant William Harvey, his friend and fellow screener.

CROWDS SEE MOVING PICTURES MADE.

Mae Marsh and Mabel Normand, Goldwyn stars, were twin attractions at the recent Army and Navy Bazaar in Grand Central Palace, New York City. For the edification of thousands who thronged the great amusement place Miss Marsh and Miss Normand posed for the making of a special film so that the crowd might see the actual process of the making of a photoplay. For several hours the spectators were alternately inquisitive, excited and amused. The stars were accompanied to the bazaar by Samuel Goldfish, president of Goldwyn.

ARTHUR ASHLEY WITH GOLDWYN.

Arthur Ashley, formerly actor and director for the World Film Corporation, has left that company, and cast his lot with the Goldwyn Pictures Corporation, having been engaged, after a diligent search for the proper director, to direct the future productions of Madge Kennedy, whose first Goldwyn release was unanimously pronounced a great triumph.

Spokes from the Hub

By Marion Howard

QUITE a party of us went to see Jane Cowl in her first Goldwyn picture—"Spreading Dawn"—as she is a local favorite and a former member of one of the large clubs. Some liked the picture, others did not, and so expressed themselves, one saying that such a lovely woman ought to have a handsomer lover, Orme Caldara's features and queer expression not being to the liking of many. I heard the same criticism over him in Miss Cowl's "In Lilac Time," which recently closed a run here. Well, that fire scene was well handled, and personally I liked the idea, th '61 clothes, the lighting, the story refreshingly different at the close with the spiritual touch of immortality, the souls meeting on the hilltop. One inane critic behind us made fun of the uniforms of the two officers as if the story pictured '17, rather than '61. Nice imagination! This is a consistent offering, sure to go.

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For a big spectacle "The Woman God Forgot" drew large crowds and gave pleasure, but I question if these pictures are hitting the masses hard. This seems of some educational value, if one cares to turn the hourglass back to the Aztec days. It was certainly some scene during the battle and I cannot recall another quite up to this standard. Surely we should take off our hats to Cecil B. De Mille. To my mind the best and quite unexpected work was done by Theodore Kosloff, the dancer, whose grace and agility stood him in good stead. Raymond Haton, that dependable actor who has played many screen parts, also made good. Some are strong for "Gerry" Farrar, who made a stunning appearance in what few clothes she wore. A man back of me was in a state of growl as he mentally figured up the cost of the production. No, he was not a chronic kicker, but he, like others, felt that the money might have been better spent in giving us shorter stories with more of the human timely elements these days, when we are taxed right and left. This reminds me to say that I have not noted any falling off of patrons owing to the tax, and it is a credit to all fans that they continue to patronize the industry and meet this like patriotic Americans.

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Hubbites anticipate a treat in the coming picture, "A Man Without a Country," a most timely one, and we hope it will live up to the name of the producer—Jewel. It ought to be stirring and a big lesson for all anti-Americans. It was Edward Everett Hale's masterpiece in fiction.

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The Hub is rather proud of Beulah Marie Dix, the playwright, for her scenarios have to date been superfine. I rather like best "The Call of the East," for its Oriental atmosphere and the work laid out for the Japanese star, Sessue Hayakawa, to say nothing of the fine directorship of George Melford. This must be seen to be really appreciated, and more than once, too. The theme is delicate, involving an American and an unsophisticated young Japanese maiden. There are some details which set one's teeth on edge, but there is a capital ending which atones for all. One can almost swear he is seeing parts of Japan, so cleverly is the atmosphere reproduced. A great picture, indeed!

* * *

"The Upper Crust," with Gail Kane, had novel twists and gave satisfaction especially to the Irish born, for the story is around an Irish lass masquerading as a "foine" lady. A well-directed picture bound to be very popular. It is a credit to the American Mutuals. "Sirens of the Sea" is an exquisitively staged picture, nearly rivaling in spots Brenon's "A Daughter of the Gods," for the sea stunts were most artistic and gracefully performed by evidently trained swimmers. Louise Lovely, Carmel Myers and Jack Mulhall form a trio hard to beat in pictures of this sort.

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By the way, I saw a Metro comedy last night with these words on the titles—"exention," and another "gardner," applying to a man in a garden. However, there is a steady improvement in both spelling and English in titles, so why rub it in.

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What an intensely human story "Two-Bit Seats" is, not an out about it, and so well cast with John Cossar, Henry Ainsworth and Marguerite Clayton in support of Taylor Holmes, who is certainly one of the big finds of the year. The character drawing caught the house, and minor bits emphasized, like that of the funny waiter and the cook in the cafe scene. My companion said it was a safe bet that Jimmy was to lose his job for being caught making an exit from the two-bit gallery, but I thought otherwise and won a box of candy. What a refreshing escape from the usual conduct of employer toward a pretty secretary, and from the customary cabaret attachments in cafes. It was a wholesome comedy and a big lesson on thrift. No wonder the boss said, "Some girl!" That line got a hand, and the audience was "de-lighted" with the entire play, rightly billed as a Perfection Picture. On the same bill we had "Bab's Burglar," a scream, a credit to Marguerite Clarke and to the producer for giving us this clean-cut series of Sub-Debs, which delight young and old alike. I caught a glimpse of Charles Wellesley doubling, and how the house roared when the milkcart was upset and the dear little star exclaiming, "How did that get there?" These are the clever comedy-dramas the entire public like, for they are entertaining, natural, and leave a good taste in the mouth. Will you ever forget the camouflaged auto after its spree?

* * *

"Miss Nobody" is another Pathe gem for Gladys Hulette, of "Shine Girl" fame, and directed by the same artist, William Parke, whose young son plays the hero in this offering and who is in reality the hubby of Gladys. Good picture for adults and kiddies. Another good one is "The Sunset Trail," for little Martin and Harrison Ford, well supported by such players as Charles Ogle. New vigor is put into an old theme and we get some contrasting situations of merit. Contrast too great here. This, too, is from the pen of Beulah Marie Dix, whose plays differ so widely in plot.

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"Love's Sunset." an old Vitagraph, gave me much pleasure at the Park theatre, for here we get Clara Kimball Young and Earle Williams playing opposite. The picture is intensely wholesome and worth reissue many times over.

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Well, we have seen Charlie Ray in his first Paramount, "The Son of His Father," and, believe me, it went great here, and why not, directed by Thomas H. Ince and well cast! The plot was an old one, but somehow in the working out we had several new angles and no struggle for effect by the players. This ought to be a hit all along the line.

* * *

I saw two old pictures recently on Sunday evening, when we get good reissues and repeats at the Exeter theater. One was "The Butterfly on the Wheel," well screened from the famous play with a long run, and put out by the World Film, with dainty Vivian Martin and Holbrook Blinn. June Elvidge played the "naughty one" well and was a picture. Here we get a good lesson in "playing with fire." The other play was "A Wife on Trial," a Butterfly offering for Mignon Anderson, splendidly supported. This had new situations worth while to emphasize, especially in the case of the crippled chap, a former athlete, who marries a stranger, a worthy young girl, capable of caring for him on the decease of his mother. The romance is finely shown and the girl's influence gave radiance to the entire picture, one to be seen more than once.

* * *

"Betsy Ross" is the sort of a picture to send forth, as it is inspiring, nearly true to history, and so well done by Alice Brady, who is ideal in the part. Particularly good was the impersonation of Washington by George McQuarrie. There was one slip noticeable in some of us who are cranks on the flag. History records the fact that Washington's design had stars with six points, but Betsy suggested the present five-pointed stars, which were adopted on the original flag June 14, 1776. Here we find him presenting a design with only five points. A mere slip, but it shows plainly, even to school children who know flag history. John Bowers was excellent, and the costuming seemed correct in every detail. On the same bill at the Fenway we had a Fox picture, "Thou Shalt Not Steal," with handsome Virginia Pearson in the leading role. Good crook play, with mystery enough to get a hold on our attention. Also at this theatre we get the O. Henry pictures, this time "A Night in New Arabia," directed by Thomas Mills, and again we see J. Frank Glendon in an excellent part. This is a mixture of satire, humor and romance quite cleverly done. At this theatre I saw Hart in "The Narrow Trail"—some picture! Sylvia Bremer makes good as the heroine "with a past," and there is a big punch put over well.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Do it Rght.

ADVERTISING is something more than merely taking space in the newspapers and writing something to go into space. It is something more than getting out a house organ or hanging up pictorial paper. Some men can do better advertising on a postal card than others can in full page layouts. The real advertiser does not merely count space. He counts what he puts into it, and saves his space for big drives. With costs growing all the time, this is the time above all others to do intensive advertising. With New York theater seats selling at $2.50 and $3 it is only a question of time when the "dollar top" goes to $1.50 and the latter price to $2. Conditions are driving to the picture theaters a brand new clientele, in many instances, but the picture advertising must be done in such a way as to draw these people to the house and it cannot be done with stupid advertising. It must be as good as the combination house advertising, and better if possible.

Condensed.

A late issue of Paramount Progress reduces the science of advertising to its last analysis when it prints:

> Here are two good rules to remember in writing your ads:
> 1—All display is no display.
> 2—Sell one thing at a time.
>
> The first refers, of course, to the use of large display type. Rarely should more than three or four lines in an advertisement be set in display type, and these lines should, in themselves, tell the entire story of the ad.
>
> With regard to selling one thing at a time—don't sacrifice any considerable portion of your space to telling of your next week's production, or the unimportant details of the bill you are advertising. Emphasize the one big feature of your show and let the other matter be subsidiary.

Too many Exhibitors seem to think that there is only one rule, and that this should read "The bigger the type, the better the ad." This is all wrong. Display is relative. A big line killed by a lot of other big lines is not a big line at all. Get your house name, your attraction and the date in large type; so large that it sticks out from the advertisement like a sore thumb in a white rag and you have the foundation of a good advertisement. Just look at these:

mmmmMmmmm mmmmmmmmm MMMMMMMM

One cap M is display. All caps have no more distinction than all lower case. Get the idea?

Philadelphia Advertisers.

The Central Market Street Co., of Philadelphia, gets out a blanket announcement for its six houses. It takes the form of a green card 5 by 7½ inches, folded once for mailing with a blank front marked "From your theater to——" and an arrow pointing down to the address oblong, the corners of which show the trade marks of the four brands chiefly used. Inside, the programs are given in tabular form, much as is done in the Rowland and Clark programs, but where an attraction is held for more than a day, the program box is repeated for each day. It would be better to use a heavier type and take the full space for the display. Apart from this the program is well done and gives a comprehensive idea of the bills at six houses sufficiently close together to have a general appeal to the patrons of that territory.

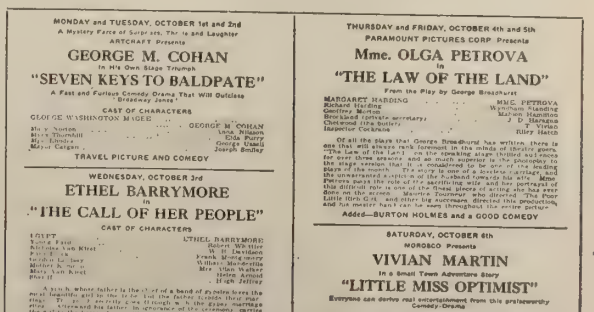
The Apollo uses a four-page program on white paper, rather too full of type to be really good, yet through a playing up of the titles the brief story can be caught without reading all of the type. The reduction will show how the important lines stand up. The front page carries both too much ornamentation and too much text. We think it an error of judgment to refer to "Redemption" as the screen debut of Evelyn Nesbit in the town where she really made her debut at the Lubin studio. Most patrons will recall this and whether they suppose the management to be ignorant or deceiving, the effect is the same.

The Cedar uses a slightly larger program and does not crowd it, yet it presents the attractions more attractively. But a few lines of description follow the casts, but they tell the story of the offering, rather

than the story the screen tells. This is the better way. The impression is rather light, which does not help those coarse screen cuts much, but the general effect is good, though it would help not a little to date the days.

The Strand still uses the same blue stock with a cut front and cuts for each attraction. It also announces in full its program supplemental to the feature. It does not announce "A Roaring Comedy." It tells the title and even announces the subjects of the Burton Holmes and Ditmars pictures. The man who gets a Strand program knows precisely what he is going to see and may even be drawn to the house by one of those minor titles rather than the feature. This is a point too many exhibitors overlook. If a film is worth hiring, it is worth telling about. The Strand gets twenty-five cents for its box and lodge seats, but sells reservations in advance at an increase of ten cents. This will bring people who will not stand in line and wait for their turn. It is worth the extra charge and more.

The Palm has an exceptionally pretty program, cleanly set and well printed, but it does not state its added attractions. The front is neatly framed in border with prices, times of showing, address and date all distinct. Inside they trust to their type display rather than to cuts,


MONDAY and TUESDAY, OCTOBER 1st and 2nd
GEORGE M. COHAN
"SEVEN KEYS TO BALDPATE"
TRAVEL PICTURE AND COMEDY
WEDNESDAY, OCTOBER 3rd
ETHEL BARRYMORE
"THE CALL OF HER PEOPLE"
PATHE DAILY OF CURRENT EVENTS
THURSDAY and FRIDAY, OCTOBER 4th and 5th
Mme. OLGA PETROVA
"THE LAW OF THE LAND"
Added—BURTON HOLMES and a GOOD COMEDY
SATURDAY, OCTOBER 6th
VIVIAN MARTIN
"LITTLE MISS OPTIMIST"
Extra Added Attraction—Matinee Only
PEARL WHITE in "THE FATAL RING"

and it makes for a more attractive display. The printer slipped in running a double line of leaders for Cohan's name in the cast of Seven Keys. This program has dated days, and a dated day program is a rarity in Philadelphia outside of Jay Emanuel's stuff and old timers will remember how long it took us to convert Jay.

No program mention of Philadelphia would be complete without Jay, who is the only exhibitor in Philadelphia who sends in his own programs. He sends in two; one a booklet with a sick looking pink cover and brown pages inside. This lists the programs at the Park and Jefferson, taking up the Park first and then the Jefferson. It would be

better could he arrange his layout to have the Park and Jefferson programs for any one week face each other. Then the reader who does not see something at the Park might find that the Jefferson did have something that appealed to him that night.

Jay gives some good price talk on the inside cover. It may help others:

> You and the picture-going public are growing more discriminating every day, and only those theaters which show the best can hope to survive.
>
> When at times you see the 15c admission sign, please do not think we are trying to hold you up. We are paying a great deal more for that particular show and must necessarily charge more.
>
> You will admit that if we pay $35 to $50 per day for a show and charge 10c, it is not fair to expect to see a show costing $75 or more per day for the same admission.
>
> The high cost of production, with the high salaried stars, make it impossible to show these for less than 15c.
>
> You will also note that the downtown theaters and others have raised their prices, and it is hoped that our patrons will take into consideration these foregoing facts, and will not object to paying the extra nickel on some shows which will certainly be worth the increase.
>
> THE MANAGEMENT.

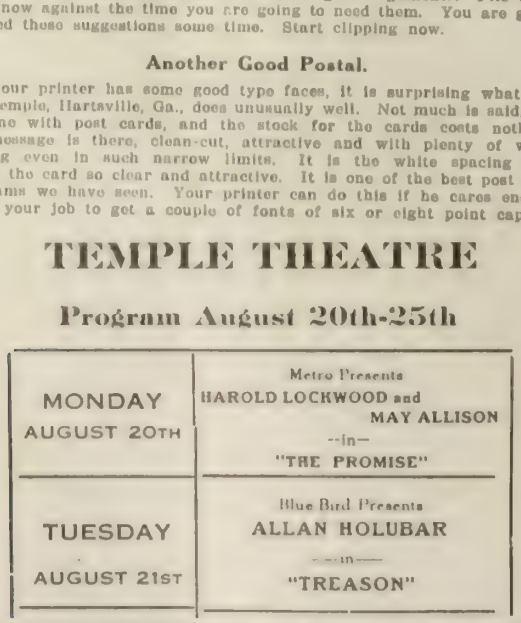
The third paragraph is good—almost as good as R. B. Wilby's old "phonograph" copy, which still has to be beaten. In another program Jay does get the two shows facing each other and he gives some good text for a neighborhood house—any neighborhood house:

> PATRONIZE HOME INDUSTRIES IS A WELL-KNOWN SLOGAN
>
> which might aptly be applied to the Motion Picture Public of this vicinity.
>
> WE ARE MAKING A STRONG BID FOR YOUR PATRONAGE
>
> Below is a partial list of some of the big features which we have booked and feel sure will please the most fastidious. THESE ARE YOUR THEATERS, and if you have any complaint or comment to make, we will gratefully appreciate it if you will address same to the manager.

The list of attractions follows. Both are good arguments. File them away now against the time you are going to need them. You are going to need these suggestions some time. Start clipping now.

Another Good Postal.

If your printer has some good type faces, it is surprising what can The Temple, Hartsville, Ga., does unusually well. Not much is said, but be done with post cards, and the stock for the cards costs nothing, the message is there, clean-cut, attractive and with plenty of white spacing even in such narrow limits. It is the white spacing that makes the card so clear and attractive. It is one of the best post card programs we have seen. Your printer can do this if he cares enough about your job to get a couple of fonts of six or eight point caps of



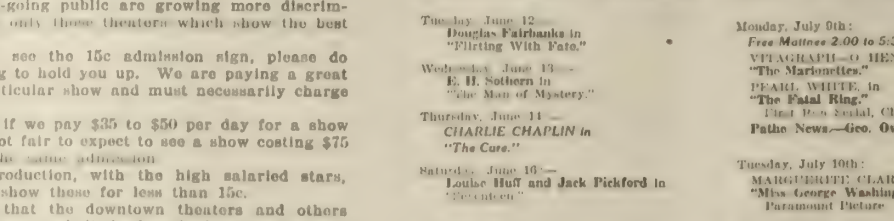
some good face. The post card is worthy a lot of consideration just now with paper prices going up. You can get some manila stock cut the same size and have these run off for house-to-house work or use in stores, getting two jobs for one composition cost. Even cheap paper will work. Anyone can afford such a program.

Bully for Them.

The Hardwick Brothers, Clovis, N. M., send in a huge bunch of samples and this letter:

> It has been some little time since we "came in." Under separate cover we are sending you a batch of some of our stuff; enough to tide you over on some day when you are not busy.
>
> Your criticisms are always welcome, for we profit by them. You will probably note that we have endeavored to carry out some of your suggestions as they appear in the World. We find your department a great help to us in getting up our advertising. It is the first part of the magazine we look for.
>
> Good luck to you and your department, and may you continue the good work.

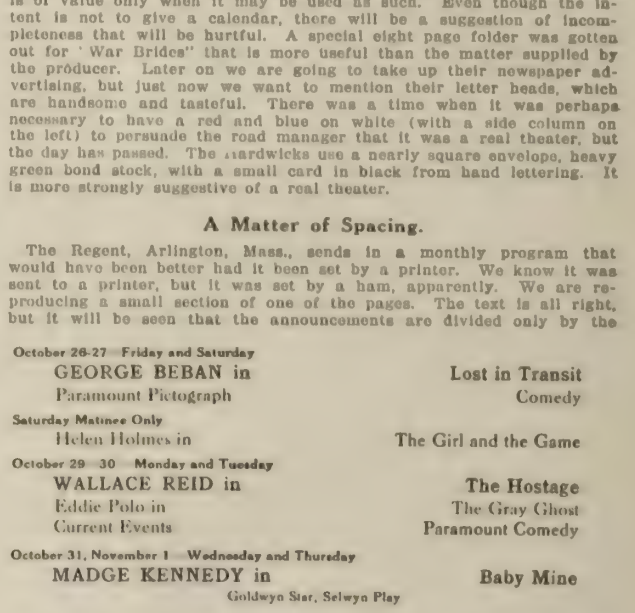
That's the way we like to get stuff—by the pound. But we like the letter even better. We like to know that live wire managers find the department helpful, and that they profit by criticism. The trouble with too many exhibitors is that they ask for criticism when they mean praise, and they drop out when they get what they ask for. The Hardwicks seem to know the difference between criticism and fault-finding, because they know good work in the first place and know that an outsider can see errors they cannot themselves detect. Take their vest pocket programs, for example. The first of these was set with the items rather too close together. Compare the two programs and you



will note that the one on the right hand looks better because it is a more open spacing. Each item is distinct and separate. It took another four pages to get the effect, but they figured that it was worth while to do it right, and the new form gave them the space to say more about their offerings. A later program goes further and has a dash separating the days, but this will not reproduce. Even the change shown is a decided improvement, but the dash is better still. There is only a difference of about two points in the spacing, but it is enough to get the effect. The use of more lines to the announcement helps some in giving the suggestion of division. They also use a weekly card of the familiar side date type to supplement the finer monthly program. In September they dropped their monthly to a four page with a calendar form, but give an incomplete calendar, which spoils it as a calendar. They have fixed attractions for Monday and Friday, and so these are omitted from the calendar, but mentioned in the margin. The calendar is of value only when it may be used as such. Even though the intent is not to give a calendar, there will be a suggestion of incompleteness that will be hurtful. A special eight page folder was gotten out for "War Brides" that is more useful than the matter supplied by the producer. Later on we are going to take up their newspaper advertising, but just now we want to mention their letter heads, which are handsome and tasteful. There was a time when it was perhaps necessary to have a red and blue on white (with a side column on the left) to persuade the road manager that it was a real theater, but the day has passed. The Hardwicks use a nearly square envelope, heavy green bond stock, with a small card in black from hand lettering. It is more strongly suggestive of a real theater.

A Matter of Spacing.

The Regent, Arlington, Mass., sends in a monthly program that would have been better had it been set by a printer. We know it was sent to a printer, but it was set by a ham, apparently. We are reproducing a small section of one of the pages. The text is all right, but it will be seen that the announcements are divided only by the



dates. It makes too much continuous reading. This is not a newspaper advertisement, but an intimate program announcement. It is not necessary to use a twelve point bold for the stars and ten point for the rest. A good eight point, with ten point bold, would give precisely the same emphasis and provide room for a spacing between the days. This might be accented by using underlined dates, underlining with one point rule. The effect of two pages of this continuously set matter broken only by the dates is forbidding to the eye. The same lack of skill is shown in the cover pages, in which the panel is divided into two parts, giving it a heavy look. A better effect could have been had by using the two announcements at the top and bottom of a single panel, with a single break ornament in between to split them if desired. The inclusive dates should also be added to the front page. Just a little typographical work will add greatly to the appearance, and therefore to the value of the program. If we were laying out the job, we would give more reading matter; about a line and a half or two lines to the feature, and the better part of a line to each filler, using smaller type to get it all into the same space. The best example of that sort of thing is found in the program of the Theater Louisiana, Baton Rouge, Miss. It is crowded with type, yet so neatly set that it is entirely readable. The setting counts for more than most exhibitors realize, and it pays to keep after the printer until he does the job just right. Arlington is too close to Boston to hold good workmen, so provide them with a model and make them follow it. It is the only safe plan.

Too Long.

The City, Newark, N. J., sends in a program of seventeen reels for a children's special. There is one seven-reeler, one four, two twos, and two ones—running three hours and a half. Even a four-reeler is apt

to be too long for a kiddie show. Our own small boy came home sore last Saturday because a fairy story ran too long, and emphatically declared that an earlier show he had seen with a three-reel feature was much better. Five or six reels should be the limit of length, and nothing should be longer than two reels.

Anyhow, He Wrote.

It's a long time between letters from George Editor Carpenter, and when he did write he didn't send it in to us, but the point is that he did write and, as usual he had something real to say. Here is the say:

> Epes Winthrop Sargent is always yelling for me to send him something. We pulled a stunt last night which might be of interest to your readers, so here goes:
>
> This week is State Fair and Mormon Conference week with thousands of strangers in town. Last night was Liberty Loan night when the state-wide campaign for bonds was inaugurated. There were three-minute speakers in all the 14 theaters here and appropriate slides were run.
>
> Friends of ours voted that outside the Paramount-Empress was the best place to erect the reviewing stand for the military parade of three regiments and nearly 7,000 men. Secretary of the Interior Franklin K. Lane, who is here, together with the Governor of the State and other officials reviewed the troops from in front of our theater. As each regiment marched past a band at the head countermarched across the street and played as the regiment passed. There was some crowd and after the boys had marched past apparently they all wanted to get inside the theater and see the show—Jack Pickford and Louise Huff in "The Ghosthouse."
>
> Between shows we had one of the best speakers in town deliver a four-minute address, followed by a patriotic song by the director of the famous Mormon Tabernacle Choir—the whole business at the nominal cost of putting up a little bunting.
>
> The point, however, is this: it was good advertising as you will note from the big cut which appeared in the Salt Lake morning papers this morning wherein the most apparent thing in the picture of the reviewing stand is the electric sign advertising the theater. I am sending you a photo of this if you care to reproduce it.

As a matter of fact the stunt did a lot more than get a fine ad for the house in the local papers. It stamped the Paramount-Empress as the center of things, and that is worth even more than the free advertise-

ment, though a five-column reproduction of this photograph is not to be sneezed at. It puts the house down as the place where things happen. It makes the theater something more than a place of entertainment. It is a part of the things worth while. Can you blame us for yelling at George to do it!

Real Kid Matinees.

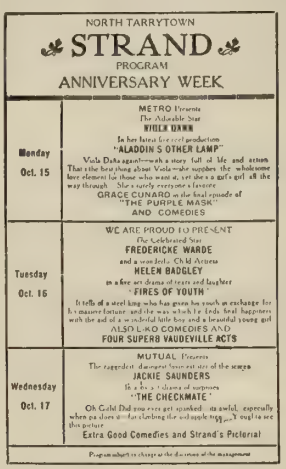
Charles W. Decker, of the Majestic, Grand Junction, Colorado, gave a special matinee of The Varmit for school children, starting the show at 4:15. This is a kid matinee idea somewhat different from the usual Saturday morning show, but the idea is the same. It is an appeal to the children and notice to the public in general that there are pictures that are specially worthy of a drive. The Varmit with its boarding school atmosphere lends itself unusually well to this idea, but the same stunt may be carried out with other offerings, notably with visualized standard classics and unusual scenics.

Perhaps the Record.

Here's a letter from Sydney S. Pollock, of the Strand, North Tarrytown, N. Y. Perhaps he holds the record. If he does not, shoot in your claim. He says:

> Find enclosed my first program. You will find that a few lines were taken from your columns, but are changed a little. The rest I wrote myself. I am sixteen years of age and advertising manager of this theater. I also enclose a dodger which I get out each week. I wish you would criticise both as I am anxious to know what mistakes I am making.

We have seen worse programs from older and more experienced men. If Sydney got these programs out with no other aid that he had from this department and the press stuff of the various attractions, he is an advertising manager in the real sense of the word. He uses the Kraus program covers with a portrait of one of the current week's stars. Inside he uses the double middle page for the program, with side-


NORTH TARRYTOWN

STRAND

PROGRAM

ANNIVERSARY WEEK

Monday Oct. 15
METRO Presents
The Adorable Star
VIOLA DANA
In her latest feature production
"ALADDIN'S OTHER LAMP"
Viola Dana again—with a story full of life and action That is the best thing about Viola—she supplies the wholesome love element for those who want it, yet she's a girl's girl all the way through. She's surely everyone's favorite
GRACE CUNARD in the final episode of
"THE PURPLE MASK"
AND COMEDIES

Tuesday Oct. 16
WE ARE PROUD TO PRESENT
The Celebrated Star
FREDERICKE WARDE
and a wonderful Child Actress
HELEN BADGLEY
in a three act drama of tears and laughter
"FIRES OF YOUTH"
It tells of a steel king who has given his youth in exchange for his massive fortune—and the way which he finds true happiness with the aid of a wonderful little boy and a beautiful young girl
ALSO LUBO COMEDIES AND
FOUR SUPERB VAUDEVILLE ACTS

Wednesday Oct. 17
MUTUAL Presents
The ruggedest dramatical bear-cat star of the screen
JACKIE SAUNDERS
In a five act drama of surprises
"THE CHECKMATE"
Oh Gold! Did you ever get spanked—as awful, especially when you dare to—for climbing the old apple tree? You'll see this picture
Extra Good Comedies and Strand's Pictorial

Program subject to change at the discretion of the management

Thursday Oct. 18
UNIVERSAL Offers: By Popular Request!
The last and second episodes of
EDDIE POLO and PRISCILLA DEAN
in the latest serial produced
THE GRAY GHOST
Direct from Loew's Theatre New York City
METRO Presents
HAROLD LOCKWOOD
In a five act drama of thrills and suspense
"THE HIDDEN SPRING"
The picture has not only physical courage but moral courage as well of the kind that moulds character and builds communities

Friday Oct. 19
BLUEBIRD Presents
The Dainty Broadway Star
VIOLET MERSEREAU
In a five act drama of romance and adventure
"SUSAN'S GENTLEMAN"
When we tell you that in the dual role of mother and daughter Miss Mersereau does the most wonderful work of her career you will readily see that you can't afford to miss it. Come
OTHER PICTURES FREE PHOTOGRAPHS

Saturday Oct. 20
BUTTERFLY'S Sensational 3 reel feature
"A WIFE ON TRIAL"
WORLD'S Special 5 reel Production
"A NAKED SOUL"
Also the Usual Big Week End of
VAUDEVILLE
W. P. Sign of Merit
Two Shows at the Price of One—7:15 to 11 P. M.

Sunday Oct. 21
WILLIAM A. BRADY Presents
Two of Paramount's most awesome stars
ROBERT WARWICK and GAIL KANE
In a big five act story presented in a big manner
"A FALSE FRIEND"
Splendid entertainment gorgeous settings superb acting suspense and a smashing climax—all these are found in the offering in which the work of two brilliant stars is seconded by a superior cast.
GOOD SINGLE REELS

dated days, and he does what many fail to do: he uses a heading for this page instead of trusting to the name on the front cover. We have reproduced several programs on these lines lately, but we are running this because it gives a slightly different layout, and one that can be followed to advantage. Where the price is not greatly increased, it is a good plan to name the stars in italic in the date boxes. It is also a good plan to name the comedies, instead of merely giving the brand name. The printer has done his share better than most, but the type is too evenly spaced. If he will unlead the body type and give that white space to the titles, the display will be better. It would be better still could he use one face for stars and another for titles.

The throwaway is well laid out, but we do not like the announcement of a feature as a "six act play with a moral lesson." People go to the theater to see stories, not moralities. Tell that it is a good play and let the moral care for itself. Playing up the idea of the moral lesson gives the suggestion that it is a dry preachment and not an interesting play. Stress the entertaining value of the drama and there will be no complaint because the story conveys a moral. Most stories do.

Means It.

The Poli theater, Scranton, Pa., heads a recent paragraph in its house sheet, "Suggestions Really Wanted." That extra word has a powerful effect in suggesting sincerity. The house is also taking up the "community singing" fad. How about your town? The best way is to have your orchestra leader swing the crowd into familiar songs, but you can get a lot of local press work through hitching up with the current craze.

For the Painted Post.

If you have not yet had Fairbanks in "The Man from Painted Post," try setting up a post in your lobby, painted and varnished, to suggest new paint, but thoroughly dry. Then put up a sign.

FRESH PAINT
DON'T TOUCH
IT'S DRY

It seems a silly thing, but the average man will want to know which end of the sign is right, and will investigate. That will get him on the rest of the lobby display.

Novelty Stuff.

We spoke last summer of a bottle cut-out used by John C. Green, of the Temple, Galt, Canada, to boom "The Great White Trail." In announcing that he has disposed of the booking rights to Regal Films he sends in others. One is a partly opened purse cut-out and the other a giant firecracker with a string fuse. Cut-out advertising is good when you can get the cut-out stock, but it seldom pays a house to go to the cost of having the dies made. Apparently these cut-outs can be bought by the film renters at a reasonable price.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Market Better.

WESTERN writers report that the market for free lance material is slowly improving. This is a hopeful and healthful sign, but it is only a beginning. Presently there will be a market for continuities as well as for synopsis only, and once the value of the system is made apparent through the success of any particular company, all companies will rush to follow the lead. The business of photoplay is still surprisingly raw, even for its newness. The men in charge do not know how to get stories. They rely too much upon their employees to tell them. Not knowing better, they believe what they are told, and so most companies maintain staff writers who hash and rehash and if the boss ventures to complain that his exhibitors tell him the stuff is too same, he is given a pile of scripts to read as proof that nothing is coming in. Only the boob stuff is coming in in quantity, because only the boobs keep on sending in to a dead market, but once let it be known that "we are willing to pay the highest prices for good material" is the utterance of a competent and honest editor, backed by his superior and not the maunderings of a press agent, and it will be no time at all before the competents start in again. The competent writer, the man of ability and experience, knows that there is no use in appealing to the present market. He may sell some scripts, but not enough to make it worth while. He knows that some stories may be stolen, even by the companies in themselves above suspicion. We have in mind, at the moment a much heralded editor who was going to reform an entire brand and who not only nearly wrecked the value of the name but seems to be getting in line for some well founded suits for appropriation of idea. These men cannot last forever, no matter how strong their personal pulls nor how closely they may be connected with the heads. There is a good time coming for writers because the business is too big for any one man or combination of men. Time was when the pictures formed the fourth largest industry in the United States. That they did not hold their place is to a very large degree due to the poor quality of stories, and the quality of the stories is due wholly and absolutely to the inability of the responsible heads to handle story production. The business will not be wholly good until the editorial staffs are editorial staffs only. Just so long as the staffs write their own scripts, just so long will they be under the suspicion of stealing ideas, and not always without reason, and until a writer can feel reasonably safe in submitting his ideas to a company, the companies will not get the sort of stories they need. In her new book Mrs. Bertsch points out that a company investing several thousand dollars in a production is not likely to jeopardize its title to that story by stealing an idea worth but a small percentage of the production cost. This is very true, but those companies do not know that their editors are jeopardizing their titles to stories and making them pay for the ideas at the same time. When they do find out, we shall have editors of ability and probity. Able to see merit in the stories of others and honest enough to pay for the ideas. When that time comes the ideas will be found in plenty, but the author must be assured of the permanency of the reform.

Fitness.

Supposing that someone came to you with the statement that he had a million dollars he was willing to spend to become a really good photoplay writer, and further supposing that examination showed that he had the proper sort of imagination. What advice would you give him? We think in substance this would be our advice:

> Go to the photoplay theaters for six months. See as many plays as possible, and as many kinds as possible; both as to character and brands. At the end of that time pick out the twenty-five plays showing the greatest merit and the twenty-five that have the least merit. Purchase these films and a projection machine and run them off, studying them over and over again, seeing what there is that is bad in the best plays and where there is of good in the worst. Study to see what makes a play good and what makes it poor. Then, with this appreciation of what is good and bad, study to find the broad type of play that most readily lends itself to photoplay production, and write only that sort of play.

You may not be able to afford to follow this advice to the letter, but you can study plays until you find, back of the screened play, the fundamental reasons for success and failure. You will find, first of all, that a play is a story, but it is not just a story; it is a story capable of being told intelligently and intelligibly on the screen with the least possible explanation and the fullest possible action. But it will not be purely action or it will be cheap melodrama. It must be action that tells idea, not merely plot, but the thoughts behind the plot, the reason for those plot-actions that form the main thread of story. Learn to write action that is directed not by knowledge of what will look well upon the screen, but which will not alone look well but be the logical and understandable outcome of the inner workings of the minds of your characters. This is only a new way of saying that you must put psychology into your plays, but it does not sound as formidable as "psychology." Because photoplay is a story told in action, writers are prone to regard any story told in action as a play, but only the story capable of being told in action that is logical, relevant and wholly understandable qualifies as a real play. Write down all plots that occur to you, but study their fitness before you send them out as synopses or full plots. No artist in colors ever regarded all subjects as being equally fitted for reproduction in oils or water color or line. Some subjects work best in the line, some in oil and some in water color. In the same way some plots will work best as stage plays, some as novels, some as short stories and others as photoplays. Do not write all your ideas into photoplays. Write only those that will reproduce best in this medium. Practically any idea can be worked into a photoplay if you use enough leader, but only the ideas best suited to the screen make the best photoplays. Lately a critic commented upon the few leaders in Chaplin's "The Immigrant." This is because Chaplin can be funny in pantomime. He has a writer who supplies him with pantomime. Fairbanks loads his scripts down with undeniably funny leaders, but leaders out of place because it should be the Fairbanks action that is funny and not Miss Loos' leaders, but she knows how to write leaders and does not know much about writing action, apparently, to judge from her plays, so naturally she turns to leaders and makes her reputation at the expense of the star she supplies. If you are writing for the screen, write for the screen and not for the leader maker and you will be more apt to sell your plays in the general market.

Incorrect.

A correspondent classes himself as a boob because he has tried and tried and tried and yet has sold nothing. He is wrong. The boob is the man who asks and asks and then demands instead of trying and trying. The man who tries is not a boob and eventually will get somewhere if he really tries. The somewhere may not be sales of photoplay, but the mental development he gains must lead to some good end. But the boob does not exercise his brain and sometimes he has no brain. It is no sign of lack of ability to fail to sell at the moment when so few are selling. Wait until the market betters.

Facts and Fiction.

"Although you say there is but a small market," writes a protesting correspondent, "Mr. Dash of the Dinkum Monthly announces that all manufacturers are eager for good stories. Do you think it fair to your readers to conceal the facts?" We most assuredly do not think it fair to our readers to conceal the facts and therefore we are frank to say that there is little or no market for stories at the present time. Mr. Blank of the Dinkum knows that as well as we do, but he cannot say it and still hold the interest of the general boob to his department. The Dinkum Monthly—and the name might stand for any one of three or four magazines—wants readers. It must deal with fiction even in its facts pages. This paper is not dependent upon its photoplay department for success and it can afford to tell the truth. There is going to be a good market presently. There is already signs of an awakening, but not all manufacturers are yet willing, let alone eager, to *buy* good stories, and some of them will not be ready to pay for ideas for some time to come. But they are always ready to state for publication that they are eager, for this reads well and helps publicity.

Cheer Up.

Don't bewail the fact that all the good stories have been written. Do as Shakespeare did. He took the old ideas and gave them such splendid treatment that they have lived where most of his original sources have been forgotten or are dug up merely because they were the original sources of a genius. Shakespeare created little that was new, because, even in his day, most themes were old. But he took the old themes and on them built vital stories, just as you can if you have the skill.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

New Light Plant.

John Glenn, manager, Hendersonville, North Carolina, writes asking information as to the practicability of a light plant put out by the Delco-Light Products folks. He says, in part:

> A representative of the Delco-Light Products has approached us with one of their inventions, which they claim has revolutionized the projection of pictures insofar as concerns the cost of current. They also claim that it gives entire satisfaction. Their plant, complete, costs $420. It is an oil burner, supplying light by means of an incandescent lamp, which displaces the arc. The Powers Company is manufacturing the lamphouse. Would you give us the benefit of your knowledge as to the practicability of this invention.

Whether friend Glenn means the whole outfit, or just the incandescent lamp when he says "this invention," I do not know, but will proceed upon the assumption he desires information on the whole thing. The Delco-Light outfit consists of an engine and generator, the same supplying light for projection and theater illumination, the projection light being supplied through the medium of an incandescent lamp.

The engine is of the single-cylinder type, using either kerosene or gasolene. The change from one fuel to the other is made without any change in the apparatus, other than a readjustment (accomplished merely by moving a small lever) of the mixing valve. There is no carburetor, the mixing valve taking its place. The engine is of the air-cooled type. The fan is in the periphery of the flywheel, and is an integral part thereof. This fan sucks air in at the top of the cylinder, draws it down between an outer sheet-metal housing and the cylinder wall, and into the crank case, whence it is exhausted through the flywheel. The generator field is a part of, or is bolted solid to the side of the engine crank case, the armature shaft and engine shaft being the same. Lubrication is by the "splash system," it being only necessary to fill one oil well, which takes care of everything relating to lubrication. It is claimed by the manufacturer that one gallon of kerosene will develop four K. W., but this I have not tested out, hence I can only set forth the manufacturer's claim on this point. The engine and generator unit is very compact, standing only 32 inches high and occupying about two-feet-square of floor space.

In connection with the outfit is a storage battery of sixteen cells. These cells have thick glass jar containers which, aside from (due to thickness of glass) very improbable breakage, offers distinct advantages, since one can observe the condition of the cells without any effort. The battery occupies considerably more space than does the engine and generator. The cells are about five or six inches by eight or ten, and eight or ten inches high. They must be, or at least should be, spaced three or four inches apart. You can figure it out for yourself. The manufacturer says that there will never be occasion to add anything but distilled water, or rain water from a wood roof—never from a metal roof. By a very simple and unique arrangement the operator is able to tell at a glance the exact condition of the battery as to its charge. On the side of one of the cells is a small glass compartment in which is a white ball. When this ball floats at the top of the liquid the battery is charged; when it settles to the bottom the battery is run down. To start the engine, when the battery is charged, as it is always supposed to be, it is only necessary to press a switch, which has the effect of applying power from the battery to the generator to run it as a motor and thus crank the engine.

The operation of the plant for projection purposes is as follows: The battery is supposed to supply current for the theater lighting, fan motors, etc., and the generator to supply current direct to the incandescent projection lamp. The engine weighs 325 and the battery 368 pounds.

As to my views concerning incandescent projection at this time, you will find them set forth at some length on page 236, October 13 issue. I do not care to add more to what is therein contained at this time The engine-generator end of the outfit is, so far as I am able to determine from an examination and without seeing it run, strong, foolproof, simple and practical.

What Meaneth This?

This department is in receipt of the following very bum sample of friend printer's art:

MR. F. H. Richardson

Join Ye Corpiall Inviteth To attend ye 3rd end Jamboree enp Blowout, ou Tuesday Night Octobe 23, 1917, at 12 o.cloak WiPNi3hi et the Red Dog Saloon, Mnsic!aus' Hall, 68 Hai Ogt Steet, in honor of ogr steemeP JelLom towus-men L. O. DOLLIVER, wyo yas cleened np his dile of dnst end is 3oiug bec) to the Sietes. (Sigueр.)

MOVING PICTURE OPERATORS

LOCAL 162, I. A. T. S. E.

Vigilance Committee

BIG DUTCH LUBFIN, Constable
COCKNEY BENNETT, Deputy
HANDSOME HARRY WOLFE, Marshall
POKER JACK VANZLEET, Jailer
FURIOUS FRED BUTLER, Judge
SURE SHOT SWEENEY, Mayor
SKINNY PETE, Sheriff of Bloody Gulch

Now we wonder what meaneth this. Is Dolliver deserting the Golden Gate? Sounds like it but did not think one could pry Dolliver loose from Frisco with a carload of crowbars. Anyhow, though, the men of 162 must have had one real swell time. Just at a guess I should say the printing was done after the affair was finished and by a printer guest. If so, I will amend my guess by saying it certainly was a hellufa swell time.

He Has Trouble.

Walter Johnson, Rantoul, Illinois, is in difficulty. He sets it forth thusly:

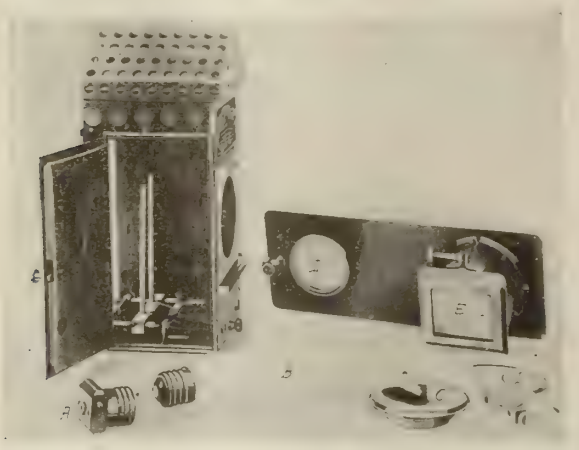
> Have latest handbook and am reg'lar reader of our department. Would not be without either of 'em. Am running a Power's 6-B, projecting a 12-foot picture at 69 feet, using 60 amperes a. c. My first query is about carbons. Am using a blue-white flame carbon at bottom and a National on top, as recommended by the seller of the first-named carbon. Get a light almost equal to d. c. But when I feed the carbons the flame will run around, thus causing the spot to move up, with resultant dark picture top until the arc reseats itself and behaves as a respectable, well-conducted arc should. Have tried every way I can dope out to avoid this trouble but it is still very muchly on the job. Can you or any of the department readers help me in this? Secondly, I have an unsteady purr in my motor, which tends to make the machine run unsteadily. Is there any remedy for this; also, do you think it has anything to do with unsteadiness of the picture? Thirdly and lastly, we have a large heating stove near the screen, and when we have a hot fire there is a waving effect in the picture. Can this be avoided?

Am afraid I cannot help you on the arc proposition. Am not acquainted with the blue-white flame carbon. Have you your carbons set as per Figure 124, page 297 of the handbook, and your lamp angled as per Figure 126? Too straight a lamp angle would help create the condition. Can any reader help friend Johnson in this matter? As to the "purr" it is most likely in the friction wheel. Would suggest that you study instructions on Power's 6-B Speed Control, pages 506 to 510, inclusive, of the handbook. If you cannot locate the trouble thus, then take the matter up direct with the Nicholas Power Company, 90 Gold street, New York City. I am

inclined to believe the trouble is that the friction material in wheel R 15, Plate 2, Figure 250, page 509, is in bad condition. Carefully note instruction No. 3. Possibly that is the seat of your trouble. If it is, then try instruction No. 1 and, if that fails, then follow instruction No. 2. No, the purr has nothing to do with steadiness of picture on the screen, unless the vibration is enough to shake the whole machine. As to your third trouble, why it is the natural result of heated air rising. The only remedy is to remove the stove to a point where it will not create a current of heated air sufficient to interfere with the light ray.

The Sheck Adapter.

This department is receiving many inquiries concerning the new Sheck adapter, being marketed by The Argus Lamp & Appliance Company, Cleveland, Ohio, whose advertisement will be found on another page of this paper. There seems to be a misunderstanding about this particular apparatus. It has nothing whatever to do with the mazda



lamp itself. It is an apparatus by means of which the incandescent lamp may be substituted for the arc with present projection apparatus, without any interruption of service. As such it is, as far as I am able to see, alright and well calculated to perform the service expected of it. But when it comes to the substitution of incandescent for arc, why that is very much of another proposition; see page 236, October 13 issue. As to the adapter, the dis-assembled parts are shown in Figure 1, in which A is the lamp socket, B the lamp, C the reflector which sets behind the lamp, C1 a sectional view of the reflector, D the motion picture condenser, which is of the "switch-lamp" type.

In Figure 2 we have a view of the Mazda lamp, the four small, carefully supported coils being the light producing medium, the same being approximately one-half-inch square. The means for mounting and for handling the lamp is seen within the lamphouse in Figure 1. The entire assemblage is shown in Figure 3.

As will be seen, the lamphouse is, by comparison, small. It is well ventilated. The Sheck apparatus seems to be substantial. This department has not actually examined the same, however, and it cannot and will not make any flat recommendation until the company submits its goods for critical survey. All I can tell you at this time is that the adapter looks alright in the photographs.

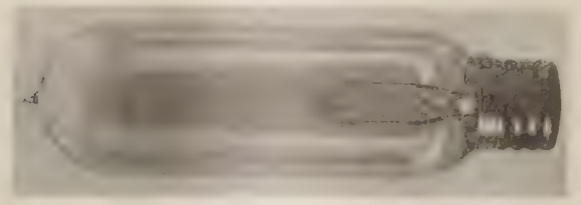
This article was inspired partially by the desire to set the foregoing facts forth clearly and fairly and partly to answer as fully as may be done at this time, the many letters of inquiry, one of which is herewith presented as a sample.

Ensley, Alabama, August 17, 1917.

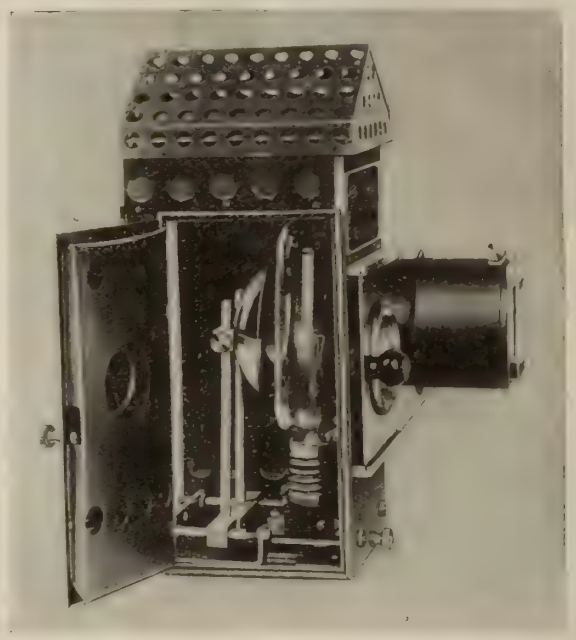
Editor, Projection Department Moving Picture World:

I was fortunate indeed in being among those present at the meeting of operators and managers in the Strand theater, Birmingham, during your late visit to that city. I listened to the able address you gave us on practical projection, and find it to have worked wonders among the I. A. T. S. E. men, four of whom are in my employ. I often hear your name quoted when an argument arises over matters having to do with projection.

And now will you kindly advise me as to the new Sheck



Adapter, made in Cleveland, Ohio, and advertised in the Moving Picture World. I want to lighten the labor of the boys in the operating room as much as is possible without injury to the screen result, and if the incandescent lamp is practical, it seems to me there would be less attention required insofar as the light be concerned, hence more time for the men to give to proper projection, and anything leading to this end is much to be desired. Do you believe the Sheck Adapter to be a practical device, everything considered? Exactly what, if any



improvement will it give as against our present light? In closing I wish you continued success in your work, and extend my kindest personal regards.

Dan S. McEacheren, Manager.

Film Can Corresponding.

Carl Gilbert, Sioux City, Iowa, offers the following:

To date all attempts to improve film conditions by means of film box correspondence between operators have failed; this for the very simple reason that the operator's note is lost in the exchange, where, more often than not, the films arrive in one box and leave in another; also the tag or sticker placed inside the box only indicates the condition of the whole feature, or show, instead of the individual reel. I therefore submit to you the following, which I believe to be an improvement on anything of the sort heretofore attempted. Supposing a sticker a trifle narrower than the film be affixed to the leader of each reel, whether it be a feature or single-reel subject, with such wording as may be necessary to describe the condition of that reel written or printed thereon. In fact, a national league could be formed, each member joining to be given a supply of stickers and a number. The stickers could read "Perfect," "Fair," "Bad patches," etc., etc., but that is a detail which could be discussed later. The home office of the producers could also be communicated with and asked to instruct their exchanges to co-operate. If you regard this with favor I know of but one medium in the country capable of carrying it through to a successful issue and that is the Moving Picture World.

Umph, Brother Gilbert, doubtless this department could organize precisely such a league and get some thousands of "members." But, after all, do you really think the good accomplished would justify the necessary neglect of other things, for to do such a stunt right means work and lots of it, and this particular editor already has about all one poor, misguided, weak mortal can attend to. Then, too, my own observation has been that, whereas such a "league" arouses some interest at first, the interest soon lags, unless there be a very great expenditure of energy constantly on tap to keep up the interest. You are entirely right in saying the information concerning film condition must be attached to the individual reel itself. Of course, if enough of the men really desire such an organization and want this department to father it, why I might consider it, but I would first have to know that there would be a real response, and lemme tell you I would expect those coming in to agree to do certain things and then to do them. But I'm really rather skeptical as to the possibility of an effective organization of that sort. 'Fraid it would be a lot of splutter at first, a world of correspondence (with I, Me and Company as the goat), considerable expense in a small way and then—a gradual petering out and a peaceful death, with Gone and Forgotten instead of Gone but Not Forgotten. Brother Gilbert is secretary of the Sioux City Local Union. Incidentally, it has later occurred to me that there may be objections to the sticker plan. For instance, friend operator puts on a stick indicating good condition. The next man raises merry sheol with the reel but leaves Mr. Sticker on the job * * * or the sticker indicates poor condition; but the exchange repairs it but does not remove the sticker, etc., etc. Am afraid it might work out that way in practice, Brother Gilbert.

Up to the Manufacturer.

In conversation with one of the prominent machine manufacturers recently, the editor of this department had quite a discussion in regard to something that has been on his mind for some time. I had long believed that this company had the idea that I was not impartial—that I did not give them a square deal. I told this manufacturer in very plain language, as I now tell others who may hold the same idea, that this is, was and always has been pure unadulterated piffle; that neither this company or any other manufacturer could produce one iota or shred of competent evidence that I have ever been unfair. That, too, after I have been for more than eight years in the position I now occupy and fully expect to occupy for some considerable time to come. I called his attention to the fact that quite possibly the impression has been fed by a thing for which he and other manufacturers who hold similar views were directly to blame, namely, that one or two manufacturers had co-operated with this department in giving us prompt notices of changes made or contemplated and in other ways. This, very naturally, got them more notice than was had by manufacturers who ignore the department and offer it no co-operation of any kind.

To the credit of this particular manufacturer, he listened to my somewhat heated oration and agreed that perhaps there were just grounds for my contention. It goes without saying that this department is only too anxious to pass along to operators and theater managers throughout the country every improvement in apparatus that will make for better projection, and all that the editor asks for is that the department will be furnished with complete information as to where the improvement may be seen in operation or sufficient data or sample to enable him to judge as to its merits and advise with some degree of intelligence thereon.

An Agreement Reached.

The following notice was received from Cleveland, Ohio:

> Arbitration between exhibitors and operators ended today (October 10), both sides agreeing to a flat rate of sixty-two and a half (62½) cents per hour. This new departure in operators' wage scales will affect various salaries according to class of theater.

This is not very clear as to the effect of the new arrangement, but we are glad that a settlement acceptable to both sides has been reached. The new scale means thirty dollars per week, on a basis of an eight-hour day, and surely thirty dollars a week cannot be called excessive in the sixth city in the country, especially with living cost as it is today. It may, of course, be contended that with a seven-day week the scale is not thirty-, but thirty-five. With all due respect, there is no such thing as a legitimate seven-day week. Civilization calls six (6) days a week of labor and the Good Book says "Six days shalt thu labor." If it is demanded that the man labor on the remaining day, then that is overtime, pure and simple. The Cleveland settlement is therefore on a basis of $30 per week.

Wooden Cannon.

One whose letter head reads "Isaac B. Hime, Projection Artist, Licensed, Member I. A. T. S. E. Local 626, and who is now a member of Battery C, 115, Field Artillery, writes from Camp Sevier, Greenville, South Carolina, as follows:

> Just a few lines to advise that I am still in the land of the living. We are stranded in this place for a few months. Being changed from infantry to artillery we now drill with wooden cannon instead of eight pounds of iron. They do certainly put the pep in things down here. Seven hours a day to drill and chop trees. Have made an investigation of projection here and have had the honor of viewing friends Alsman's dowser attachment. It is the same we have been using for this long time. It is only in use at the Garing theater, managed by C. N. Garing, whom I first attacked, and after a severe battle, induced to allow me a peep at his equipment. Was surprised to find operating room directly over the box office and entrance on exit side of house. Theater is 50 x 135 feet and seats 400. Friend Garing sure keeps it filled at all times. Equipment consists of two Powers Six-A and Westinghouse Type K. C. motor generator set. Voltmeter and ammeter directly in front of machines, where they are always in view of operator. Friend Alsman gets a 12-foot picture with a 10-inch Gundlach lens of 1⅝-inch opening, using 35 amperes on Speer carbons; meniscus bi-convex condenser. Room painted solid black. Projectors in excellent condition and have been in us two years. Motor generator located where it is easily accessible from projection room. Was surprised to learn Manager Garing believes in buying a little metal polish, oil and new parts. In fact he says: "I buy anything my operator wants or needs to improve screen results." "I am paying the union scale," said he, "and certainly get value received. I employ an operator of experience and intelligence. He must know his business, as he takes charge of my operating room and runs it. It is my place to manage the theater and keep things running smoothly therein, seeing that the needs of my patrons are met in every possible way. But I never fail to take a peek into the operating room at least once a week. As yet I have never had to 'call' operator Alsman."
>
> Though this might be of interest to you, brother Richardson, so here it is. I am sure you will be pleased to "meet" a "live one" manager who believes in letting the operator do it, and expects him to know how. Intend sending in some real good stuff as soon as I make a cuppla more drawings. Yest, I am a reg'lar reader and I guess your first, second and third editions of the best projection dictionary, or handbooks, will go with me to the French front—they certainly will if I go myself.

In the very first, first place let me say I like that "Projection Artist," always presuming you live up to it, as I am sure you do. Note you have your projection letter heads with you in the army. Well, they still fit, and let us hope you will live up to the "projection artist" there too, to the end that Uncle Sam's powder and iron be not wasted. Shoot 'em hard and straight, and may your film run smoothly to the end of the "show," and the audience, Uncle Sam and we stay-at-homes, be well pleased with ending of it all. For you know the result will depend very largely on the excellence of projection, even as I have always told you. The Manager (General) is very important, but the show will be a flat failure if the projection is on the blink, so, after all, it is up to the Man Behind the Gun, even as it is in the theater.

Glad to have your report of friend Manager Garing and his theater. He seems to be a reg-ler feller and a real manager. Wish there were more like him. Will be looking for the good stuff you promise. My compliments to operator Alsman. He is doing that which I have long contended for, viz.: delivering the goods in return for the union scale.

Looks at the Price Too Hard.

W. F. Seim, Pittsburgh, Pa., writes:

> I often notice in the department where motor generator sets are not giving the service expected of them—not giving as good light as they did in the beginning. I believe in most cases of this kind it will be found that a machine of too small capacity has been purchased. The exhibitor has looked too long and earnestly at the low price, and not long and earnestly enough at the service he will expect of it. In other words he has bought an article unsuited to the work because it was cheaper in first cost than the machine he should have purchased. Then, of course, trouble comes and the operator condemns the whole machine, whereas it is really doing all that could be expected of a machine of its size and class. I notice in October 13th issue Self Delusion has No. 1 wires. Well, No. 1 wires are rated at 107 amperes, so you see that even with both arcs burning the wires still have capacity to spare.

Brother Seim is quite correct when he says that exhibitors often practice false economy by purchasing cheap machines or machines of too small capacity—speaking of motor generator sets, of course. "Economy" of this kind is only such in name. He is spelling the word economy with the following collection of letters: WASTE.

Pitts the Condenser.

Milton M. Hal—and that's all I could be sure of, as to the name, is having trouble with metal coated carbons pitting his arc lens. He says:

> Am having trouble with metal deposits on my arc lens. Have a General Electric motor generator set, which is giving very good service. Use 35 amperes at the arc, with 5/16-inch Silver Tip carbon below and ⅝ cored above. The city current sometimes varies from 5 to 20 per cent., which causes a sputter at the arc. At such times bits of the metal coating of the negative carbon are deposited on the arc lens. It is impossible to remove these specks, which seem to bury themselves in the glass. Result: I have to change my arc lens once a month. The above carbon combination gives a very white, steady light. Would appreciate any suggestion you may offer.

The trouble lies in over-capacity of negative when current is at its lowest value. If you will examine a carbon (negative) when current is at its lowest value I think you will find that the metal, instead of being burned away down for perhaps three-eights of an inch, comes right up to the tip. But when the current value rises the carbon suddenly begins to work up to full capacity and the metal, instead of being consumed very gradually, is thrown off in flakes, which same deposit on the lens while still incandescent and literally burn themselves into the surface of the glass. So long as there is such tremendous voltage fluctuation your only remedy is to use a negative of smaller diameter, which may or may not work, or else use uncoated negatives. Your light company should supply you with a voltage regulator.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Drying Negatives.

The following suggestions in regard to negative drying are the results of investigations by the Eastman Kodak Research Laboratories and will be of great value to cameramen who develop their own negatives and to laboratories which have not as yet installed air-conditioning apparatus

Negatives that are technically perfect when removed from the wash water, after fixing, may be impaired by uneven or too slow drying. The importance of drying negatives under the best obtainable conditions is often overlooked.

The drying of negatives—after they have been developed, fixed and washed—is ordinarily such a simple matter that it seldom needs any particular attention; but as the drying process may affect the printing quality of negatives we should dry them in the manner which insures the best results.

When the negatives have been removed from the wash water, and the water has drained off, the surface of the negatives should be examined and if drops of water have formed they should be removed. If allowed to remain they will cause dark spots on the print.

The easiest and best way to dry negatives is to place them in a current of air. This can usually be found near an open window, or a draft can be created with an electric fan.

Under ordinary conditions, when the negatives are placed where the air is changing, they will dry in from one to three hours, and the only precaution needed is to see that they are dried where no dust can settle on them. When dust settles on a wet negative it becomes so firmly attached to the gelatine that it can only be removed (with a tuft of cotton) after the gelatine has been again softened by immersion in water. If the dust is left on the negative it will make white spots on the print.

When wet negatives are placed in a warm, close room they will dry very slowly. This will increase their density and likewise destroy their delicate gradations; and should the drying be excessively prolonged (eighteen hours or more) a chemical change, of which we are informed by a very perceptible odor, will take place in the gelatine. When this occurs the negative will become coarse grained. While the coarse grain of such a negative may not be noticeable to the eye, it will show plainly on the screen.

On a sultry day in summer the air is warm, excessively humid and stagnant. As the atmosphere is almost saturated with water vapor, it absorbs the moisture from wet negatives very slowly. On such days some workers, having no electric fan available, hasten the drying on their negatives by immersing them in alcohol This method is unreliable and may create complications. When the water is quickly withdrawn from the negatives by immersing them in successive baths of alcohol the gelatine may contract so rapidly that it will crack. If there is a trace of hypo left in the negatives they will become streaked or stained when the alcohol comes into contact with the hypo, while, if the alcohol is impure, it may also cause stains. A further and important objection to the use of alcohol is that it makes the film hard, or as it is termed, "horny." Wood alcohol must never be used, as it will dissolve film.

Drying negatives over a gas or oil stove is hazardous. It often results in melting the gelatine, thus ruining the negatives.

In laboratories equipped with hot air furnaces a draft can usually be created in the evening of the most sultry day. The entrance to the air flue, through which the outdoor air passes to the furnace, is always located near the ground. As the ground cools during the night, the air near the ground will become cooler than the air in the building, and by opening a register (preferably in a second-story room) this cool air will enter the flue and being heavier than the air in the building, will displace it, thus creating a draft, and when negatives are placed in this draft they will dry promptly.

When this method is not available the negatives should be left an hour or more in a fresn acid fixing bath (this prolonged fixing will do no harm), after which they will be thoroughly hardened, and then, after they have been washed, they should be placed between open windows or doors where they will usually dry in a few hours.

In heated rooms in winter the air is very dry, and wet negatives placed where the air is moving, as it always is near the source of heat, will dry rapidly.

Wet negatives should not be placed near a stove, as the heat may be too intense, but they may safely be placed a few feet from a hot-air register or a steam or hot-water radiator.

Negatives should never be dried in a cold room in winter, unless a current of air is passing through the room and the temperature is considerably above the freezing point. Should the moisture in the gelatine freeze, the negatives would be ruined.

While the negatives are drying they should not be moved from the place where the drying began. Should it be found, after they have partly dried, that the drying is proceeding slowly, and they are then moved to a place where they will dry more rapidly, a pronounced difference in density, with sharply defined lines between the slowly dried and rapidly dried parts, will result.

From what has been stated it is evident that the simplest and best way to dry negatives is to dry them where the air is moving, but that every precaution possible should be taken against dust and dirt.

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Cameramen Wanted for Government Service.

Under the new war conditions the Photographic Division of the United States Signal Corps has developed faster than men can be obtained who have the requisite training for that branch. Practically all of the photographic work for the army and for government publicity purposes will be controlled by this division.

Since skilled photographic workers cannot be trained in a short time, the members of the Photographic Division must come from among those already trained in photographic work. Photography is one of the principal adjuncts of modern warfare, and the demand for men will probably tax the limited supply of those who have the particular training required for this kind of work.

It is evident that cinematography has a greater number of men trained along lines similar to that required in the army than any other branch of the industry. Few amateurs possess the requisite ability or experience and the ranks of the professional photographers are mainly of a too sedentary nature to be fitted for the work. Doubtless many of the news photographers and finishers of amateur work on a large scale will furnish their quota of men fitted for the work, but the motion picture studios and laboratories will be called upon for the greatest number.

The Signal Corps wants the most capable and experienced men obtainable. It wants not only motion picture and still camera operators, but also laboratory and scientific experts and photographic observers for the Aviation Section. Opportunities for advancement are very great and men of ability and intelligence will gain rapid promotion. Men with training along these lines who have already been drafted into service should make application through the proper military authorities for transfer to the Photographic Division.

Although a number of experienced cinematographers and laboratory men have joined the service there is a place for many more. Information regarding these positions may be obtained from Chief Signal Officer, U. S. Signal Corps, 36 Whitehall street, New York, or Chief Signal Officer, Photographic Division, U. S. Signal Corps, Washington, D. C.

David Stern Co. Issues New Catalog.

The David Stern Company of Chicago, Illinois, have moved to the new Davsco Building, a four-story structure at 1027-1029 Madison street. This firm has made a name for fair dealing and good values, and its rapid growth is due largely to the results of this business policy. Needless to say we wish this firm added success in their new quarters. Coincident with the announcement of their removal to larger quarters was received their new 1918 catalog of cameras and supplies. Its size and completeness is an added testimonial to the part which the David Stern Company is taking in the distribution of photographic materials among the photographic fraternity.

While the Stern Company does a general business in photographic supplies, they make a feature of their motion picture department and deal in both new and used apparatus, all of which may be depended upon to be as represented by them.

A regular perusal of their weekly bargain announcements in the classified ads in this paper will save money for prospective buyers of apparatus

Emergol Takes Place of Metol.

Having now had three years of the most exacting and severe test, that of continued everyday use under all conditions, by the film laboratories and photographic trade in general, "Emergol" is offered with full confidence as being the nearest approach to the German "Agfa" Metol. While suitable formulas are given with the product, it has been found to work most satisfactory when used in like proportion as given in any formula calling for Metol. If your dealer should not happen to have it in stock so that you can give it a trial for your own satisfaction, you can apply direct to the Berlin Aniline Works, 213 Water street, New York City.

Atlas to Begin Production December 1

Boston Concern Will Make Series of "Modern Peck's Bad Boy" Stories with Leland and Dorothy Benham.

THE Atlas Film Corporation of Boston, Providence and Newton, Mass., will begin work on December 1 on a series of "Modern Peck's Bad Boy" stories. Leon E. Dadman, a man favorably known to the film trade in the Bay State, is president and general manager of the producing company, offices at 1 Washington street, Boston. Mr. Dadman for a long time has conducted a commercial still and motion picture business at this address. The vice-president is Frank J. Howard. Mr. Howard needs no introduction to film men—he was one of the earliest in the motion picture business as an exchangeman and exhibitor. Clifford Mason is treasurer.

Leland Benham.

The company has a fine studio and laboratory in Newton, built many months ago. Newton is a suburb of Boston, and is surrounded with rural scenery in abundance. The financial department of Atlas is at 171 Westminster street, Providence, R. I. Martin Kaufer is fiscal agent.

As leading child players the company has engaged Leland and Dorothy Benham, the children of Harry Benham and Ethel Cook. Father and mother are known to the photoplay-going public as artists of ability. Mrs. Benham is a native of Boston. In the past six years she has played in productions of Thanhouser, Pathe, Metro, Fox and others. Much of Mr. Benham's screen work has been with Thanhouser. The actor is known to his intimates as the possessor of a fine singing voice, which has been at the service of the Screeners on several occasions.

Young Leland has played in these Thanhouser subjects: "Little Captain of the Scouts," "Four Seasons," "Clothesline Quarrel," Jack in "Jack and the Beanstalk," and "Perplexing Pickle Problem." Others in which he has appeared are "Path of Happiness," Bluebird; "Over the Hills," Pathe, "The Victim," state rights, and "Papa by Proxy," Metro.

Dorothy Benham.

Little Miss Dorothy, who will act in support of her brother, also has had much screen experience. She is a member of the professional branch of the Red Cross League, and in spite of her diminutive size is knitting for the soldiers between scenes and in time not devoted to play and study. She has been seen in an Edward Warren production and in "The Whispered Word"; "The Commuted Sentence," Thanhouser; "The Fugitive," Thanhouser, in support of Florence La Badie, and "Path of Happiness," Bluebird.

Further plans of the Atlas Film Corporation will be made known to our readers at an early date.

Charles Pettijohn Marries

Belle Bruce, Screen Player, Is Given Away by Rose Tapley, Who Also Officiates at Wedding of Her Sister.

ON November 24 Charles C. Pettijohn, general manager of the American Exhibitors' Association and general all 'round good fellow, was married to Belle Bruce, well remembered as leading woman in many Metro and Vitagraph feature photoplays. The ceremony was performed at the home of Rose E. Tapley, East Orange, New Jersey, before a small gathering of personal friends.

Rose Tapley gave the bride away and Captain Bob Bartlett, who was captain of Peary's ship on his memorable trip to the north pole and captain of the boats constituting the McMillan relief party, and who now is superintendent of the Hoboken shipyards, was best man.

The wedding was a double one. John Caldwell Warner, New York City having convinced Helen Burnham Tapley, sister of Rose Tapley, of his need for the motherly care of a young and handsome wife, they also were joined in wedlock, her sister, Rose, again giving away the bride.

The unfortunate part is that Belle Bruce, a girl of fine character, thoroughly charming personality and fine ideals, is leaving the screen. She is one of those many women of whom the industry should be and is justly proud.

Mr. and Mrs. Pettijohn spent one day in New York City, departing for Washington at midnight Sunday. Their future home will be Indianapolis, Ind., where Mr. Pettijohn is an attorney of high standing and where the headquarters of the American Exhibitors' Association is now established.

Mr. Warner and his bride will make their future residence in New York City.

Captain Kleinschmidt Under Surveillance

Explorer and War Photographer and Lecturer Taken Into Custody by Police on Information Furnished by Naval Men.

ON information furnished the police by the Naval Intelligence Bureau Captain Frank E. Kleinschmidt, explorer, motion picture photographer and lecturer, was on November 24 taken into custody at his hotel in New York. The technical charge against the captain was the possession of a loaded revolver. He was placed under surveillance.

During the war the captain has followed many campaigns of the Germans and Austrians with his camera. Also he has taken pictures from aeroplanes and on submarines, many of which have been shown in this country. His last subject was "War on Three Fronts," which was taken over for general release last spring by Selznick Pictures. The sub-titles and the accompanying lecture by Captain Kleinschmidt were of the sort to please the most pronounced pro-German and pro-Austrian, as was pointed out by the Moving Picture World last April. It was not long afterward that the Captain informed a World man the Government had stopped the exhibition of the pictures.

Before the outbreak of the war Captain Kleinschmidt made a trip to the arctic regions and brought back an interesting collection of films. In New York these were shown at the Broadway and were popular.

The war pictures taken by the captain have been described at length in the Moving Picture World.

Joe Brandt Heads Film Advertising Men

National Film Organization Closes Annual Convention in Cincinnati—Urges Newspaper Publicity for Exhibitors.

JOSEPH BRANDT, general manager of the Universal Film Manufacturing Company, has been elected president of the Advertising Film Producers' Association, the annual convention of which has just come to a close in Cincinnati. The other officers elected were R. R. Hollister, of Dayton, first vice-president; Tyre Ford, San Francisco, second vice-president; W. A. Harris, Cincinnati, secretary, and W. F. Herzberger, Chicago, treasurer. San Francisco will be the meeting place next year.

In a combined effort to increase attendance at motion picture theaters J. Maurice Ridge, Cincinnati publicity representative of the Famous Players-Lasky, urged a more generous use by exhibitors of newspaper advertising space.

The subject discussed at the final day's meeting was "What a Corporation of Film Producers Can Offer the National Advertisers in the Way of Distribution."

Mr. Brandt, who had been critically ill for the past ten days, was so pleased by the news of the honor that had come to him that his convalescence was greatly accelerated.

New Material for Pathe

Buys Work of Many Authors for Productions as Pathe Plays With Big Stars.

IN line with the company's big feature plans, Pathe has purchased a number of well-known books and plays by famous authors, and also several additional stories written by people trained in the motion picture field, for productions in which the big Pathe stars, including Fannie Ward, Irene Castle, Frank Keenan, Bessie Love and Bryant Washburn will appear.

This list includes such names as the following: Fred Jackson, Michael Morton, Elizabeth Lee, H. A. Clark, Gilson Willets, Henry Kitchell Webster, Cyrus Townsend Brady, Sir William Young, George Randolph Chester and others.

"For Sale," a play by Fred Jackson, "Innocent," and "The Yellow Ticket" by Michael Morton, two of the biggest stage successes A. H. Woods has ever had, have been purchased for Fannie Ward, and it is expected that each of the three will surpass "The Cheat" in which she made such an impression. Fred Jackson, author of "For Sale," also wrote "A Full House" and "A Pair of Sixes," produced with great success on the New York stage, and his most recent play, "Losing Eloise," looks like an outstanding hit of the present theatrical season.

In "Innocent," Pauline Frederick made her biggest stage success and Florence Reed did likewise in "The Yellow Ticket." The three plays afford Fannie Ward three of the greatest roles ever assigned to a motion picture star.

For Frank Keenan, Pathe has purchased "Simeon's Shadow" by Elizabeth Lee, and "Loaded Dice" by Hillary A. Clark, both highly successful novels, giving Mr. Keenan roles of the intense dramatic nature of which he is the greatest American exponent. The scenario for "Loaded Dice" is by Gilson Willets, one of the best known scenario authorities in the industry. "Simeon's Shadow" will be directed by Ernest Ward, producer of "The Vicar of Wakefield," "Hinton's Double" and other hits of the past year who, it is announced, has just been signed by Pathe.

Henry Kitchell Webster's "The Painted Scene" has been purchased for Bessie Love and is being produced under the working title "Spring of the Year." Henry Kitchell Webster is one of the most successful modern American writers, and this book has been widely read. Another story for Bessie Love is "Bessie Beware," by Agnes C. Johnston, considered one of the industry's best writers of comedy drama.

Cyrus Townsend Brady's "The Cliff Dweller's Pot" and Sir William Young's "A Japanese Nightingale" have also been bought, but as yet no star has been assigned to them.

Three more A. H. Woods plays in addition to "Innocent" and "The Yellow Ticket," which will shortly be presented by Pathe, are "Wanted—Jim Bennett," "The Power of Money" and "The Other Woman." In the last named Peggy Hyland is the star.

"The Other Woman" is the only story on this list which has been completed. The cast, hitherto unannounced, is: Peggy Hyland, Anna Lehr, Milton Sills, Forrest Robinson, William Parke, Jr., Charles Gotthold and Dell Boone.

Wallace C. Clifton's "The Frame Up" has been purchased for Irene Castle and is now in course of production under the direction of William Parke, with the hitherto unannounced cast as follows: Mrs. Irene Castle, Harry Benham, Warner Oland, Paul Everton, Helene Chadwick, J. H. Gilmour, Ethel Cooke, Bert Starkey who played the part of the Spider in "The Fatal Ring," and this picture is confidently expected to prove the most successful of the entire Castle series.

For Bryant Washburn the company has purchased "Kidder and Ko," story by John W. Grey and scenario by Charles Sarver, and "Twenty-One," story by George Randolph Chester and scenario by Charles Sarver, who recently left Lasky to join the Pathe staff.

For Baby Marie Osborne, a story the working title of which is "Any Home," by John W. Grey and M. Ramirez-Torres, with scenario by Lela Liebrand, has been purchased and is now in production.

In addition to these feature stories it is stated that a serial by Charles Logue and Arthur B. Reeve and another by the famous French author, Guy de Taramond, have been obtained.

AMBASSADOR GERARD HONORS MARY PICKFORD.

Ambassador James Gerard recently paid Mary Pickford a visit at the Lasky studio in California. James Neill conducted the introductory ceremony for the two international celebrities.

Much Space Sold for Exposition

Officials of February Motion Picture Show Report That Three Floors of Palace Will Be Necessary.

FRED W. HARTMANN, eastern representative of the motion picture exposition which is to be held in Grand Central Palace, February 2-10, has been in New York the past two weeks working with Secretary Frederick H. Elliott, of the National Association of the Motion Picture

Winning Poster Designs for Coming Exposition.

Industry, on matters pertaining to the exposition. Mr. Hartmann will return to Chicago on December 1, after which time he can be reached at his headquarters, 1416 Masonic Temple. He will be in a position to look after the interests of western producers and exhibitors between that time and the opening of the exposition. In the meantime he may be addressed at the New York headquarters, 805-6 Times building, New York.

While in New York he conferred frequently with Sam Grant, who is to direct the Boston exposition and who will also assist Mr. Elliott in preparations for the New York show. All of these executives are elated over the prospects of a big exposition thoroughly representative of the industry.

A large amount of space on the main floor of the Palace already has been sold, many of the larger companies being included, while more than half of the applicants are new exhibitors. From the manner in which space has been contracted for to date it appears that three floors of the Palace will be required to house the huge exposition.

Numerous plans have been talked over to make the coming exposition unique and interesting to the general public from many standpoints, while the trade naturally cannot help but be interested. It is a well-known fact that the most successful big industrial expositions held in Grand Central Palace are those which do not appeal merely to the allied trades they represent, but to the general public as well.

The two posters chosen to advertise the exposition are attracting attention. There have been numerous requests for quantities of these posters from various sources. Both of them are so striking that they are welcome in almost any sort of company. They will be ready for delivery shortly.

MOTION PICTURE DIRECTORS WILL DANCE.

At the last meeting of the Motion Picture Directors' Association, Leonce Perrett, Chas. F. Miller and Carroll Fleming were initiated and several applications for membership were presented.

A ball committee was appointed with Wally Van as chairman and Maurice Tourneur as artistic director, and the date set for January 26, 1918, and the place the Biltmore Hotel.

The association is starting its second year with a full treasury and a membership composed of the leading directors in the motion picture art.

A VALUABLE ACCESSORY FOR CAMERAMEN.

Every year Editor Pell Mitchell, of the Gaumont-Mutual Weekly, sends the members of his staff a remembrance. This year he has had prepared a camera accessory, which, while not of great intrinsic worth, is still so necessary for cameramen that a sufficient number has been manufactured to supply every photographer of news events in the United States with one. So, boys, drop a card to Pell Mitchell, care Gaumont Company, Flushing, N. Y., and a pleasant surprise will reach you by return mail.

King Baggot's Leading Woman

Marguerite Snow Signs for United States Secret Service Serial by Chief W. J. Flynn.

EXHIBITORS throughout the country will be interested to learn that Marguerite Snow has been signed to co-star with King Baggot in the serial from the story by William J. Flynn, Chief of the United States Secret Service, which will be produced by the Whartons and distributed by M. H. Hoffman, Inc., Foursquare Exchanges.

The bewitching Peggy has not been seen on the screen in several months, her last appearance being in support of George M. Cohan in "Broadway Jones." She has been waiting for a production offering similar opportunities to those she made so much of in "The Million Dollar Mystery," and is firmly convinced that in the role of Betty Lee, heroine of Chief Flynn's thrilling story of the Imperial German Government's espionage system in America, she has secured a part that will eclipse the memory of the justly celebrated Countess Olga.

Marguerite Snow.

Marguerite Snow has built up one of the largest and most loyal followings of any star whose career coincides with the development of motion picture art. Her name has a definite box office value, and when playing opposite a virile male star of the caliber of King Baggot, it can be taken for granted that she will heighten her prestige as a drawing power. This conclusion has been reached through the many expressions of satisfaction that have been voiced by exhibitors already notified of her acquisition for the production. Fans of the feminine persuasion will also be interested to learn that Miss Snow's wardrobe will, in some respects, outshine the famous $10,000 wardrobe which she displayed to such stunning effect in "The Million Dollar Mystery."

A native of Savannah, Georgia, Marguerite Snow was taken to Denver, Colorado, as a child and received her formal education at the Loretto Heights Academy in that city. On her sixteenth birthday she announced her determination to adopt the stage as her career, and much to her parents' surprise returned home a few days later with a contract to appear in ingenue parts with Denver's favorite stock company. After a few seasons on the road and in Eastern stock companies, where she enacted a wide variety of parts, from Ade's "College Widow" to Ibsen's Nora of "The Doll's House," Miss Snow entered the pictures.

During the past summer Miss Snow has made personal appearances in theaters throughout the South and Middle West, and everywhere has been greeted with tangible evidence of her popularity.

COMEDIAN IS WAR HERO.

Amedee Rastrelli, French comedian appearing in the new series of Essanay one-reel comedies released by General Film Company, is one of the very few film actors who wears a medal for valor in connection with the war. He is appearing in American comedies while resting from the effects of the third serious wound received in active service at the front. He appears as "The General" in the current release of that name, and is featured in this series, which will be produced during his furlough. In his film career he was seen often in comedies with Max Linder.

Three days after the world war opened Rastrelli was with Joffre at the battle of the Marne, where he suffered a shattered elbow. His next appearance on the battle line was on the Aisne front, where he received a jagged bullet wound in the arm. At Verdun when the French drove the Huns from the citadel, the Essanay star received a bayonet wound over the heart. Despite the loss of blood and strength, Rastrelli attempted to carry a wounded comrade back from the firing line. When he was picked up exhausted from his labors he was cited for bravery.

He Crowned the King-Bees

BEHOLD herewith the publicity director of the King-Bee Films Corporation—Ed. Rosenbaum, Jr.! Though only recently introduced to the film fraternity through his present position with Louis Burstein, Ed. is already known to everyone. For this, his position is to blame, and as well his personality. Just take it, however, that this popular bard of the King-beests has landed squarely and solidly with the trade press.

A more gloom-dispelling scribe never peddled copy. He always has a jolly word—a smile—a witticism. And he is spontaneous with each phrase--delightfully so. Then, too, he is versatile—very much so indeed. He can roll off yards of news, write melodies for opera and the musical comedy stage, pilot a show on the road or handle the exclusive destinies of a star. All these things has he done in good measure—and is of the type that can repeat it, in even better measure. He is, indeed, an inseparable parcel around the offices of Nat. Spitzer.

E. Rosenbaum, Jr.

A native of New York, Rosenbaum first crept into the amusement world as an office boy for the late Charles Frohman, at the age of fifteen years. At nineteen, he first struck the road as manager for the late Joseph Jefferson, in "Rip Van Winkle." remaining in this post for three seasons. At twenty, he wrote his first falsehood, as press agent for Leo Ditrichstein, when the latter starred in "Before and After." Just after he reached the voting age, Eddie joined F. Ziegfeld, Jr., as his first publicity man en tour, and he remained in this association for five instructive seasons. Then he returned to the Frohman staff, as manager for Donald Brian. He had carved his name by this time, whereafter followed his employment by such well-known producers as Joseph P. Bickerton, H. H. Frazee, during the hey-day of "A Pair of Queens," and "A Pair of Sixes," Elliott, Comstock & Gest, during the runs of "Go To It," "Very Good, Eddie," "Leave It to Jane," whence to his present business domicile, where he says that his efforts as press agent for Billy West will not be satisfied until he is featured in every high class theater in America.

Among the recognized of the profession that Eddie has publicized are Anna Held, Eva Tanguay, Mlle. Dazie, Nora Bayes, Bickel and Watson, Frank Tinney, Bert Williams, Richard Carle, Joseph Jefferson, Victor Moore, Jeff De Angelis, Mae Murray, Mae De Sousa, Dorothy Jardon, Ina Claire, Jack Norworth, Billy Reeves and John Emerson.

Rosenbaum is now working on a farce with the film industry as a background. He has submitted the idea to George M. Cohan, so he tells us, and the latter has encouraged him to work his idea out at length.

Such is the man who spreads the pollen that makes the honey of the King-Bees.

IDA DARLING IN NORMA TALMADGE SUPPORT.

Norma Talmadge, who is at work on her next Select production, "The Ghosts of Yesterday," in which she will be presented by Joseph M. Schenck, has added to an already excellent cast the personality of Ida Darling. Miss Darling is one of the best known character women on the stage, and her work in "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money," "Mary's Ankle," and "The Land of the Free" established her firmly in the good graces of Broadway audiences. She also played in many well-known pictures.

Deitrich Forms New Company

Former Publicity Manager of International is Now President of De Luxe Pictures.

THEODORE C. DEITRICH, who retired last week as advertising and publicity director of the International Film Service Company, Inc., announces the formation of De Luxe Pictures, Inc., a $200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe, starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe about the first of the year, upon the completion of the serial.

Theodore C. Deitrich.

De Luxe Pictures, Inc., was incorporated at Albany on Nov. 1. At a meeting of the stockholders the following day, Mr. Deitrich was elected president and general manager; William L. Chilvers, vice-president and secretary, and Edward V. Goerz, treasurer. Mr. Goerz was for many years prominently connected with the foreign department of the National City Bank of New York. He is a member of the famous Goerz family of lens manufacturers. The board of directors consists of the officers and D. M. Kenyon, of this city, and Assemblyman Raymond Kenyon, who represents Essex county in the State Legislature. He is a brother of Miss Doris Kenyon. The new concern is now fitting up executive offices at 516 Fifth avenue, which will be ready for occupancy on December 1st.

In outlining the policy of De Luxe Pictures, Inc., Mr. Deitrich said:

"Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We purpose to make this kind of pictures in five, six and seven reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to take other stars as rapidly as possible and present them in the same manner as Miss Kenyon will be presented.

Doris Kenyon.

"We have many splendid stories in hand, which I have been collecting during the past two years. Some are book adaptations, some original scripts. I have also commissioned two of the best known authors before the public today to write original stories for Miss Kenyon. One of these scripts will include a part for a famous actor who will shortly sign a contract with us.

"We expect to start making pictures in February or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory.

"We are negotiating now for one of the best-equipped studios in the East, although some of our work will be done either in Florida or California.

"We are not yet ready to announce our releasing plans, as negotiations with several concerns are pending.

"I believe that Miss Kenyon is one of the most popular stars in motion pictures today. She has an enormous following, despite the fact that in many of her pictures she has been poorly cast. Heading her own company, Miss Kenyon will have much to do with the selection of her roles and the cast. She is possessed of all the things essential to great success—youth, beauty and marked dramatic ability. One of the foremost directors of today recently declared she possessed the greatest emotional talent of any star now before the public. We shall endeavor to place her in roles that will afford her every opportunity to demonstrate her ability.

"We propose to secure the best directors obtainable and we will endeavor to combine top-notch direction with a great star and supporting cast, splendid stories and the necessary funds for adequate productions."

Dave Morris Joins L-Ko

IMITATION that was so flattering that it was taken seriously by George M. Cohan served to give Dave Morris his real start in show business and his progress has finally landed him in L-Ko's forces, after many seasons of increasing success on both the stage and screen. It was in the Great Northern Theater, Chicago, during an engagement of the Four Cohans, that Morris, through the connivance of his brother, a stage hand, made bold to do an imitation of the "Yankee Doodle Comedian," and made so good that George M. took him on immediately as understudy, after shaking hands with his imitator in full view of the surprised and much amused audience.

Dave Morris.

The adventure at the Great Northern was the dividing line in Morris' career as an entertainer—he had "stuck in the grooves" and had hard sledding up to that time—but thereafter his progress was easier. Morris came honestly by his showmanship, for he was born while his parents were traveling and performing with Barnum & Bailey's circus. At fourteen he was doing a trapeze number with Ringling Brothers' show, adding a dancing turn in the concert. After his season as Cohan's understudy, Morris went into vaudeville—doing a Cohan imitation.

While he was playing an engagement in musical comedy stock at the Olympic, Los Angeles, covering three consecutive years, he was induced to try pictures by Billy Carrol, then with the Biograph. For some time Morris played opposite Charley Murray, in Biographs, until Murray went over to Keystone—and that gave Morris an opportunity to become a principal comedian. But there were a lot of good straight parts for Morris with the Biograph, and playing these added vastly to his store of experience.

Three years ago he joined Keystone, then going to Kalem and later joining the Fox studios. Finally Morris became a comedian with the Universal, making his latest change to L-Ko for appearances in a routine of comedies to start with "Bullets and Boneheads" for release Dec. 19 as a special L-Ko with Morris the star.

CONSTANCE TALMADGE TO GO WEST.

Constance Talmadge, whose debut as a Select Pictures star was so successfully made with her current release, "Scandal," the play directed by Charles Giblyn from Cosmo Hamilton's serial of the same name, will soon leave for California, where some of her future productions will be filmed.

Williamson Wins Verdict

Jury in U. S. District Court Grants Plaintiff $3,175 in Action Against Universal.

A JURY in Judge Manton's part of the United States District Court on November 23 awarded J. Ernest Williamson a verdict of $3,175 against the Universal Film Manufacturing Company for alleged breach of contract in connection with the picturization of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea."

The plaintiff had a contract with the film company to devise an artificial octopus used in screening the production and aid in the supervision of the film, and while the contract was for a definite period of eight weeks at a salary of $150 per week the jury concluded that he was entitled to some compensation for the extra period required to complete the production.

The film company contended that the delay in completing the film, which required nearly forty weeks and necessitated an additional expenditure of about $75,000, was due to the failure of the plaintiff to perfect a workable octopus, and objected to giving him additional compensation, particularly in view of the fact that he received 10 per cent. royalty on the film.

Williamson demanded damages of $5,500 in the suit, but before the case was submitted to the jury Judge Manton granted a motion allowing the plaintiff to amend his complaint and sue for $15,100 following the testimony of J. J. Lodge, who expressed the opinion that Williamson's services were worth $550 weekly to the film company while the film was being produced.

The trial disclosed the fact that the production, which was produced at a cost of $200,000, has earned the film company only $42,000 up to date, according to a statement made to the court and jury by Siegfried Hartman, of Stanchfield & Levy, counsel for the film company.

Sheer-Bernstein Enterprises

Will Engage Artists, Arrange Casts and Conduct Publicity Campaigns.

WILLIAM A. SHEER, long known as one of the energetic, hard-working players' representatives within the industry, has established himself in new quarters at 1604 Broadway, under the firm name of the Sheer-Bernstein Enterprises, in which he is associated with Mr. M. M. Bernstein, a former commercial figure of Macon, Ga., and Detroit, Mich.

Under this name the organization will handle the business of players, the casting for various producing concerns with whom they have arranged to supply artists, and, in addition, will maintain a big publicity bureau to look after the exploitation of such players as they represent.

William A. Sheer.

Mr. Sheer's entry into the artist supply end of the industry began with the World-Equitable concerns several years ago, after which he branched out as an independent agent, and was virtually responsible for the bringing out of numerous players, among which were Kitty Gordon, Gail Kane, Zena Keefe, Mollie King, Marguerite Leslie, Jose Collins, Barbara Caselton, Alma Hanlan and others.

The new offices at 1604 Broadway, are as elaborate as good taste and art permit. The offices are composed of five rooms and a small waiting room. Only important players and those established and of recognized merit as film players, enter into Mr. Sheer's scheme of things. "I have no desire to bring any new blood into the industry, as there are so many remarkably satisfactory people in all lines, at my beck and call," said Mr. Sheer, "and for that reason I am going to devote my time to supplying and offering only people who can back up their claims with proofs of past accomplishments."

The exploitation department is under the supervisory direction of Harry Reichenbach, who needs no introduction.

An announcement of the noted personalities in the motion picture field who have already designated Mr. Sheer as their exclusive representative, and the companies with whom he is to affiliate as the casting master, in so far as supplying talent is concerned, will be made shortly.

Julian L'Estrange Emily Stevens' Leading Man

JULIAN L'ESTRANGE, an experienced player of the stage and screen, is playing the leading male role of Arthur Frome in support of Emily Stevens in the Metro picturization of "Daybreak." This play by Jane Cowl and Jane Murfin was adapted for the screen by June Mathis and Albert Capellani and is being directed by Mr. Capellani.

Julian L'Estrange.

Mr. L'Estrange is an Englishman and has played in London with Sir Herbert Tree, Arthur Boucher, Sir George Alexander, and Ellen Terry in Shakespearean and modern plays. His first American appearance was with William Faversham in "Imprudence" at the Empire theatre, New York, in 1902. Then L'Estrange returned to England, returning to America in 1908.

He was leading man with Maxine Elliott for two years, opening the Maxine Elliott theatre with the star in "The Chaperon," and also supported her in "Myself Bettina," and other plays. For three years he was Billie Burke's leading man in "Mrs. Dot," "Suzanne," and "Love Watches." He played in "Her First Divorce" with Laura Hope Crews, and with John Drew in "The Tyranny of Tears."

In motion pictures, Julian L'Estrange has been leading man for Pauline Frederick in the Famous Players' productions "Zara," "Sold," and "Bella Donna." He was co-starred with Katherine Kaelred in Pathe's "The Girl with the Green Eyes," and appeared with Maurice and Florence Walton in the Famous Players' picture, "The Whirl of Life." His role in the forthcoming Metro production is one well suited to his histrionic talents.

SMITH A DIRECTOR OF N. A. M. P. I.

Will C. Smith, general manager of the Nicholas Power Co., was nominated as a director in the National Board to fill the vacancy caused by the death of J. F. Skerrett, at a meeting of the Supply and Equipment Division of the National Association of the Motion Picture Industry, held on Thursday, which was attended by the largest representation of members since the inception of the organization.

The meeting was presided over by Walter J. Moore in the absence of Chairman J. E. Brulatour and routine matters were discussed without any definite action being taken. It was decided to hold regular monthly meetings on the second Tuesday of each month, and the first meeting will be held on December 12 at 12 o'clock noon, at the offices of the National Association. The following were in attendance at the meeting: Walter J. Moore, H. C. Minor Lithographing Co.; L. P. Weber, Acme Lithographing Co.; L. J. Lynch, representing George I. Cooke, Alpha Lithograph Co.; Theo. F. Comstock, assistant to the assistant manager of the Pathescope Company, representing Willard B. Cook; S. Snowden Cassard, assistant general manager, Nicholas Power Co.; A. P. Lombard, representing E. S. Porter of the Precision Machine Company, and B. F. Porter, Joseph F. Coufal, Novelty Slide Co.; S. H. DeRoy, Automatic Ticket Selling and Cash Register Co.; J. H. Hallberg, United Theatre Equipment Corporation, and A. H. Rosenburg of the Greater N. Y. Slide Co.; Frederick H. Elliott, executive secretary National Association.

Allied Exchanges Meeting

All Officers Elected Except President—Meetings Continued Through Another Week.

A DISCUSSION as to whether their recently organized buying circuit ought to release subjects to its members regularly or only as often as attractive subjects could be secured on the market marked the proceedings at the first formal meeting of the Allied Exchanges, Inc., at the Hotel Astor, Thursday, Nov. 22. The election of a president was postponed to next week, but it is understood that the man to head the organization has already been decided upon. The other officers are: Fred Nixon-Nirdlinger, first vice-president; J. L. Friedman, second vice-president; Lynn S. Card, treasurer; A. J. Cobe, general manager.

Due to the fact that the Astor meeting of Thursday was the first of a series of conferences between Allied members that will run through the coming week a complete report of its proceedings is not available, but an official of the organization said:

"We have had to arrange several meetings, to continue over to and through next week, in order to suit the convenience of our members. They must come from all sections of the country, and we have laid out the meetings so that those who were best able to get away from their businesses this week could be on hand for the first session, register their views and immediately be off; while the sessions of the coming week are for members who could not leave their businesses the present week.

"I can say this much as to our policy: all members abide by the decision of a majority of members. At the meeting just concluded we were equally divided on the question of whether the policy should be regular release or release according to when the New York buying offices "closed" a sale. Numbers of our members thought that releasing at stated intervals had its advantages, on the advertising side, inasmuch as better preparation for handling each subject could be made, but some of us think we shouldn't be hurried into buying by a regular release system, but ought to take our time and purchase only under the best purchasing conditions, which, of course, gives the reviewing committee more leeway. This committee consists of Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson, and two more appointments are to be made. We necessarily will not announce the policy we have decided on until all our members have been heard from next wek."

An informal dinner given at the Astor after the meeting of November 22 was attended by J. L. Friedman, I. E. Chadwick, J. E. Kemp, Eugene Felt, A. J. Cobe, Herman Rifkin, H. G. Kosch, Lynn S. Card, Robert Priest and others. A visit to a leading studio is one of the post-meeting events of next week. It is likely that offices for the purchasing committee of the new organization will be announced to the trade next week, the present one in the Godfrey building simply being a temporary headquarters.

Kane to Make Extended Trip for Select

Will Visit Exchange Centers in All Western Cities as Far as Omaha.

LEAVING New York on the Twentieth Century Tuesday, November 27, Arthur S. Kane, general manager of Select Pictures Corporation, will make an extended trip in the interest of his company, visiting chiefly the cities in which the Select exchanges are established in the Central and Midwestern territories. Mr. Kane's trip will carry him as far west as Omaha, as far south as St. Louis, and as far north as Minneapolis.

At Chicago, which will be the first stop, Mr. Kane will be in conference with Fred Aiken, the manager of Select's Chicago branch. There have been a number of territorial changes in this district, and Mr. Kane will confer with Mr. Aiken concerning these.

Following his Chicago visit, Mr. Kane will proceed to Omaha, to which point Select's Des Moines exchange is going to be transferred. The object of the Omaha visit will be to look over the new location chosen for the Select headquarters in that city. In Omaha Mr. Kane will probably be joined by C. E. Shurtleff, sales manager for Select Pictures, who will also be on the ground at that time. C. W. Taylor, whose present headquarters are in Des Moines, but who will be in charge of the Omaha branch after the transfer is made, will no doubt join Mr. Kane and Mr. Shurtleff.

Kansas City, Minneapolis, Des Moines and St. Louis will also be visited while Mr. Kane is in the West Mississippi territory.

Moving eastward, the general manager will stop at Detroit and inspect the beautiful new headquarters which Select has established there for branch manager W. D. Ward. This luxurious suite of offices is in the newly constructed film exchange building.

Claire Du Brey in Bluebird Leads

GOOD looks and versatility have stood Claire Du Brey well in hand during the past year—for she had advanced from maids to leads, in the Bluebird brand, and has won distinction in several special productions made at Universal City. Among the scores of actresses who have played in Universal's stock forces during the past twelvemonth none have proven their adaptability in many varying roles with more convincing success than has Miss Du Brey.

Joseph De Grass was directing Dorothy Phillips Bluebird a year ago when a maid role in "The Piper's Price" required more than the average measure of talent usually displayed by girls who carry on cards and take callers' wraps in society plays. Miss Du Brey had just joined Universal's forces and accepted the role, playing it with such cleverness that she was prevailed upon to become Miss Phillips' maid in another Bluebird—"The Rescue." In Miss Du Brey's care the role of a "maid" became something different than it had ever been before—proving that a minor character may be made essential under proper application of ability.

Claire Du Brey.

"The Reward of the Faithless" was the next Bluebird in which Miss Du Brey shared, her role carrying the weight of the plot and developing new evidences of her artistry. When Joseph De Grasse was ready to produce "Pay Me," with Dorothy Phillips as star of a special feature, there was a part for Miss Du Brey—and she made it essential to the production. This role in "Pay Me" developed Miss Du Brey as a new type of "vampire" and Mr. De Grasse was quick to avail himself of her peculiar artistry in the first picture he made with Franklyn Farnum the star—"Anything Once," a comedy, in which Miss Du Brey displayed her gifts as a comedienne as well as a "villainess."

Again she was designated as Mr. Farnum's leading lady in "The Winged Mystery," a Bluebird of current release (Nov. 26). That nature gave her the credentials of comeliness to begin with has been one reason for her rapid advance at Universal City—but Miss Du Brey has advanced nature by studiously applying her artistry to the opportunities she has had, with a resulting credit to herself and to the productions in which she has appeared

"Madam Spy" has just been completed at Universal City with Miss Du Brey enacting a role opposite Jack Mulhall.

TO RUN M. P. THEATER AT "HERO LAND."

Mrs. Henry B. Harris, head of the Entertainment Bureau of the Stage Women's War Relief and the following committee will run the moving picture theater of "Hero Land": Mrs. George Arliss, Constance Collier, Amelia Bingham, Bijou Fernandez, Florence Gerrish, Gladys Hanson, Mrs. Georgie Caine Hudson, Mrs. Shelley Hull, Daisy Humfreys, Olive Oliver, Florence Parker, Florence Roberts, Elizabeth Marbury, advisor; Rachel Crothers, chairman.

Aside from the interest in the important films which have recently been released, there will be the novelty of an intimate view of the stars in person. The following will appear in the Stage Women's War Relief booth: Alice Brady, June Caprice, Kittie Gordon, Jane Grey, Orrin Johnson, Alice Joyce, Montague Love, Virginia Pearson.

Abrams Strong For Higher Admissions

Paramount President, on Tour of Country, Says Increased Prices Are Justified and Necessary

HIRAM ABRAMS, president of Paramount Pictures Corporation, who in company with General Manager B. P. Schulberg is touring the country, visiting exhibitors in important cities and from them gaining new light on conditions, has presented his views regarding the admission price problem. Mr. Abrams believes increased admissions for picture theaters are justifiable, and says:

"Photoplay followers must pay more for their screen amusement if they want motion picture producers to continue making the best motion pictures that it is possible to create and if they expect their favorite photoplay theaters to continue in business and to provide a suitable setting for the picture, including appropriate music, etc.

Hiram Abrams.

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power, and besides, the cost of producing pictures has advanced in a startling degree. As a matter of fact, from the beginning of the industry the cost of producing has advanced steadily. A casual mental comparison between the 'movies' of several years ago and the photoplay of today will make this readily apparent.

"Aside from the apparent increase of the salaries of the players, the elaborate staging of a production which the photoplay public has come to demand has raised the cost from 500 to 1000 per cent over the costs of a few years ago.

"In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay today. Pictures like those released by Paramount and Artcraft, which meet the demands of the most fastidious, are justification for an increased admission charge.

"Having in many cases made fortunes in the pioneer days of the industry, the majority of these exhibitors were content to meet the increased cost of production out of their own pockets, working on a smaller margin of profit, or no profit at all.

"This condition became so serious eventually that a number of smaller theater owners were forced out of business. The 'nickelodeon' or five-cent theater, practically disappeared, and the minimum price throughout the country became 10 cents. Even this scale was not profitable. In most cases it simply meant that the exhibitor received no returns from his invested capital, and merely earned a livelihood for a salary. On the Pacific Coast, however, 15 cents has been a minimum charge even for theaters showing inferior productions, for some time, even prior to the tax levy.

"Naturally enough, a condition such as that cited above could not remain in force for any length of time. About the beginning of this year another decided tendency toward increased admission prices was noted. The larger and better theaters increased their prices to a scale of from 15 cents to 75 cents and even a dollar. The movement spread rapidly, and of my own knowledge hundreds of theaters raised the scale of admission prices by from 5 cents to 20 cents during the first half of the year, obeying the natural law of self-preservation in the face of constantly increasing producing and presentation costs.

"At this point, let me emphasize the fact that the increased production cost is an effect and not a cause. It is a result of public demand for better, more elaborate and more spectacular photoplays.

"With the advent of the war and the soaring prices of the material that enters into the production cost of the films themselves and the machinery necessary for the operation of the theater, the scale of prices heretofore in effect became impossible.

"Not only would the theater owner be required to waive the returns of his investments, but he would not be able to earn even a living from his labor.

"A continuance of the prices in vogue would mean that hundreds of motion picture theaters would have to close their doors, an event which can only be regarded with the utmost gravity in the present war-time conditions, where moderate-priced amusements for the people are an absolute necessity.

"The motion picture industry is the very last one to ask an increase for its product; clothiers, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from their consumers, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer. Our industry is being hard hit by taxes, and there are more to come. It is giving a good deal to the Government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slightest fear of the industry's ability to indicate its justification to the public for this increase in the price of admission. From what I have already seen on my trip through the country exhibitors in all parts have already made the increase and are receiving the support of their patrons in the movement.

"It is acknowledged that the motion picture theater offers the best and cheapest amusement that the public can buy during war time. It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the Government's propaganda, both in connection with the Liberty Loan, the Red Cross and with Mr. Hoover's Food Administration.

"There is no reason why the photoplay-follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs five cents more for admission to do so. The only thing to guard against is an unfair increase—the possible effort of some one to profit by the country's troubles and condition of public affairs in war-time—and we are safe against that because of the Government's excess profit tax, which will very conveniently take care of any unusual, in ours or the exhibitor's, profit over last year's."

PARAMOUNT AND ARTCRAFT ORGANS MERGE.

The two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation, Paramount Progress and Artcraft Advance, have been merged into one magazine and will appear weekly hereafter under the name of Progress-Advance. The new publication numbers twenty pages and will contain, as heretofore, material of interest and value to all motion picture exhibitors and more particularly those showing the Paramount and Artcraft pictures. B. P. Fineman, heretofore editor of Paramount Progress, will be editor of Progress-Advance, and Charles Kenmore Ulrich, editor of Artcraft Advance, will be associate editor of the new publication.

TRIANGLE SIGNS GILLS AND COREY.

Norbert Gills, well-known heavy, and Eugene Corey, juvenile of wide experience, are recent additions to the large playing force at the Triangle's Culver City studio. Both will be seen in Triangle releases now in course of production.

Robert Warwick and Richard Tucker, two popular players, are among those who have received commissions at the recent Plattsburg training camp. Both are members of the Screen Club.

State Rights Department

Conducted by A. K. GREENLAND

State Right Distributors, Inc., Perfected

Convention in Manhattan Lasts Two Days—Results in Complete Formation on Percentaged Territories—Sixteen Districts in All.

BY TUESDAY morning of last week every member and prospective member of the State Right Distributors, Inc., had arrived for the meeting called by President Sol. L. Lesser for 11 a. m., at the Claridge Hotel. When the representative of the Moving Picture World called at the hotel he found the following on deck for the occasion: Sol. L. Lesser, of California; D. M. Vandawalker, Jr., of Chicago; Sidney B. Lust, of Washington, D. C.; F. Falkner, of Newark; Henry Grelle, of Pittsburgh; L. Goldstein, of Denver; Mike Rosenberg, of Seattle; Nathan Hirsch and Louis Haas, of New York; Frank Thayer, of Minneapolis; J. J. Allen, of Canada; Louis B. Mayer, of New England; Leon D. Netter, of Cleveland; Henry Dollman, of Illinois, and Herman Jans, of New Jersey.

Shortly after the hour of 11 the president called the body to order. The meetings lasted all day until after 4 in the afternoon, lunch being served to the members as they stayed in convention. On the following day the board of directors had a session from 11 to 12, when the full meeting was resumed and continued until after 4 once again. By this time the work had been completed and the rest of the week was devoted to committee meetings and looking at the various state right productions that the manufacturers screened for their consideration. Most of the membership returned to their respective offices on Thursday, though Lesser, Rosenberg, Thayer, Haas, Hirsch and Jans are still in town and looking at pictures at this writing.

The important things developed at the gatherings are the following: J. R. Rubin has been retained as counsel; a sum totaling close to six figures was put up by the various members to serve as the initial deposit toward the carrying out of the aims and ambitions of the new organization in the way of buying meritorious productions that measure up to the strength that the S. R. D. buying committee has decided upon, office maintenace and other current expenses. Said committee has been appointed and invested with full power to proceed at once with their designated functions—it consists of Nathan Hirsch, chairman; Leon D. Netter, J. J. Allen, D. M. Vandawalker, Jr., Sidney B. Lust, Harry Grelle and Louis B. Mayer. The board of directors comprises the following body of members: Sol. L. Lesser, J. J. Allen, Louis Haas, Herman Jans, Frank Thayer, Leon D. Netter and Harry Dollman. Every member pledged himself to share in the joint buying as well as expenses according to the percentage on which his franchise in the State Right Distributors, Inc., was based, all of which was arranged in a proportion which the assembled body worked out to the satisfaction and equitability of all. Said buying committee was to assemble at the call of the general manager of the organization and their expenses were to be taken care of out of the common fund. Louis Haas was commissioned to select, in company with the general manager of the enterprise, a suitable suite of offices for the carrying on of the work, and the foreign market was to be divided into zones or districts, each to pay proportionately to the strength of their territories for its franchise, such monies to be divided among the charter franchise holders, in the same proportion to the values placed at this meeting upon their districts.

At the present, and until the office committee reports a more advantageous location, the affairs of the State Right Distributors, Inc., will be conducted from their temporary quarters in the Longacre Building on the fifth floor. Mel Simmons, now connected with the Goldwyn interests in Los Angeles, has been engaged to serve as general manager of this organization, and is expected to assume his desk in New York on the 3d of December. Miss M. S. Rosenfield has been selected as his secretary.

SILVERMAN IN NEW YORK.

Mayer Silverman, president and general manager of the Liberty Film Rental Service, Pittsburgh, Pa., spent from Monday to Wednesday, November 21, of last week in New York on a buying mission. Up to the time when the writer came across him, he had bought "Babbling Tongues" and "Sins of Ambition" from Ivan, and the series of sixteen William Hart reissues, including their leading Hart feature, "The Bargain," from the W. H. Productions Co. The territory closed was for western Pennsylvania and West Virginia.

Only recently, on his last trip to this city, Silverman annexed "The Submarine Eye" and "The Lust of the Ages."

Carlton Takes Over Odgen Distribution

Goldburg After Inaugurating Deal Resigns As Sales Head—Scowcroft Returns—Park and Carlton in Charge.

RUMORS, which have been rife in the trade for the past few weeks concerning the taking over of the Lillian Walker releases of the Ogden Pictures Corporation by a distributing concern, were confirmed by Albert Scowcroft, the president of that company, in the issuance of the following statement:

"Carle E. Carlton, president of The Crest Pictures Corporation, came in touch with our company through Mr. Goldburg in the sale of the foreign rights to the Walker productions. Mr. Carlton, desirous of extending his operations to the American market, resumed negotiations for the handling of the distribution of all the future Lillian Walker attractions, inclusive of the second release, 'The Grain of Dust,' just completed, and the transaction initiated by Mr. Goldburg was closed this week by Lester Park, the vice-president of the Ogden Corporation, and myself.

"The contract entered into disposes of the world's rights to the 'Grain of Dust,' adapted from the novel written by the late David Graham Phillips, as well as the few remaining states left open on 'The Lust of the Ages,' for a cash consideration paid by Mr. Carlton, the amount of which remains a secret but which, it may be stated, runs near the six-figure mark. He takes over the sole distribution and negative rights to our productions.

"Jesse Goldburg held a contract with our company as sales and exploitation manager which had about a year yet to run, and that contract, as well as Mr. Goldburg's interest in the Ogden corporation, was, by mutual consent, cancelled for a cash consideration.

"While, to some, the closing of the transaction with Mr. Carlton may have been a business move contrary to Mr. Goldburg's interests, since it would necessarily terminate his connection with the company, as much as we desired to continue with him, yet Mr. Goldburg appreciated that it was the desire of the directors to enter into such a deal if it could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders.

"Lester Park will be associated with Mr. Carlton in the distribution of the Lillian Walker productions, operating from the present offices of The Ogden Pictures Corporation in the Times Building."

Mr. Goldburg stated: "As to my own plans, they are yet to be made excepting that whatever connections I make will, of course, be in association with the independent producing and states right end of the motion picture industry."

Mr. Scowcroft expects to return to Ogden, Utah, within the course of the next week.

FLECKLES ON MIDDLE WEST TRIP.

Maurice Fleckles, who, with A. Weinberg, presides over the destinies of the Renowned Pictures Corporation, with offices in the Mecca building, left on a ten days' selling trip for the central west territory on Tuesday, November 20. Among other cities Omaha, Minneapolis and Chicago will receive his genial "once over."

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

Patch Presents Film in California

San Francisco's Civic Auditorium Used for Motion Pictures for the First Time in Its History.

THE Pacific coast obtained its first glimpse of "The Italian Battlefront" pictures when they were presented November 24 in the Civic Auditorium in San Francisco, Cal. before an audience estimated at more than ten thousand, including Mayor Rolfe and other dignitaries.

It was stated on the night before the opening of the films that the entire net proceeds were to be turned over to the fund for Italian refugees now being collected in this country. This announcement came from William Moore Patch, president of the Fort Pitt Theater Company, of Pittsburgh, which controls the official Italian war films for the United States. For his part, he said, he did not care to make any profit in San Francisco, where there was a large Italian colony, which had rendered invaluable service in the exploitation of the films and presentation of Italy's message to the people of the Pacific coast. Mr. Patch's attitude was upheld by the Italo North American Commercial Union, of Milan and New York, who hold exclusive rights for all official Italian war pictures which reach the United States.

The engagement of "The Italian Battlefront" in the Civic Auditorium was made interesting because of a controversy waged on the subject of using the Civic Auditorium for films, a thing unheard of in San Francisco until the Fort Pitt managers approached Mayor Rolfe for the use of this splendid building for the official Italian films. As soon as the Mayor had given his permission and Mr. Patch declared his intention of utilizing the magnificent organ, which is a feature of the auditorium, the city organist of San Francisco made a violent protest that the use of the organ for films would degrade and cheapen it. He positively refused to play, although it is stated that Mr. Patch offered him as high as $250 or even $300 a week. The papers took up the controversy and sided with Mayor Rolfe, who stated that he had been influenced in his consent to have the picture shown in the auditorium by a desire to impress upon the people of the Pacific coast the enormous part Italy has played in the European war.

Naturally the publicity resulted in the audience crowding the Civic Auditorium. It looks as though at least $5,000 will be raised for the fund.

In Tremont Temple, Boston, last week, these war films, which were first exhibited last August in the Tremont theater for two weeks, played a return engagement.

PYRAMIDS READY FOR MARKET.

With four comedies completed and the advertising campaign already launched, Pyramid Comedies this week are announcing their readiness to market their product through independent buyers throughout the world. It was this organization which ran the blind advertisement in last week's issue. The Pyramid concern is featuring Ray Hughes, an eccentric comedian of more than ordinary accomplishments, and who in the four completed comedies has ably demonstrated his worth as a screen comic. So generally satisfactory was Hughes' work in the four pictures now ready to show that the Pyramid concern has engaged him for a period of five years.

The policy of the Pyramid Comedies, Inc., is to make twenty-four productions a year, two reels in length, and release them on a semi-monthly basis, either the 1st and 15th of each month or the 7th and 23d, in order not to conflict with other comedy releases and to enable exchanges receiving other comedies on either of these dates to make their releases fit in with the Pyramid productions. The production arrangements have been completed, the studios being at Fort Lee, N. J., for a short period, after which the plant will be removed to Hollywood.

In executive charge of the organization are associated Arthur Werner, Charles F. Adams and Harry Palmer, while the productional direction is under the auspices of William A. Seiter. The titles under which the first quartet of comedies will be released are "In and Out," with the action revolving around difficulties in a hospital; "Beauties and Bombs," in which the usual destruction and comedy situations occur in a restaurant; "Love and Lunch," staged at a studio, within a studio, and in one of those get-full-quick lunch-carts, and "Beach Birds," which was produced at Long Beach, N. Y., with several thousand habitues of that place participating.

A trade showing of the four comedies will be given early next week. The advertising and exploitation is under charge of Harry L. Reichenbach.

GILMAN ASSISTS MAY.

F. H. Gilman, formerly of the Famous Players' sales staff of Philadelphia, has resigned to represent the U. S. Exhibitors' Booking Corporation in the western Pennsylvania territory. Mr. Gilman will co-operate with Allen May in the management of the U. S. Philadelphia branch. Mr. Gilman has had long experience in the film business and has served with many of the largest concerns during the last ten years.

He is at present engaged in giving a series of trade showings of the first U. S. release, "The Zeppelin's Last Raid," in his district.

"RAFFLES" SHOWING ON WEDNESDAY.

"Raffles, the Amateur Cracksman," will be screened for the trade for the first time in the projection room of Joseph R. Miles, at 220 West Forty-second street, at 2 o'clock Wednesday afternoon, November 28. Everything, including paper, lobby display, heralds and stills, have been delivered and may be seen directly after the showing at the Hiller & Wilk offices in the Longacre building.

"Raffles" is the first big special feature to be presented by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed rapidly by other high class productions. After securing the picture rights to "Raffles" the producers set out for a well-balanced cast. After much persuasion John Barrymore agreed to return to the screen long enough to play the leading role in the seven-part picture. It was a daring proposition on the part of the producers to attempt to change a matinee idol like John Barrymore into a slick crook in the role of "Raffles," but their judgment is justified in the finished production of the picture.

Barrymore has the support of an evenly divided cast consisting of Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent, Mike Donlin and other players equally well known on the screen and on the legitimate stage. The picture itself represents six months of effort on the part of Director George Irving and the investment of thousands of dollars in sets. "Raffles" as a novel was one of the "best sellers," and as a legitimate play it was the sensation of the stage for several years. The picture is destined to be just as popular as the novel and far more popular than the legitimate play, according to the firm of Hiller & Wilk.

Scene from "Raffles, the Amateur Cracksman."

Notwithstanding that the first trade showing will not be held until November 28, some of the territory already has been disposed of by Hiller & Wilk. The Special Features Company, of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee and the Dawn Masterplay Company has purchased the rights to the state of Michigan. Both of these purchasers took the picture without even having seen it.

TURKEY FOR KING BEE'S THANKSGIVING.

Word comes from Hollywood, where the King Bee players are making two-reel comedies, that on Thansgiving Day the entire organization will celebrate with a Thanksgiving dinner and private entertainment, to which over one hundred people have been invited, including many local celebrities and prominent screen artists.

President Burstein has fifteen chestnut-fed turkeys on ice. Before killing them they were used in a scene in the latest "Billy West Comedy."

The Bee Hive exchange, handling Billy West King-Bee Comedies exclusively, is a very busy office these days. Julius Singer, manager of the Bee Hive, has over four hundred exhibitors showing Billy West Comedies. On Tuesday he reported to Nat H. Spitzer that one hundred and twelve checks were deposited, all of which had been received from exhibitors for the last two releases, "The Candy Kid" and "The Pest."

BUCK ALIGNS WITH M. H. HOFFMAN.

A. G. Buck is now a member of the Hoffman-Foursquare interests, having taken charge of the Philadelphia office. Mr. Buck has managed the K-E-S-E Philadelphia exchange for the past year, and his activities have made him prominent in that territory.

Nation to See "The Fall of the Romanoffs"

Expected That Early in New Year Feature Will Be on Screens From Coast to Coast.

THE Fall of the Romanoffs," Herbert Brenon's drama, depicting the birth of Russian freedom, will soon be seen throughout the United States. The subject will reach the country at the psychological moment. Montreal and Toronto have been viewing the production and a Washington engagement follows, while immediately afterward it will be shown throughout New York State. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918 the picture will be on the screens of theaters from coast to coast.

The swiftly changing devolopments in Russia, accumulating in importance since the outbreak of the world war, have reached a point of absorbing national interest. On December 2 the production will open for a two weeks' run at Thomas Moore's Garden theater in Washington.

S. J. Berman, in charge of the selling end of the New York territory, announces that the production will be launched in this field on January 6, with a smashing state-wide premiere. At least twenty theaters will show "The Fall of the Romanoffs" simultaneously during the week. Offers for various territories of the United States are now being considered and important allotments will be announced within the next 60 days.

NAOMI CHILDERS JOINS COMMONWEALTH.

As announced in the last issue of the Moving Picture World, Naomi Childers has been engaged by H. A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago, as leading lady for their next production, which is to follow their current offering as yet untitled, starring Charlotte.

Naomi Childers.

The screen will welcome this comely actress back, after almost a year's absence, except for one picture: "The Auction of Virtue," made by Art Drama. Her work while with the Vitagraph has made her best known to the moving picture public, for she was a member of the acting forces of the Brooklyn manufacturer for upwards of four years. Her most popular role was, probably, that of the modern Joan of Arc in the Vitagraph spectacle, "Womanhood," "The Glory of a Nation." Other well known features in which Miss Childers played prominent roles were, "The Turn of the Road," "Writing on the Wall," "Fathers Of Men," "Joan Thursday."

Miss Childers was born in St. Louis, Missouri, of a long line of British ancestors, which is her pride. Even early in life the beauty of her countenance attracted artists the country over, who have characterized her "the girl with the Grecian face" and have used her as a model many times over.

The new Commonwealth star will leave New York early in December to begin her work in the Rothacker studio, where the next, as also the current Commonwealth production will be staged. The vehicle has not yet been selected but will be built around the beauteous celebrity.

"MACISTE" PROPERTY OF ITALA FILM.

In order to avoid confusion as to the authenticity of the word "Maciste," Henry Raver, who represents the Italia Film, Torino, Italy, in this country, explains that it is the property of this firm and has been used to designate the star of "Cabiria," "Marvelous Maciste" and "The Warrior." By civic name this hero is one Ernesto Pagani, and Mr. Raver asseverates that Maciste has never appeared in any other productions except those made by the Torino manufacturer. The statement is made at this time by Mr. Raver owing to a film being currently offered the market under the name of "Salambo," listing the star of the film as Maciste.

"THE LIAR" READY FOR MARKET.

Arthur Sawyer and Herbert Lubin, chief executives of the General Enterprises, Inc., who have disposed of the vast majority of the American territory on "The Warrior," are now ready to talk cold turkey on "The Liar," the six-part drama featuring Jane Gail, ex-Universalite. Many changes have been made in the Sawyer-Lubin version of this feature production. It has really been entirely revamped, new scenes added, and illustrated titles inserted. Several private screenings are already arranged for prospective buyers.

DUNNE STARTS OWN EXCHANGE.

J. E. Dunne, until recently associated with Louis B. Mayer in the New England offices of the Metro branch exchange, has struck out for himself at 48-50 Piedmont street, in Boston, under the title of The Grandin Film Company. State right productions will be his specialty, and he spent Thursday and Friday, November 22 and 23, in New York buying independent productions.

Mr. Dunne had not been in New York three hours when a representative of the Moving Picture World ran into him and he had already secured the New England rights to two productions, namely, "A Modern Lorelei," featuring Tyrone Power and Frances Burnham, and "Her Bargain," starring Mary McLaren.

The state right market throughout the six states in New England can well claim a distinct acquisition in the familiar personage of this popular exchangeman. If there is any man who knows this territory and its wants like a book it is Dunne. He is a man of studious, businesslike methods, and deserves the support of exhibitors throughout his familiar domain. Seven years ago he entered the film exchange business with the Famous Players exchange at the very beginning of the firm's career. His first wares were "The Prisoner of Zenda" and "Queen Elizabeth." Four years ago he associated with Louis B. Mayer in the offices of the American Feature Film Co., and then joined the Mayer Metro enterprise, traveling extensively throughout the territory and specializing a little later on Connecticut.

The latest move of Dunne was fully thought out, as he perceived the increasing demand on the part of the exhibitors for independently made productions. He is confident of his success in his chosen territory.

CABANNE SIGNED BY GENERAL ENTERPRISES.

A contract of interest to the film trade was consummated between William Christy Cabanne and Herbert Lubin of General Enterprises, Inc., last week. It will be remembered that Mr. Lubin negotiated the contract between Mme. Petrova and Superpictures, Inc.

In an interview with a World representative, Mr. Lubin confirmed the contractual relations and stated:

"It is really a pleasure for us to be associated with Mr. Cabanne, whom I consider one of the really capable men in the film game and a real genius as an author and producer. As evidence of this statement, I can point out what I consider two of the greatest box-office productions of the year, "The Slacker" and "Draft 258," which have recently been released by Metro Pictures Corporation and which were written and directed by him.

Mr. Cabanne has original ideas of his own which I know will create a new era of advancement in the motion picture art, and though the highest acme of artistry will be achieved, yet the commercial box-office possibilities will be uppermost in the production of the "Cabanne Super-Productions." Mr. Cabanne will be given every opportunity in carrying out his ideas, as I believe a man of his peculiar talent should be allowed full scope in the production of his pictures."

When questioned as to the method of distribution, Mr. Lubin simply said, "Another pleasant surprise to exhibitors."

FELTON JOINS WOLFBERG.

William C. Felton has been added to the sales force of the Cleveland office of the Harris P. Wolfberg Attractions. The weekly regularity of additions to the Wolfberg sales force is causing quite a bit of comment among the friends of Harris P. Wolfberg, president of this state rights concern, who predicted success for him when he entered the field with "The Crisis" last year. Among other films Wolfberg now controls are "The Mad Lover," "To-Day," "Peggy Hyland," and "The Deemster."

BLUMENTHAL BUYS NEW PRODUCTION.

Ben Blumenthal, president of the Export & Import Film Co., Inc., announces that in conjunction with J. Frank Brockliss, Inc., they have bought the entire world's rights to a six-reel feature entitled "An Ocean Waif," starring Carlyle Blackwell and Doris Kenyon. State rights buyers will welcome this opportunity to secure this worthy co-feature.

DISPATCH REPORTS THEFT.

J. Warner reported the loss on November 22 to the Moving Picture World of one of their important features, Donald C. Thompson's "War as It Really Is." Said theft occurred during the night of October 16. Anyone having knowledge of the whereabouts of this print will kindly advise its owners, the Dispatch Film Corp., 729 Seventh avenue, New York City.

MAYFAIR IN NEW OFFICES.

The Mayfair Film Corporation has moved into its new offices in the Putnam building, 1493 Broadway, New York. Here are now to be found President Max Schlesinger, publicity head; Thomas Bedding, and the other members of the clan Mayfair, who are offering Peggy Hyland in "Persuasive Peggy" to the state rights market.

Lesser, the Purposeful

The President of the State Right Distributors, Inc., Reveals His Foresight in Discussing Phases of the New Independent Body.

"THEN that is the very name that we will call our organization." So said Sol. L. Lesser when, three months ago, during the discussion that centered around the selection of a name for the amalgamated independent exchangemen's buying body, which had its meetings at the Hotel Claridge, all last week, the details concerning which are to be found on the first page of this department, some one of the more timid members ventured that the word "state rights" had an odium to it which rendered it inadvisable for use in the title of what is now The State Right Distributors, Inc.

"If the word state right has any odium to it, then State Right Distributors, Inc., is the right name for us." This challenge serves as an excellent example of the fighting spirit, the determination, and the spunk of California's little live-wire independent exchangeman, now president of this buying body. Lesser has fought his way alone in the independent market long before state rights were known by this name, long, in fact, before programs were an established mode of release in the film business. And still Lesser is a young man, a very young man, indeed, to have chiseled his way valiantly and successfully. And the trade will do well to acknowledge that Lesser is one of the pioneers that have made state rights possible.

"Granting that the weakness of many subjects has put the state right market into disrepute, it does not necessarily follow that the whole system of state righting must come under the same general classification. On the contrary, the state right market is the most potential one in the film business today. This is not a case of a rose by any other name smelling just as sweet. If state rights, in many instances, have not had the fragrance of an American Beauty in the past, it is the business of we men who obtain our livelihood through the exploitation of productions made by men who have given their time to the making of material that they were willing to entrust to the enterprise of us buyers, to so conduct our bit of the state right business as to improve, to upbuild it and help give it the fragrance that would befit the rose. This can be done and this will be done.

"It is with pride that I point to the calibre of the men who comprise the membership of the State Right Distributors, Inc. No matter what part of this continent that you put your finger on, you point to an established, progressive and financially sound distributor. And as J. J. Allen, our Canadian associate, puts it, 'We do not want to make the mistake of buying any picture other than what posseses that utmost of strength, art, decency and selling capacity, even if our collective purchases are as far as six months apart!' There is a truth, the depth of which I wish that the Moving Picture World would bring home to the trade. We will not buy unless we are thoroughly satisfied. We are going to be critical, for we know that when the manufacturers become convinced that we are in the market only for the best, they will soon so shape their affairs that they will turn out only superior product, spend the warranted amount of money on each picture, engage only able and consummate directors and a befitting cast. No more forcible way could be conceived to bring the fragrance of the rose to the state right field. Then, too, we are making it a provision in our constitution that no one of the members of our organization, either individually or collectively, can engage in the manufacturing business. We will thus protect the manufacturer who caters to our needs. In this connection, you would be surprised if you but know the manufacturers who have voluntarily offered to stage productions especially for our purposes. Many of these are already on programs, and, in approaching me, assured that they would cater to our market independent of their present affiliations.

"Then, too, as we protect the manufacturer so do we plan to protect the exhibitor. It is a sacred provision in our constitution that no one of our body have any theatrical interests. This automatically eliminates any chance of partiality in the granting of first runs, a danger that, to my way of thinking, too many of the recent exhibitor-buying organizations are heading into. Indeed, we will keep entirely untrammeled with any such disorganizing alliances. Every exhibitor in our respective territories will have the same chance as his competitor to run any of our subjects first. We promise a square deal to one and all.

"Look for the State Right Distributors, Inc., to do things and do them rightly."

These words, coming from the lips of Sol. L. Lesser, mean everything. The president of this body has an enviable knack of never leaving a statement go unfulfilled. It was easy to discern this by the manner in which he presided over the assembled members of the organization during their convention at the Claridge Hotel during the past week.

SPECIAL COMMONWEALTH TRADE SHOWING.

Wurlitzer Hall, at 2:30 p. m., Friday, November 23, was tenanted with a specially invited group of guests consisting of trade paper reviewers, film buyers, members of the cast of this and the next production, when H. A. Spanuth, president of the Commonwealth Pictures Corporation, of Chicago, presented his six-part untitled offering featuring Charlotte, the ice-skatrix. Hearty applause was accorded the picture at the termination of the screening, and many pleasant expressions were heard as the audience filed out. A review of this production is to be found in our "review" section in the current issue.

HAPPY ENDING FOR "SHAME."

John W. Noble, director and producer of "Shame," and Jules Burnstein, general sales manager, sprang one of the neatest and most effective surprises that the trade paper reviewers have had in many a day. Our readers who followed our critic, Edward Weitzel's, review on "Shame" in the last issue of the Moving Picture World, will recall that he, as did all other folk who have seen the picture, praised it as a production, but deplored the unhappy ending as an avoidable superfluity, insomuch as the picture brought home its mission forcefully and solidly, owing to the able work of the director and the natural art of the star, Zena Keefe, without the need of further and sorrowful argument.

But now for the surprise—the opinions of the reviewers were fully anticipated by Noble and his sales manager, and though they carefully refrained from making any announcement of their forethought, took their first print back to the laboratory, lopped off the unhappy conclusion, spliced on the happy one that lay on the shelf from the time that the picture was filmed, brought it back to the office, called up the reviewers, and lo and behold! ran off the picture with a brand new and a pleasingly happy ending.

The change accomplished works wonders, and "Shame" now recommends itself heartily to all without fear of further criticism. As the Noble offering now stands in its final form, it measures 6,400 feet, divided into six parts.

HERMAN RIFKIN IN NEW YORK.

Herman Rifkin, general manager of the Eastern Feature Film Co., Boston, Mass., spent two days in New York last week, leaving for the land of beans on Thursday, November 22. Among the buying that he had done up to the time that he was in conversation with a representative of the Moving Picture World were the features from the house of Ivan, viz.: "One Law for Both," "Babbling Tongues," and "Married in Name Only." Only the previous week Rifkin had secured "The Warrior" from the General Enterprises, Inc., and loud in praise for the Maciste feature was the New Englander, who has booked it over the entire Poli circuit, beginning in Waterbury, Conn., November 26, for a three-day run, thence to Hartford on December 3 for a week run, the first week run at this playhouse this season.

Rifkin is particularly proud of the fact that he has not charged the war tax against his rentals. This is an important consideration to New England exhibitors, and is a cogent assistance to Rifkin's endeavors to get them to swerve from their subservience to the weekly program idea. Within the last thirty days, this state righter reports that many new exhibitors have either canceled their program datings entirely or have interspersed their programs with many open spots.

RENOWNED OFFERING WARREN PICTURES.

"Weavers of Life," the latest Edward Warren Productions offering, advances a theme that contrasts with vital appeal, the sociological conditions that obtain in the world to-day. As a production that should encourage right thinking and helpful living, "Weavers of Life" is believed to offer an agreeable contrast, as a theme of social importance, to diversify the dramas that are equally essential in maintaining the morale of a nation at war.

John B. Clymer and Harry O. Hoyt furnished the story and scenario from which Edward Warren worked in creating the production.

The Renowned Pictures Corporation, 1600 Broadway, are in possession of the selling rights to both this and the Warren creation "Souls Redeemed."

U. S. E. B. C. ACTIVITIES.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, has left on a trip to the Pacific Coast in the interest of the new concern headed by Frank Hall and William Oldknow. Partridge, whose exhibitor acquaintance covers the entire country, will stop at every important city along the route to spread the U. S. doctrine of co-operation among the exhibitors. He will stop at St. Louis, Kansas City and Denver for the purpose of engaging representatives to devote themselves exclusively to the promotion of U. S. subjcts. It is the plan of Mr. Partridge to arrange with a long-established exchange system for the distribution of U. S. productions in the Western territory.

William Alexander has gone to Detroit to establish the U. S. exchange system in that territory, after which he may go on to the Coast in the interest of the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," the initial release of the new enterprise.

THE "BELGIAN" SECURED BY U. S. E. B. C.

Sidney Olcott's pretentious production, "The Belgian," featuring Walker Whiteside and Valentine Grant, has been purchased by the U. S. Exhibitors' Booking Corporation, the Hall and Oldknow enterprise in the Times Building. It will serve as the third release of the organization, following "The Zeppelin's Last Raid" and "Those Who Pay." "The Belgian," one of the very best pictures ever manufactured independently, will be released about January 1.

SALES OF THE WEEK.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

THE Ivan Film Productions announces the sale of "Babbling Tongues" to Mayer Silverman of the Liberty Film Renting Company of Pittsburgh for Western Pennsylvania and West Virginia.

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Cinema Distributing Corporation, the domestic branch of the Inter-Ocean Film Corporation, announces "Kerensky in the Russian Revolution of 1917" has been sold for various territories this week. Among those sold is western Pennsylvania and West Virginia to the Fort Pitt Theater Exchange of Pittsburgh, and eastern Pennsylvania and southern New Jersey to Ned Spitzer for Masterpiece Film Exchange, Philadelphia, Pa.

* * *

The L. J. Schlaifer Attractions, of Seattle, Wash., has bought of the American Lifeograph Company the exclusive rights for the entire United States for the distribution of its four-reel production "Where Cowboy Is King." The firm intends to retain Oregon, Washington, Idaho and Montana, but will state-right the balance of the United States.

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Mike Rosenberg, president of the De Luxe Feature Film Company, Seattle, Wash, announces that he has closed with M. H. Hoffman, Inc., for "The Bar Sinister" for the states of Washington, Idaho and Montana.

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The Inter-Ocean Film Corporation reports that the sensational sex drama "Enlighten Thy Daughter" has been sold in the past week for the following foreign territories: Australia, France, Mexico and Yucatan. "Kerensky in the Russian Revolution of 1917" has been sold through the same office for the West Indies. Five extra copies of "Tillie Wakes Up" have been shipped to France this week.

* * *

J. E. Dunne, of the Grandun Film Company, Boston, has acquired the rights to "A Modern Lorelei" from the firm of Lee & Rankin, Godfrey building, for the entire New England territory.

* * *

Herman Rifkin, of the Eastern Feature Film Company has secured the New England rights to "Married in Name Only," "Babbling Tongues" and "Sins of Ambition" from the Ivan Pictures Corporation.

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Mayer Silverman, of the Liberty Film Service, of Pittsburgh, has acquired the western Pennsylvania and West Virginia rights to the series of sixteen William Hart reissues from the W. H. Productions Company.

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The L. J. Schlaifer Attractions, of Seattle, Wash., has secured the exclusive rights for booking the six-reel production "Hate" for the states of Oregon, Washington, Idaho and Montana. The firm is very busily engaged in arranging a very original lobby and exploitation campaign. The Peoples Amusement Company will play it first run at the Star theater, Portland, Oregon, the first week in December.

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E. V. Hodupp has bought the exclusive rights of "Married in Name Only," another Ivan production, for Indiana, Missouri and Kansas.

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The Grandun Film Company, Boston, Mass., have contracted for the New England rights of "Her Bargain," the David Horsely production featuring Mary McLaren. The deal was closed by J. E. Dunne, head of the exchange, and D. W. Russell, the Horsley representative in the East.

* * *

There is a snap and vigor around the Renowned offices that indicates an increase in the activities of the company. Lately the rights for the New England states on the Warren Productions "Weavers of Life" and "Souls Redeemed" were sold to N. H. Gordon, whose voluminous interests center in Boston.

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From the offices of Frank J. Seng comes the announcement that "Parentage" has been awarded the L. J. Schlaifer Attractions, of Seattle, Wash., for the states of Washington, Idaho, Oregon, and Montana.

* * *

General Manager C. E. Wallace, of the Cosmofotofilm Corp., concluded the sale on his George Loane Tucker production, "I Believe," to the American Maid Film Co., of Minneapolis, for the states of Minnesota, North Dakota and South Dakota.

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The Minneapolis house of Carey & Kuhn are in possession of the Ireland feature, "The Slacker's Heart," for the states of Minnesota, North and South Dakota.

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The Cosmofotofilm production, "I Believe," has been secured by William Sievers, of St. Louis, for the state of Missouri.

DUNLAP AT CAMP DIX.

State right men will be interested to know that Ralph H. Dunlap, formerly of New York and the East, is now a sergeant, acting first sergeant, to be exact, of the 312th ambulance company, now stationed at Camp Dix, New Jersey. Sergt. Dunlap sends greetings to all film folk.

NEW INDEPENDENT MANUFACTURER.

The state right field now claims another addition to its manufacturing ranks in the firm of the Fortoul Ryeman Co., Park Row building, New York city, until now connected with the film industry only as exporters of celluloid productions.

In a statement to the representative of the Moving Picture World, Alberto E. Fortoul, the president of the corporation, made the following known:

"Our negotiations have gone as far as to have completed the arrangements for the productions of our first feature, which title we do not wish to disclose at the present time, but to give you an idea of the feature we wish to state that it is considered by many prominent persons in the film business, high church dignitaries and ourselves as one of exceptional merit. The story takes place in the Vatican at Rome, in Paris and in America, with strong scenes of the French Revolution, with many heroes and heroines featured, which go to make this production exceptionally vivid in scenery, drama and lyric. No expense will be spared to make this production a box office winner."

Mr. Fortoul expects to leave for Boston some day this week to make final arrangements. Studio work will begin upon his return.

"MACBETH" VIA STATE RIGHTS.

The W. H. Productions Co. will release "Macbeth," featuring Sir Herbert Beerbohm Tree. In speaking of the fact that this picture is among their new releases, an official of that organization said recently: "In the production of Shakesperean plays lies an opportunity to link up educational to the entertaining values of a picture. Every high-school boy and girl in the country, to say nothing of those who enter our colleges, studies Shakespeare, and there is not a man or woman in the country possessing any education who does not know and appreciate his work. Then there are those who never have an opportunity to see or study his work, but who, nevertheless, should be brought to understand it. This latter class cannot fail to appreciate his plays, for Shakespeare is universal, he reaches everyone. It is certain that there can be no fear as to their favorable reception, as Shakespeare has never ceased to be popular and never will. It is simply a question of putting the plays on properly, for it is only in that that they can fail. We have chosen 'Macbeth' as our first release, for the reason that it is one of the best known of his plays, and because it offers a particularly excllent opportunity for picturization. There is such a wealth of material for big scenes and action that it dwarfs the efforts of the modern photoplay writer by comparison.

WARDE HANDLES H. F. EXPORT.

Foreign buyers desirous of securing Hoffman-Foursquare pictures for their respective markets will hereafter be able to make arrangements through Reginald Warde, who has recently become foreign representative for the product. Already a number of foreign buyers are negotiating for "The Fringe of Society," "The Sin Woman," "The Silent Witness" and "Madame Sherry." There will be no inflation of prices on Hoffman-Foursquare pictures available for foreign distribution. We want no more than a picture is worth in any territory, and it is this policy that is to be adhered to.

Aiming for the establishing of permanent relations with every foreign buyer possible, Mr. Warde, and Mr. Key, sales manager for M. H. Hoffman, Inc., will work together to this end. What we do in this country for the exhibitor will be done for the man who wants a subject for a territory outside the United States.

FUN-ART FILMS SHOWING.

Fun-Art Films, Inc., announces that the first two-reel comedy production, "A Rag, a Bone and a Hank of Hair," written by Vincent Bryan and featuring Ray and Gordon Dooley, vaudeville stars, will be shown to the trade this week. The place of showing and date will be announced in due time. Mr. Bryan, responsible for the script and direction of this comedy production, is responsible for many of Charlie Chaplin's successes, including "Police," "The Fireman" and "One A. M." He is also a song writer of note. Ray and Gordon Dooley are favorite vaudeville entertainers. Edward Kimball, father of Clara Kimball Young, also appears in the comedy. This will be their first appearance in pictures. Eighteen or more comedies per year are promised the state right market by the firm.

IVAN TO HAVE THREE DIRECTORS.

A third director, for whose services the Ivan Film Company is now negotiating, is expected to take charge of a line of productions which, while not many in number during the year, nevertheless will demand all of his time, because of the pretentious themes that are proposed to be picturized, the length of time for producing and expense that is to be connected with that particular line of pictures. The combined efforts of all concerned in the company should soon enable Ivan Film Productions to take its place in the very front ranks of the industry. Directors Edmund Lawrence and F. J. Grandon are both busy on productions.

Manufacturers' Advance Notes

Accident Holds Up Artcraft Productions

Hart Again Injured—Marjorie Daw, Leading Woman for Fairbanks, Breaks Leg.

THE production of two Artcraft releases on the West Coast is being held up temporarily as a result of accidents. From the Thomas H. Ince offices comes the news that William S. Hart has again met with an injury in staging a perilous scene, as has been told in the Moving Picture World. This is the second accident he has had during the past two months.

A telegram from Douglas Fairbanks also announces the temporary discontinuance of work on the new picture being staged at Grand Canyon, Ariz., due to the fact that Marjorie Daw, leading woman, has broken a leg. The actress was thrown from her horse. Soon after her accident Miss Daw received the news that her mother passed away and her condition immediately took a turn for the worse.

Director Allan Dwan has been compelled to hold up work, and the completion of the film will have to await Miss Daw's recovery. This picture marks the debut of the talented actress in the capacity of leading woman to Douglas Fairbanks.

RUGE IN "THE DETECTIVE."

Will Huntem, a shrewd and calculating detective who isn't afraid of anything from bombs to gunpowder, is introduced in the current Sparkle comedy of General Film Company, "The Detective." Billy Ruge as Huntem no sooner emerges from one triumph than he is plunged into another laugh-making adventure. He saves himself from an untimely fate by weeping copiously upon the fuse attached to the barrel of powder upon which he is tied, and returns to the pursuit of the captors of Jennie Million.

In the current Jaxon comedy, "Disappointed Love," Burns and Stull present some of their liveliest fun-making stunts as heartbroken suitors.

"NAN OF MUSIC MOUNTAIN" (Paramount).

If story is what is desired it will be found in good measure in "Nan of Music Mountain," adapted from Frank H. Spearman's novel of that name, soon to be released by Paramount.

Wallace Reid will play the role of de Spain, and Ann Little will appear as Nan Morgan, from whom the story takes its name. An exceptional cast will be found in this picture. For example, there is Theodore Roberts, Western heavy par-

Scene from "Nan of Music Mountain" (Paramount).

excellence, who has been seen in innumerable Paramount picturs. James Cruze has an important role to which he will do full justice. Raymond Hatton, who has played everything from king to crook, is one of the bad men. Charles Ogle, a remarkable character actor; Hart Hoxie, a genuine puncher; Guy Oliver, Henry Woodward, Ernst Joy, H. B. Carpenter, James Mason, and Alice Marc complete the cast. The direction is by George Melford.

AUTHOR AND INTERPRETER TO INTRODUCE "THAIS."

In "Thais," Goldwyn's forthcoming and most ambitious production in which Mary Garden will bring to the world of motion pictures the character she has made famous to the smaller public of the opera, an attempt will be made to bridge cinematographically the ocean lying between Miss Garden at the Goldwyn studio and Anatole France, the author, in his study in Paris.

With this end in view a French moving picture photographer has been charged with the important task of visiting M. France and filming him among his books in the act of removing a splendidly bound and tooled copy of "Thais" from his shelves.

Scene from "Thais" (Goldwyn).

The author will come toward the edge of the picture and hand out of the imaginary frame into the supposed grasp of Miss Garden the volume of "Thais."

Then in Fort Lee a parallel picture will be taken of Mary Garden receiving a book from someone outside the frame, and voicing her pleasure. When the two scenes and titles are thrown upon the screen at the beginning of "Thais" the effect visually will be the bestowal by M. France upon Miss Garden of a copy of "Thais," and, although no attempt will be made to simulate double exposure by running the two films simultaneously, the effect will, however, be calculated to establish a certain connection in the minds of the audience and visualize both the creator of "Thais" and her interpreter in a charming, gracious exchange of compliments.

CAST FOR "PASSING OF THIRD FLOOR BACK."

Herbert Brenon has been putting the finishing touches on the cast of his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnston Forbest-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements already have been announced, a notable cast of players has been selected. Ketty Galanta, who made so successful a screen debut in "The Fall of the Romanoffs," and is soon to be seen as Maryla in "Empty Pockets," will play Vivian, and Ben Graham and Grace Stephens are to be the Major and Mrs. Tomkins respectively. Miss Kite, the painted lady, will be played by Ricca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The roles of Jape Samuels, Larkcom and Joey Wright will be played by Sydney Golden, Thornton Bastion and Robert Fisher. This comprises the entire company, with the exception of Christopher Penny, the young artist, which is yet to be cast.

MADGE KENNEDY—SUNSHINE—MAD BULL.

Word comes from Georgia that work on the outdoor scenes of "Oh, Mary, Be Careful!" Madge Kennedy's third Goldwyn starring vehicle, is progressing satisfactorily at Savannah, where Miss Kennedy and eighteen players are putting in two weeks. The sunshine the party went in search of has been available in great quantities daily, and the mad bull demanded by the scenario couldn't have been madder.

Cecil De Mille Returns to California

Now Finishing the Geraldine Farrar-Artcraft Picture, "The Devil Stone," to Be Released in December.

AFTER a month's vacation, during which time he visited New York City, Cecil B. De Mille, Artcraft director, has returned to the Lasky studio in Hollywood, Cal. Immediately after his arrival there, Mr. De Mille took up the work of finishing the Geraldine Farrar production, "The Devil Stone," which will be Artcraft's first release in December.

Scene from "The Devil Stone" (Artcraft).

The underlying theme of the narrative, namely, the sinister effect of the world-old stumbling block of man, Superstition, furnishes the basis for a story of interesting study, since it links with the ancient tale of Grenelda a modern development of the curse placed upon the possessor of the Devil Stone, carried down into the events of the life of Marcia Manot, as a Breton fisher girl and later as the wife of Silas Martin in America.

The scenario of "The Devil Stone" was written by Jeanie Macpherson, and is based on the story by Beatrice De Mille and Leighton Osmun. Miss Macpherson, who also recently visited New York with her mother, has just returned to Hollywood and commenced work on a new script.

FOX TRANSFERS A STANDARD FOR CHRISTMAS.

William Fox claims credit for having added three weeks to the holiday season this year. As a year-end gift to exhibitors, and particularly to those who have contracted for his Special Features, he announces that one of his most elaborate Standard Pictures—the one he had selected for his Christmas

Scene from "The Babes in the Woods" (Fox).

release—will be transferred December 2 to the Special Features classification.

The production is "The Babes in the Woods," in which Francis Carpenter and Virginia Lee Corbin are starred under the direction of C. M. and S. A. Franklin. It is a big, spectacular six-reel feature in the same class as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," both of which received flattering press notices during their extended, extra-price runs at the Globe theater in New York.

"Our intention has been to handle 'The Babes in the Woods' on exactly the same basis as the other Carpenter-Corbin productions," Mr. Fox explains. "We had set it down for release as one of the Standard pictures on December 23. We had prepared all the elaborate advertising material, press sheets, lobby displays, lithographs and exhibitor helps which we have been accustomed to furnish with our extra-special attractions.

"We had been planning also to give practical expression during the holiday season of our appreciation of the hearty support we have had from exhibitors this year. The idea of releasing a Standard Picture as a Fox Special Feature suggested itself and 'The Babes in the Woods' was selected as being the production which would prove the most generally satisfactory to exhibitors and at the same time permit of carrying out our idea of making the transfer early in December so that all the theaters might have an opportunity to profit from the gift before the first of the year."

DISTINCT FIELD FOR SCRIPT WRITERS, SAYS BEACH.

The author who cried that the child of his brain has been brutally murdered to make a play or a motion picture is not Rex Beach. This creator of "The Auction Block" and a score of other equally entertaining and equally popular novels of the time had never encountered, until he came into close contact with motion picture work, that odd genius the motion picture dramatist. Having watched him at work and measured the results of his labors, Mr. Beach is ready to admit that he has his place.

"It is obviously impossible," says Mr. Beach, "to enact for the screen all of the incidents of a novel. That means that certain ones best adapted to picturizing must be selected. It means, too, that even some of these must be changed—and sometimes changed so that the man who wrote them in the original would scarcely recognize them.

Scene from "The Auction Block" (Goldwyn).

"Though the motion picture camera has developed a wide dramatic field which had to be left untouched even on the stage, it has its limitations. The dramatic value of an incident in a story may have been developed to perfection in narrative, yet its character may be such that it is impossible to preserve this value on the screen. It is here that the scenario writer finds his true work.

"A good scenario writer should be able to so remake this incident that none of the force of the story is lost yet so that its technical shortcomings disappear."

UNIVERSAL SALESMAN'S GUIDE TO "THE MYSTERY SHIP."

For the first time since the Universal has issued serials, the full story of "The Mystery Ship" with scenes from all episodes, has been compiled in catalog form and delivered to salesmen. With this handsomely bound, extensively illustrated and attractively printed bank-book, Universal's traveling men can spread before the exhibitors on whom they call, a comprehensive outline of what they are contracting for in advance.

Sixty-five "stills" are interlarded with sixty-four pages of text between the morocco covers of the work. The story is done in narrative form and the "punches" brought out in distinctive paragraphs by the use of bold-face type. There are photos of Ben Wilson and Neva Gerber, stars of the serial, and their supporting principals, Kingsley Benedict, Duke Worne, Nigel De Bruillier, Elsie Van Name and Malcolm Blevins.

The "stills" have been selected to tell the story in pictorial sequence, augmenting the text. In ten minutes an exhibitor can run through the "stills" read the "punches" and get a clear idea of what "The Mystery Ship" will have of thrills, scenes and adventures. Every salesman, working out of the various branches of the Universal organization will be supplied with these books to the end that "The Mystery Ship" may be better and more extensively promoted than any serial the Universal has ever distributed.

Striking List of Paramounts for December

Five Women and Four Men Stars Featured in the Releases of Final Month.

ONE of the notable Paramount features for December is the presentation of Lina Cavalieri's first Paramount picture, "The Eternal Temptress," by Mme. Fred de Gresac, the scenario by Eve Unsell. This production was directed by Emile Chautard, and is said to be one of the most exquisite examples of the perfect photoplay ever released. The debut of Lina Cavalieri is enough in itself to make any list of photoplay offerings noteworthy, but this is only one of the features of Paramount's Christmas schedule.

Billie Burke will be seen in "The Land of Promise," in which she also starred upon the stage. This play is by W. Somerset Maugham, and it is said to be one of the best pictures in which Miss Burke has appeared.

Christmas is Marguerite Clark's own month. It is the season of beautiful things, of cheer, fantasy, all that goes to make the name of Christmas in its popular sense wonderful. And following an annual custom begun last year with "Snow White," Miss Clark will appear in a new fairy play, "The Seven Swans," directed by J. Searle Dawley, from all accounts to be the most elaborate production of its kind ever attempted. As a little princess of a mythical and mystical kingdom, Miss Clark will assuredly appeal alike to young and old.

Another picture in the nature of a Christmas gift to readers the world-over is "Tom Sawyer," in which Jack Pickford will create upon the screen Mark Twain's immortal hero of boyhood's happy days. It will bring back old years to those who have passed the meridian of life; it will evoke from the past figures dear to memory. Also the rising generation will laugh and live with the doughty Tom and his friends. "Tom Sawyer" is all- American. It is the quintessence of boyhood. Its appearance on the December schedule of Paramount is worthy of particular note. The picture was directed by William D. Taylor.

Wallace Reid, screen hero of manly and virile type, appears in "Nan of Music Mountain"—directed by George Melford—a vital story of the spreading West written as a novel by Frank Spearman, a novel that has reached three or four editions.

Dorothy Dalton is the heroine of a dramatic story by Shannon Fife called "Love Letters," the production of which was supervised by Thomas H. Ince, and which will form an interesting release for December.

Charles Ray, also an Ince star in Paramount pictures, is to be seen in "His Mother's Boy," a picturization of "When Life is Marked Down," by Rupert Hughes. Victor Schertzinger directed this picture. It is a story with the Texas oil fields as a background.

Sessue Hayakawa will play the role of a Japanese detective in "The Secret Game," which is particularly timely because it deals with a Hun plot in the United States. It was through a clue in this story, written by Marion Fairfax and directed by William DeMille, that a secret agent was enabled to apprehend a German spy in Southern California. The picture bristles with exciting and tense situations, and affords Hayakawa one of his best roles.

Vivian Martin is heroine of "The Fair Barbarian," from a story by Frances Hodgson Burnett, the scenario by Edith Kennedy, and directed by Robert Thornby. This is said to be a quaint and colorful little story of England, with a vivacious American girl as heroine. In book form it was a favorite years ago.

MARY MAC LANE PICTURE FINISHED.

Mary MacLane, whom Essanay enticed into motion picture acting, has completed her seven-reel vampire photoplay, "Men Who Have Made Love to Me."

Coming to the Essanay studios without ever having thought of screen acting, the author of "I, Mary MacLane," has proven that the genius that drives the pen can often illustrate the thoughts it transcribes.

Miss MacLane's talent as a screen actress even exceeded the producer's expectations. Not only does she photograph clearly but she plays her role with natural stage presence and true dramatic instinct.

Miss MacLane herself was surprised at her interpretation of a vampire. In reviewing the picture at the studio projection room, her comments were many and interesting.

Miss MacLane wrote the script out of a gifted writer's fund of knowledge regarding the world of men and women. This knowledge, combined with her dramatic talent, has produced a cinema classic that must rival the popularity of her strange book.

The story of "Men Who Have Made Love to Me" concerns the fates of six admirers, each of a different type, each making a different appeal to the heart of the vampire.

CHANGE TITLE IN FAIRBANKS PICTURE.

The title of the new Douglas Fairbanks-Artcraft picture, now in the course of production, has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer." In this photoplay Douglas Fairbanks portrays the part of a modern youth who gets into all kinds of difficulties as a result of his chivalry. In the cast are such popular players as Marjorie Daw, Frank Campeau, Kathleen Kirkham, Eugene Ormonde and Tully Marshall.

Star Shells in Goldwyn Release

Used in "For the Freedom of the World" to Make Possible Photographing of Trenches at Night.

NIGHT photography in motion pictures is one of the biggest problems that directors have to face. Until a year or two ago it was supposed to be impossible to make a good picture at night, and when the idea was broached of reproducing the battle front in France and showing a night attack the general comment was "impossible." The picture in question was "For the Freedom of the World," a tremendous patriotic spectacle produced by Ira M. Lowry, and now being distributed through Goldwyn channels.

As the full co-operation of the Canadian Government had been granted for the filming of this thrilling story of the famous American Legion of Canada there were no difficulties regarding the thousands of men in uniform who were to appear. The only thing that worried anybody was photographing an attack at night.

Ordinary lighting, as generally used in pictures, was, of course, useless in illuminating the tremendous trench system which had been constructed under the supervision of the director.

After tests had been made, and it was found that magnesium flares and every other trick of ilumination known to the motion picture trade were valueless in lighting such a huge area, the director suggested that nothing on earth was quite so brilliant as the star shells used in lighting up "No Man's Land" between the trenches during the progress of an attack or to prevent surprise by the enemy.

The Canadian Ordnance Department was communicated with, and permission obtained to use the necessary number of star bombs, trench rockets, and fixed lights. The composition of these various devices gives a light more brilliant than anything else in the world.

The result is an exact reproduction of war front conditions, no trouble resulting in photographing even the most remote sections of the trench system. Even a downpour of rain, which continued for two hours during the filming of the battle scenes, would not destroy the efficacy of a lighting system devised for use in any sort of weather.

MAE MURRAY IN "THE ETERNAL COLUMBINE."

Mae Murray has started her third Bluebird photoplay. "The Eternal Columbine" is the title, and Robert Leonard, under whose direction "The Princess Virtue" and "Face Value" were filmed, is staging the production. The story is by H. Sheridan Bickers, known in England as a former dramatic critic of prominence, who has been engaged especially to write for Miss Murray.

In "The Eternal Columbine" devotees of the stage, who failed to see any of her Broadway performances, will have a chance to realize how fully Miss Murray is entitled to her fame as a dancer, for she appears as a down-to-date Columbine and several of the dances which won the acclaim of theatre audiences are executed for the camera.

The production includes a short prologue founded upon the romantic tragedy of Pierrette and her suitors, Pierrot and Harlequin. This incursion into the realm of classic pantomime marks a new advance, it is claimed in the art of the photoplay. Kenneth Harlan, who has been featured in several recent Bluebird productions, will appear opposite Miss Murray and Albert Roscoe will play the heavy role.

NEXT FAIRBANKS-ARTCRAFT PICTURE IN DECEMBER.

Following the success of the latest Fairbanks release, "Reaching for the Moon," it is announced that the next Fairbanks picture, "The Modern Musketeer," has been scheduled for release December 31.

Scene from "The Volunteer" (World).

Pathe Program

Best Russian Art Film Yet, Serials and Lloyd Comedy on Pathe Program For December 9th.

THE feature of Pathe's program for December 9 is "Her Sister's Rival," a Russian Art Film (special), in five reels, which is released on this date in place of "Over the Hill," first announced. This is a powerful story artistically and beautifully handled by a cast composed of the finest actors and actresses in Russia. It tells of two girls, one the daughter and the other the adopted daughter of a very rich factory owner, Madam Kromoff. Both fall in love with a handsome spendthrift prince. He marries Mary, because she is the one who has the big dowry, while he really loves Neta. He squanders his wife's money and breaks her heart. Forging his brother-in-law's name to a check, he is in danger of prison and disgrace. Rather than see her daughter's name dragged in the dirt Madam Kromoff shoots him in a gripping climactic scene.

Doris Kenyon stars in "The Hidden Hand," No. 3—"The Island of Dread"—with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton; serial; episode in two reels; produced by Pathe. "The Hidden Hand" is already being spoken of as another "Elaine." Scientific impersonation plays an important part in this episode, in which it develops that both Dr. Scarley and Doris' Uncle Abner are attempting to gain control of the Whitney estate, the first by proving that Doris is Whitney's daughter and marrying her, and the second by proving that she is not Whitney's daughter, but the girl of the Mad Monk's prophecy and a princess of Russia.

Mollie King appears in "The Seven Pearls," No. 13—"Over the Falls"—with Creighton Hale and Leon Bary; serial; episode in two reels; produced by Astra. In this episode Perry Mason, arch villain, is carrying Ilma, the beautiful young American girl, to deliver her to the Sultan. They imprison her in a warehouse. Picking up Stayne's smouldering cigar butt, she blows on it, places it against the little fuse and the heat sets the automatic sprinkler system in action. Harry, hearing the big gong, rescues her.

Harold Lloyd's vehicle is "Move On," a one-reel comedy, produced by Rolin; one sheet. Harold Lloyd, Harry Pollard and Bebe Daniels form the trio that makes this comedy a laugh producer, with the laugh largely on the police force.

"Our National Park"—"Yellowstone Park—Its Terraces" and "The Grand Canyon" form a split reel, Pathe colored travel picture; one sheet. There are also an International cartoon and educational split reel; one sheet and Hearst-Pathe News Nos. 100 and 101; each issue having a special block 1-sheet.

STIRRING EVENTS IN GAUMONT-MUTUAL WEEKLY.

In these history-making days the newspapers may be pardoned for using all of their display type in headlining events connected with the war. Keeping abreast of the times, the Gaumont-Mutual Weekly is pleasing its patrons by devoting a big part of every issue to scenes of preparation for, and actual fighting in the great conflict.

Number 152 of the Gaumont-Mutual Weekly, which is released on Sunday, November 25, contains several pictures relating to the conduct of the war "behind the lines." The Ordnance Department and the Bureau of Engraving and Printing show two extremes: the former making big guns to annihilate the enemy, and the latter turning out Liberty Bonds which make possible the actual "sinews of war."

Many thousands of extra clerks have been employed to handle the enormous mass of detail connected with the formation of a big army, and Uncle Sam has found it necessary to erect many huge buildings in Washington to house this increased force.

In Philadelphia, the U. S. Ambulance Corps dine in the street to demonstrate the efficiency of the traveling army kitchen. In Pasadena, California, even the firemen are heeding the slogan, "knit a bit," and plying their needles between calls.

Pictures from abroad show Mr. Painleve, former French Premier, and his cabinet, which recently resigned; the President of Portugal, on a visit to the French battle front; American made submarines arriving at a European port; the Prince of Connaught decorating French soldiers with war medals; and the King and Queen of England attending the opening of the American Officers' Club, in London.

It must not be supposed, however, that war pictures are allowed to monopolize this entire issue of the Mutual Weekly. Among the many other subjects pictured are New York policemen starting their crusade to lessen street accidents, and an interesting new invention, a rotary tooth cleaner operated by a small motor which can be attached to any water faucet. This will probably mean good-bye to the old fashioned toothbrush.

CAVALIERI SUBJECT RELEASED DECEMBER 3.

The story of "The Eternal Temptress," written expressly for Lina Cavalieri's first Paramount appearance by Mme. Fred de Gresac, with the scenario by Eve Unsell, is said to be one of the most powerful, dramatically, that has ever been used for motion picture purposes. Emile Chautard directed this production in his characteristic manner. A splendid cast, including Elliott Dexter, Alan Hale, and others equally well known, supports the star. This picture will be released on December 3.

Scenario Writers Win Autos

Consolidated Film Corporation Makes Awards in "Crimson Stain Mystery" Scenario Contest.

FOUR individuals in the United States are happier today than any of their fellow beings, because Consolidated Film Corporation is presenting each one of them with a brand new 85 6-cylinder, seven-passenger Overland touring car, valued at $925.00

This is the closing chapter in the great scenario contest held recently by Consolidated Film Corporation, in connection with the presentation of the "Crimson Stain Mystery," the master serial, which was released through the Metro Pictures Corporation.

The contest consisted of the submission of the best idea for a five-reel scenario based on the mysteries, characters and situations in the "Crimson Stain Mystery" and the winning idea sent in from each of the districts into which the United States was divided, the Consolidated Film Corporation promised an Overland touring car. The contest opened September 4, 1916, when the "Crimson Stain Mystery" was released, and closed August 1, 1917.

The three judges in the contest are Arthur James, Director of Publicity of the Metro Pictures Corporation; Albert Payson Terhune, author of the "Crimson Stain Mystery," and N. T. Granlund, director of publicity of the Marcus Loew Enterprises.

So many manuscripts were submitted from all over the country that it took the three judges a long time to decide upon the winners in each district. The work has not yet been completed and further announcement of winners will be made next week.

The first four lucky ones in the contest are as follows: Ellen D. Gehling, 124 Norwood avenue, Brooklyn, N. Y.; William Powers, 108 Fifth avenue, Richmond, Virginia; Ellen Dawalt, 504 Crawford avenue, Detroit, Michigan; George S. Lambert, 316 Oak street, Ironton, Ohio.

Both O. E. Goebel and Ludwig G. B. Erb, president and treasurer, respectively, of the Consolidated Film Corporation, were enthusiastic about the outcome of the contest and proclaimed it the most successful scenario contest ever conducted.

TITLES A FEATURE OF "MADAM WHO."

One of the striking features of Bessie Barriscale's first Paralta Play, "Madam Who," which will be released the middle of December is the manner in which the titling of the production has been handled. For a long time, producers of motion pictures have been endeavoring to get away from the old style of title which, in many cases caused a breach in holding the interest to the action of the story. Illustrated titles were found to be a great improvement over those which were displayed in cold type, but Paralta Plays announce that they have taken another great step froward in the development of an artistic effect that holds the interest, at the same time giving the audience the message that can be interpreted only through reading titles.

The new titles, which will be used for the first time in the production of "Madam Who," are animated scenes built in such a manner that the wording appears to stand out in mid air. In one instance where the title is descriptive of a battle which is supposed to be raging, a shell bursts, obliterating the entire title and showing, just for an instant, a field of battle with the cannon smoking. This is the only element of battle that is really shown in the play, as the story is not that of the trench and conflict, but of the secret service that is the great unseen power that guides the destiny of the armies. The other titles are all worked in so effectively, that never for an instant do they break into the thread of the story, but rather do they appear as a part of the action of the great romance thriller.

This new style of titles marks another important step in the advancement of the photoplay art, a step which is bound to have a marked effect in future productions.

MUCH TAX PUBLICITY FOR EXHIBITORS.

Free service for the exhibitor—practical, dollars-and-cents cooperation that puts the balance on the right side of the box office report—that is what up-to-date producers are endeavoring to give. William Fox's helps for his Special Features, the fifty-two-a-year releases, are one of the most striking illustrations of this tendency.

Mr. Fox's free service includes a four-page weekly newspaper, a weekly mimeograph news budget, a weekly clipping sheet, weekly music cues, a weekly service on matrices, and special cut-to-your-measure publicity as desired. In addition, he supplies stills on request; also slides for advance announcements; one, three, six and twenty-four sheets, and three sizes of lobby displays, the largest, fourteen by twenty-two, being in colors.

As to special helps, obtainable without cost on application to the director of publicity, there practically is nothing the exhibitor is likely to want which cannot be provided on short notice. He may have special stories of any sort, special advertising material, mats, or almost anything else he thinks will be of assistance to him in exploiting the picture through the press or by any other means. A large organization is kept constantly at work developing ideas for the theatre man's benefit—it is up to him merely to make the most of the opportunities afforded, to use what is provided for him.

Edna Goodrich Leads Mutual Schedule

Her Vehicle Is the "American Maid"—Billie Rhodes and George Ovey in Comedies.

MUTUAL'S schedule for the week of December 3 is led by Miss Edna Goodrich, the Broadway stage beauty, in "American Maid," which is the fourth of the series of feature productions in which Miss Goodrich appears for Mutual. It was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl, doing "her bit" behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. He is wounded and retired from active service, returns home, discovers the social gulf which separates them and goes back to the West. Miss Goodrich represents in the picture the ideal of American womanhood, the blendid product of many races and many peoples.

Appearing with Miss Goodrich in "American Maid" are many well known players, chief of whom are George J. Henery, who played the judge in "Get-Rich-Quick-Wallingford," and William B. Davidson, who has had a long and successful screen career with Vitagraph, Fox, Metro and Mutual.

Billie Rhodes plays the role of a little girl in "Just Kidding," the one-reel Strand Mutual comedy, scheduled for release on December 4. She wears a Buster Brown suit, plays with a Teddy Bear and gets her face smeared with blueberry pie. The plot affords many laughable situations, and ends in a romance.

"Jerry Takes Gas" is the subject of the Cub comedy, released by Mutual December 6, which shows popular George Ovey, with suicidal inclinations, and results with a mistaken dose of gasoline. A match, a tube and—puff.

From the first line trenches, where the news is thickest, comes Mutual Weekly Number 153, released December 3. This lively, newsy one-reel subject, is gladdening the hearts of parents whose boys are at the front, for it shows, in vivid pictures, what letters never could.

WALTHALL'S FIRST PARALTA PICTURE COMPLETED.

Those people who believe that our courts are ruled by corrupt politics will delight in "His Robe of Honor," the story of Ethel and James Dorrance, which has just been completed under the direction of Rex Ingram, and which will mark Henry B. Walthall's debut as a star in Paralta Plays. The Dorrances have taken for their hero a highly successful lawyer crook, whose methods used suggest those of a firm of lawyers of a few years ago whose infamy was gossiped about the country over. This lawyer has good instincts as well as evil, and his good instincts are aroused by his determination to win a young woman whose noble instincts rebel at the thought of the methods which have won for him the success he has achieved. To get his hands clean he has to break from a corrupt alliance with the "traction trust," whom he has bled unmercifully with his damage cases. Then he is called upon to defend the brother of the boss of Tammany Hall, and seizes this opportunity as a means to compel his appointment to the Supreme Court bench. His reputation is so bad that the boss and the organization both shy at the nomination, but the "Boss'" younger brother faces the electric chair and the shyster lawyer drives a hard bargain. His final defiance to the gang is when, after attaining his goal, he turns the organization down and establishes himself as the peoples' judge, dealing out justice with no regard to where the hardship falls.

The final cutting and assembling of the production were completed last week and the first print is now on its way to the New York offices of Paralta Plays. Those who have seen it declare that it is by far the most powerful story in which Mr. Walthall has appeared and is one that will win for him still greater laurels than those which have placed him in the exalted position he now enjoys in the realm of the silent drama.

"A DAUGHTER OF THE GODS" (FOX).

"A Daughter of the Gods," heralded as "the best advertised picture in America," and which will be released to exhibitors December 2, has been before the public for more than a year, during which time it has been shown in all parts of the country. It is a fantasy of the sea—a fairy story—and its keynote, as one reviewer has said, is beauty. The cost is said to have been in excess of $1,000,000 and the total number of persons appearing in the picture is placed at 21,128, the largest number used in a single screen being 19,744. Most of the scenes were taken on an island in the Caribbean. According to William Fox, the producer, 223,000 feet of film were used, but only about 7,500, or eight reels, are shown.

There is an unusually large assortment of publicity material available for this picture. This includes two styles each of one, three, six and eight sheets and a handsome twenty-four sheet; beautiful lobby display photographs, press sheets, rotogravure heralds, cuts and mats varying in size from one to four columns, piano score, an elaborate music score, a variety of slides, an assortment of forty by sixty paintings, several sorts of flashy window cards and other material.

Annette Kellermann is the star of the production, doing spectacular diving and swimming, and among the very large supporting company are Jane and Katherine Lee, who, since this picture was made, have become celebrated as "the Fox Baby Grands."

"UNEASY MONEY," A GEORGE K. SPOOR SPECIAL.

"Uneasy Money," Taylor Holmes' newest vehicle, soon to be released by George K. Spoor as a special feature, combines a rare bit of humor with strong and fascinating situations.

The picturization has lost none of the verve and humor that emphasized the original story in the Saturday Evening Post. Taylor Holmes is ideally cast as Lord Dawlish, the polished, though quaintly impractical, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."

Scene from "Uneasy Money" (Essanay).

Taylor Holmes knows how to wear a monocle. Virginia Valli, in the role of Elizabeth, knows how to wear overalls and to handle brother "Nutty," even if she cannot regulate the acquisitions of love. Lillian Drew plays Claire Edmont, the fortune-hunter who finally weds a fat, pudgy new-rich. Frederick Tiden, Rod LaRocque, Virginia Bowker, Charles Gardner and Arthur Bates are others in the cast.

JOSEPHINE WHITTELL'S SCREEN BOW IN "ALIMONY"

One of the most striking and popular favorites known to the musical comedy stage, Josephine Whittell, will make her debut in "Alimony," the sensational divorce drama, to be released early in December by The First National Exhibitors' Circuit. Miss Whittell has the important role of Mrs. Bernice Flint, who with the other two characters interpreted by Lois Wilson and George Fisher, forms the big triangle of the play.

Miss Whittell was born in Phoenix, Arizona, and educated in the San Francisco private school. She realized at the age of fifteen years that she possessed a beautiful voice. This inspired her parents to send her to Europe to study. She remained in Paris for two years studying voice culture.

Upon her return to America in 1912 Miss Whittell met and was married to Robert Warwick, the noted matinee idol. Shortly after this she was sought by George Cohan, who made her his leading woman in "The Little Millionaire" at the Cohan theater. Her successive appearances were with Lina Abarbenell in "Miss Princess"; the prima donna in Victor Herbert's operetta, "The Madcap Dutchess"; in Victor Herbert's "The Only Girl," and with Donald Brian and Julia Sanderson in "Sybil."

Miss Whittell visited Santa Barbara and Hollywood and evinced a keen interest in moving picture work, with the result that when offered a part in "Alimony" by Director Flynn, she readily consented.

PATHE ACQUIRES "RUNAWAY ROMANY."

Pathe has acquired the rights of "Runaway Romany," the five-part feature starring Marion Davies which had had so much publicity during the last two or three months, and will release it as a Gold Rooster play December 23d. It is felt that the picture will make a superb attraction for Christmas week. The advertising campaign in the illustrated Sunday magazines which for some weeks has been conducted upon it will be continued through December.

It would be difficult to mention a single feature which has been given such extensive and widespread publicity and advertising as "Runaway Romany." The story from which the picture was adapted was written by Miss Davies herself and was syndicated through some forty newspapers, the first installment appearing on September 16. In addition to this, large advertisements have been appearing weekly in the illustrated Sunday magazines, which, as everyone knows, have a circulation of well over a million. In other words, to this feature has been given an exploitation equal to that given some serials. There is no question but that this exploitation has given the picture an exceptional box office value.

Hodkinson's Opening Gun

Distributor Announces a New Film Process with Promise That It Will Stabilize Industry—Details Later.

W. W. HODKINSON came with a new film process, or "Motion Pictures Plus," as his announcement in the advertising pages reads this week. Declaring that the business had advanced along every line but mechanical development, Mr. Hodkinson states over his signature in the advertising pages of the Moving Picture World that it was to bring this new process into the industry that he made his spectacular re-entry into the field a month ago.

The announcement this week is in keeping with the revolutionary developments which have marked Mr. Hodkinson's career in the past. Nothing will be given out at the offices of the Hodkinson Corporation regarding the details of the new process, but it was pointed out that the adoption of some new process, whatever its point of improvement, is regarded by Mr. Hodkinson as vital to the stabilizing of the industry today. This statement was made:

"We feel that the business has followed out every line of advance except making actually mechanically better pictures. The trade has stars and stupendous productions, and the field swarms with them, until the investment of capital in production or in theaters is simple gambling. The W. W. Hodkinson Corporation will give this business a new hook to hang on, a new rock on which to drag itself out of the ocean of competition just as Mr. Hodkinson has done in the past, as even his enemies will admit. But, as in the past, he has streaked out into a new line something probably not one man in a hundred in the business has even thought of, but, for all that, the one line of safety. Our advertisements for the next few weeks will develop our process and our plan."

The signed statement appearing in the advertising section this week answers many questions in the minds of the trade. There has undoubtedly been a great deal of wonder over Mr. Hodkinson's plans, as well as over what induced him to return as he did, virtually alone, and with his connection with Paralta Plays, Inc., important though it was, obviously not big enough to control the interests of this commanding figure in the industry.

HAROLD LOCKWOOD IN TWO METRO DECEMBER RELEASES.

During the month of December, Metro will offer Harold Lockwood in two Metro wonderplays, "The Square Deceiver," released December 3, and "The Avenging Trail," released December 31. The two vehicles differ widely in type and nature, the former being a comedy drama while the latter is frankly melodramatic.

PERILOUS STUNT IN "THE LOST EXPRESS."

Helen Holmes does the most risky bit of business of "The Lost Express," her new fifteen chapter Mutual-Signal photonovel in "Daring Death," Chapter XII, which is released December 3.

Helen crosses the railroad tracks on a temporary footbridge, built on the principle of the suspension bridge, with ropes instead of cables. The action of the chapter provides that as Helen is midway across, the plotters are to cut the ropes.

Scene from "The Lost Express" (Mutual).

Helen grasps the severed rope, swings sixty feet to the tracks below and rescues a companion from the wheels of an onrushing train. It is the most perilous stunt which Director McGowan laid out for his star in the new chapter play and the most hair-raising bit of action in the picture.

"The Lost Express" is nearing completion at the Signal studios near Los Angeles. Chapter XV will reveal the mystery of the lost express train which disappeared mysteriously in Chapter I.

"Daughter of Destiny" Release

December 23 Has Been Fixed as the Date of Issue for First Petrova Subject.

IN ANSWER to the thousands of inquiries from exhibitor and fan alike which have poured into the office of the Petrova Picture Company, a statement was issued this week announcing the release date of the initial starring vehicle of Madame Petrova for Sunday, December 23.

"Daughter of Destiny," the first of the eight great pictures in which the famous star will appear during the forthcoming year, will be shown on this date and throughout the entire week at the Rialto theater, New York, and also in all of the largest photoplay temples in the country.

"Daughter of Destiny," the first picture to be produced under the auspices of the Petrova Picture Company, was finished and ready for showing on the date originally scheduled, but following a conference between the executives of the Petrova organization and the First National Exhibitors Circuit, through the offices of which the Petrova productions will be issued, it was deemed advisable to withhold the film until all of the exchanges were in active operation. It was also decided by the producing and releasing factors to have the second Petrova picture entirely completed and its successor in course of production before definitely fixing the release date of the initial presentation.

Inasmuch as the objects outlined above have been completely attained, "Daughter of Destiny" will be given to the first-run theaters in the United States on Sunday, December 23. The selection of this date is regarded by the officials of the First National Exhibitors Circuit as exceedingly appropriate because of the holiday season and the many exhibitors who will offer Madame Petrove in her first picture to their patrons will therefore receive an unexpected Christmas gift.

NEW PICKFORD PICTURE NEARING COMPLETION.

Mary Pickford's newest photoplay to be released by Artcraft Pictures is rapidly nearing completion at the Lasky studio in Hollywood. The production is an adaptation from William J. Locke's novel, "Stella Maris," prepared for the screen by Frances Marion and staged under the direction of Marshall Neilan.

For the first time in her career the Artcraft star portrays two roles in the same production. The two parts that Miss Pickford enacts are those of Stella Maris, who has been a paralytic for ten years, living in a home of wealth surrounded by every luxury and with the tender and devoted care of the circle of friends who are worshippers at the "Court of Stella Maris," and that of Unity Blake, a veritable ugly duckling, the slave of an orphanage, living on the scraps and dressing in the rags which are given to her in the name of charity. The uncouth character forms a remarkable contrast to that of the beautiful Stella Maris.

SECOND SUBJECT WILL BE FIRST RELEASED.

Mabel Normand, Goldwyn star, is quite likely to find her second Goldwyn picture, just begun under the direction of George Loane Tucker, the first of her releases under the Goldwyn imprint. Having completed her patriotic comedy-drama, "Joan of Plattsburg," a sudden official request made it necessary to postpone its release, because it contains material of a military character that it is not desirable or wise to reveal at the moment.

This means that Miss Normand will first be seen by her admirers in a beautiful production representing the skill and genius of George Loane Tucker.

Even before Goldwyn had "Joan of Plattsburg" in completed form Miss Normand was working with Mr. Tucker in her next picture, which is a most unusual story about which Goldwyn is making something of a mystery as regards authorship and title.

ALICE BRADY WORKING IN FIFTY-FOURTH STREET STUDIO.

Alice Brady at work on her next Select production, a picturization of Charlotte Bronte's immortal novel, "Jane Eyre," has made a change of base. "Her Silent Sacrifice," Miss Brady's first Select picture, was made at the Paragon studios in Fort Lee, but in order to facilitate work on the forthcoming production, activities were transferred to Select's Fifty-fourth street studio in town, thereby doing away with the time waste attendant on the long New Jersey trip.

The picture is going forward under the capable direction of Edward Jose, who has set a high standard in previous productions. "Poppy," "The Moth" and "Her Silent Sacrifice" all grew to ultimate screen triumphs under his generalship. When completed, Miss Brady's new vehicle will be released through the exchanges of Select Pictures.

THIRD "BAB" RELEASED NOVEMBER 26.

In the third of her sub-deb stories, "Bab's Matinee Idol," adapted by Margaret Turnbull from Mary Roberts Rinehart's delightful tales, Marguerite Clark mixes munitions, measles, and mischief promiscuously. The direction is by J. Searle Dawley, and the photography by Lyman Broening. The subject will be released by Paramount November 26.

Work at Triangle Studio

Japanese Settings Constructed Next to the Venetian Canals Being Used in "I Love You"; Directors and Large Stock Company Making Phenomenal Progress in 1918 Programs.

FIVE new productions, including some of the most elaborate and unusual things yet attempted at the Triangle's Culver City studio, have been commenced during the past week, and companies are working both night and day to keep ahead of the strenuous production schedule recently set.

Among the new subjects are offerings from the pens of some of the best known magazine writers, as well as an exceptional play by one of the Triangle's staff authors. The research department under Miss Elsa Lopez and the costume department directed by J. S. Fishenden have been working overtime preparing data and costumes for these new subjects, which include a beautiful Japanese story.

Two directors, Walter Edwards and Jack Dillon, have completed pictures in the past week, the former having begun work on another screen feature. Three directors, Jack Conway, Gilbert P. Hamilton, and Thomas N. Heffron, are either preparing or waiting for stories.

With several faces new to Triangle included in the cast, and elaborate costumes costing several thousand dollars, Director E. Mason Hopper has begun work on a new Triangle story, the working title of which is "Mr. Butterfly." The story, written by E. Magnus Ingleton, is a reversal of the situations and characters in the famous story, "Madame Butterfly," by John Luther Long.

Thomas Kurihara, in the role of the father, and Jack Abbe as the disappointed lover, are well known Japanese actors who have been engaged for leading parts in this new Triangle picture. Teddy Sampson, well known screen beauty, has also been engaged by Casting Director Arthur Hoyt, who declares she will make a winsome Japanese girl. Darrell Foss, popular Triangle star, will be seen as Mr. Butterfly. No pains or expense have been spared by J. S. Fishenden, head of the costume department, to make the costumes critic proof, and this expert declares some decidedly beautiful effects have been turned out by Bert Isgrigg, Triangle tailor.

Director Hopper is working on the exteriors now, and will begin shooting the first of the week at San Diego, where the principals will work in a Japanese garden belonging to one of the wealthiest families in that city. This garden is one of the show places of the Pacific coast that all tourists visit when in Southern California. On his return from San Diego, Hopper will begin work on the interiors, and the Triangle experts are now busy turning out the "props" for these settings.

Edwards Has New Script.

Director Walter Edwards, who has just completed "I Love You," a story of life in Southern Italy and France in which Alma Rubens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham, which promises to be one of the most interesting of the forthcoming Triangle productions. Cunningham also did the continuity.

J. Barney Sherry will appear in "Evidence" as a noted lawyer, and will be supported by such well known players as Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies. Miss Higgins and Davies are new faces at the Triangle studio.

Stewart Supported by Fritzie Ridgeway in Next Western.

Director Cliff Smith is now well under way on a new vehicle for Roy Stewart, Triangle cowboy star, the working title of which is "The Law's Outlaw." The screen adaptation was made from a story in a current magazine written by Ethel and James Dorrance. Smith's cast is considered exceptionally good for a Western subject. Stewart will be supported by Fritzie Ridgeway, who played the leading feminine role in Stewart's last picture, "The Learnin' of Jim Benton." Others cast include Norbert Gills, William Ellingford, and Percy Challenger.

Texas Guinan as "The Gun Woman."

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke, and Jack Curtis have the leading roles, is the director selected to handle the megaphone for Texas Guinan's new picture, "The Gun Woman," a brilliant and unusual Western story which has a surprising climax.

Miss Guinan will be seen as the self-reliant woman who was the product of the early frontier days, the woman who held her own ground in every crisis and settled her grievances with a deadly automatic. Included in the supporting cast are Francis McDonald and Ed. Brady, the former as the Gun Woman's sweetheart, and the latter as a character juvenile lead.

Red Book Story for Olive Thomas.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," which was one of the prize stories in the recent Photoplay Magazine contest, is about to begin work on Miss Thomas' next subject, "Limousine Life." It is a screen adaptation of Ida M. Evans' story by the same name published in the Red Book Magazine. The supporting cast for this picture has not yet been announced.

Wells Directing Painted Desert Drama.

Director Raymond Wells is making record time on his latest Triangle offering, "Man Above the Law," a story of life among the Navajo Indians on the Painted Desert. Jack Richardson, one of the best known heavies in the business, has the lead in this picture. Claire MacDowell, Josie Sedgwick, Jessie Hallett, Diana Carrillo, Curley Baldwin, and Dark Cloud, a real Indian, are in the supporting cast.

Hickson Made "Gown of Destiny."

Lynn Reynolds is putting the finishing touches on "The Gown of Destiny," the screen adaptation of a Saturday Evening Post story by Earl Derr Biggers. It deals with the world war and the way in which a remittance man was made a hero through a wonderful gown created by a little French designer too frail to do his bit for his country.

Alma Rubens and Al Sears have the principal roles in this picture, and other members of the cast include E. Jobson, Frederick Vroom, and Pietto Buzzi, a French actor engaged for the part of the designer. Miss Rubens will wear a gown especially created for this production by Hickson, of New York.

Thomas N. Heffron, who directed William Desmond's last picture, "The Sudden Gentleman"; Jack Conway, whose last Triangle offering was a seven-reel feature, "Because of a Woman," and Gilbert P. Hamilton, who handled the megaphone on "The Maternal Spark," are waiting for stories, and expect to begin work within a few days.

"THE BEAUTIFUL MRS. REYNOLDS" (World).

World-Pictures Brady-Made will put forward another characteristic star cast when "The Beautiful Mrs. Reynolds" is published in January. The members of this acting company whose names are included in the advertising matter are Carlyle Blackwell, June Elvidge, Evelyn Freeley and Arthur Ashley, and the remaining cast, which is quite numerous, contains Pinna Nesbit, Rose Tapley, Lionel Bellmore, George MacQuarrie, Ethelbert Hale and others who are well known.

This picture introduces to the screen the romantic career of Alexander Hamilton, one of the most fascinating personages of the early history of this country. The story, written by Samuel M. Weller, a prominent New York newspaper man, is not similar to the stage play upon the same topic acted by George Arliss for a long run at the Knickerbocker theater, excepting that both introduce many of the same characters and certain episodes of great national importance appear in each version.

In addition to Hamilton, the film story embraces George Washington, Martha Washington, Aaron Burr, Gen. Israel Putnam, Thomas Jefferson, James Monroe, James Reynolds, Mrs. Reynolds, etc.

Carlyle Blackwell assumes the role of Hamilton, and Arthur Ashley that of Aaron Burr, while June Elvidge is Mrs. Reynolds and Evelyn Greeley is Margaret Moncrief, over whose young charms and graces the men have their first hostility—a situation that grows more and more bitter through later years until it culminates in the fatal duel on the Jersey heights overlooking the Hudson.

Scene from "The Beautiful Mrs. Reynolds" (World).

The scenes in and around New York in those early times—including one picturing the Staten Island shore from the Battery—as well as those showing the Washington headquarters at New Brunswick and certain points up the river, are exceedingly interesting in contrast to present views of the same localities.

From Screen to Stage

Metro and Frohman Estate Co-operate in Ethel Barrymore's Plans for the Coming Season.

THE celebrated star, Ethel Barrymore, will have the co-operation of Metro Pictures Corporation and the Charles Frohman estate in making out the program of her activities for the year. Miss Barrymore is now completing her latest series of Metro productions with a screen version of the Kellett Chambers comedy, "An American Widow," and at an early date will begin her season of new plays and dramatic revivals of the speaking stage, in accordance with the plan arranged for in advance by the late Charles Frohman. One of the most important features of this program will be Miss Barrymore's creation of the leading role in the new version of "Camille," adapted by Edward N. Sheldon, not from the old stage production but from the book itself by Dumas.

Ethel Barrymore.

The star's screen career, however, will not be forgotten during the development of this program, for in her leisure hours, during the daytime, at her home in Mamaroneck, Miss Barrymore will read manuscripts of new screen productions and pass on their merits, deciding upon the equally interesting program of feature motion pictures to follow. One activity is thus made the relaxation from one and the preparation for the next. Miss Barrymore's list of screen appearances for the coming year will include stories by celebrated American novelists and scenario writers, and the most notable directors in the screen world will prepare these stories for public presentation.

Some time ago it was announced that Miss Barrymore had permanently given up the stage for the screen, and she began a long series of feature productions, under the management of Metro, the only motion picture company with which she has ever been associated. Later, this program was varied by the appearance of the star in a revival of Barrie's one-act play, "The Twelve Pound Look," the leading role which Miss Barrymore created in this country, although she did not interrupt her screen work for the purpose. For these performances the star refused to take any money for her own uses, donating the amount of her salary to the work of war relief.

Miss Barrymore finds that her health and happiness are best conserved by occasional journeys into the work of the dramatic stage, and accordingly the present agreement between Metro Pictures Corporation and the Charles Frohman estate has been reached.

In her coming stage season Miss Barrymore will play, in addition to the new version of "Camille," and another Sheldon play called "The Bridge of Sighs," some of her greatest successes of previous years, including Pinero's "Mid Channel" and Clyde Fitch's "Captain of the Horse Marines."

Among the star's screen features of the past season have been "The Eternal Mother," "Life's Whirlpool," "The Lifted Veil," "The Greatest Power," "The Call of Her People" and "The White Raven," in addition to the production at present being completed, "An American Widow."

"HOW DOES 'NUMBER ONE' FINISH?" ANSWERED.

Paramount has taken particular care to make sure that "Who Is 'Number One'?" the new Paramount serial starring Kathleen Clifford, will "hold up" to the very end, that the interest shall increase, and that the picture shall therefore fulfill the prime necessity of a continued story of any sort; namely, that the interest shall be so tense that the reader or the theatergoer will possess an unconquerable desire to go back and see the next chapter.

Too many serials have started with a rush, and interest has withered away toward the finish. Paramount has made sure that the pulling power of "Who Is 'Number One'?" grows stronger in every reel, and asserts that the fifteenth episode of the Anna Katharine Green serial is even better than any of the other fourteen.

There are intense thrills in every episode of "Who Is 'Number One'?" but the best ones come in the last five chapters. Paramount did not play its big cards at the start, preferring to make a picture that would pile up business for the exhibitor rather than make a picture that was like a skyrocket—fine at the start, but dead at the finish.

In the eleventh episode of "Who Is 'Number One'?" for instance, Kathleen Clifford is called upon to ride on the hood of a motor car pursuing a speeding train down the track. She lassos the train, ties it up to her motor car, and goes hand over hand to the rear car of the train.

In the twelfth, "Number One" is exposed, but the story, instead of dropping there, becomes even more complicated and more intense.

Pursued, after being kidnapped aboard a vessel by the conspirators, Kathleen, in the thirteenth, flees to the rigging of the ship, and dives from the peak of the mast. In the fourteenth she swings on a rope, like a pendulum, across a street from one tall building to another, crashing through a window into a room where Graham Hale is held captive.

The fifteenth is a triumph. Nearly all of this episode was made at night in one of California's spring cloudbursts. The light effects and the photography are splendid, and the serial comes to an exciting finish in automobile crashes and battles and races through the night in the terrific rainstorm.

TWO TANKS BUILT FOR SUBJECT.

Having reproduced the Sphinx and the pyramids of ancient Egypt for "Cleopatra," the mosques and minarets of Oriental Bagdad for "Aladdin and the Wonderful Lamp," the Nashville of 1830 for "The Conqueror" and the mob-swept streets of Paris for "Les Miserables," all within the last few months, the William Fox technical department has added another to its list of achievements in the construction of tanks and trenches which are duplicates of those "over there."

These newest products of constructive genius will be seen in "The Pride of New York," a photoplay starring breezy George Walsh. Unable to borrow the original tank that was brought overseas to aid in the Liberty Loan drive, Director R. A. Walsh told his needs to the technical staff and in a comparatively short time the armored cars were ready.

The chassis of two automobile trucks were used as bases. Sheet iron was employed for the body and caterpillar threads were made of iron bars. Real guns were mounted in the turrets. Because they were not as heavy as real tanks, the director was fearful at first that they might be broken by rough usage, so he put them through a severe preliminary test. A long line of trenches had been dug on a location near the Fox studios at Fort Lee, N. J., and the war machines were sent rough-shod over them. They made the trip without the slightest difficulty.

One of the most spectacular scenes in "The Pride of New York" shows the trenches being stormed by several companies of United States troops attached to a regiment now encamped in the Empire State.

PRIZE WINNERS OF PATHE'S CONTEST IN "THE NEGLECTED WIFE."

After months of work on the more than fifty thousand letters that were received in the "Neglected Wife" contest, founded on Pathe's serial of the same name by Mabel Herbert Urner, the three judges have awarded the prizes to the seven lucky winners. The prize winners are:

First prize, $1,000—Mrs. Louise Detlefs, 3788 West Thirty-third street, Cleveland, Ohio.

Second prize, $500—Miss Anne B. Gordon, 31 Amosland road, Norwood, Pa.

Third prize, $100—Mrs. D. C. Cameron, Austin, Nevada.

Fourth prize, $100—Mrs. F. A. Dowe, 35 Park street, Attleboro, Mass.

Fifth prize, $100—Mr. Frank Hoffman, 13 East Second street, Pottstown, Pa.

Sixth prize, $100—Mrs. Claire Palmer Thurston, 564 West drive, Woodruff place, Indianapolis, Ind.

Seventh prize, $100—Mrs. Helen S. Paxton, 147 Townsend street, New Brunswick, N. J.

The judges of the contest, who were Mabel Herbert Urner, the author of the serial; Mr. J. A. Berst, vice-president and general manager of Pathe, and Mr. Louis Joseph Vance, one of the foremost writers of America, after reading the letters were steeped with enough maxims to regulate the domestic problems of America.

TURNER & DAHNKEN TO MAKE PICTURES FOR THE GOVERNMENT.

Turner & Dahnken Circuit, through the War Department of Washington, have secured a permit to make motion pictures at Camp Lewis, Washington, where 40,000 of our new troops are entraining. Ray Ewell, who for some time has been the photographer in the United States Navy, has been sent by Turner & Dahnken to make these pictures. The scenes which are being taken will show how our young men become soldiers and the different contingents from the various cities will each be taken separately. Prints of these pictures will be sold by Turner & Dahnken throughout the United States.

NEW HART PICTURES IN GREAT DEMAND.

As a result of flooding the market with reissues of William S. Hart pictures, the new Thomas H. Ince productions, starring this popular actor, and released by Artcraft, have become in greater demand than ever before. Throughout the country Hart pictures are now being shown, bringing about a great wave of popularity for the well-known delineator of Western characters. The demand for new Hart subjects by photoplay patrons has caused no little competition among exhibitors for booking on "The Narrow Trail" and "The Silent Man," the first and second Hart-Ince films to be released by Artcraft.

Tabulates all Film Rentals by Machine

Laborious Weekly Accounting Task Easily Accomplished by Auditor W. M. Gulick's Department of General Film Company.

AFTER more than six months of successful operation General Film Company has adopted as permanent an advanced method of tabulation for its large volume of accounting details with bookkeeping machinery. General Film Company is probably the only moving picture organization that employs such a labor-saving aid in its auditing department. The system in use is the same as that used by the U. S. Census Bureau in tabulating its myriads of statistics.

By the use of several sets of machines, consisting of three units in each set, General Film makes weekly a minute and separate accounting of its every film rental—by serial number, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor W. M. Gulick estimates that the machines dispose of from 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that the machines are doing.

What swells the volume of necessary entries in the General Film Company auditing department is the company's position as the distributor for a dozen different motion picture manufacturers. The data required about film rentals is virtually multiplied by the number of manufacturers, whereas it would be comparatively simple to keep account of the film rentals as a whole. Each separate manufacturer, however, is entitled to an accounting of each day's rental of each reel of film in each of the company's twenty-eight exchanges, and this accounting General Film Company successfully undertakes to render.

With the use of the machine it is possible, promptly and regularly, to give each manufacturer a report presenting in exact detail the performance of each reel of film in dollars and cents.

Auditor Gulick recommended and installed this system after a study of its efficiency value, and is well satisfied with it. The machinery is well known in all really big business institutions, but its adoption by General Film marked its debut into the motion picture industry.

The system is founded upon a card-punching method of tabulation. A card crowded with numbers in columns has a complete history of a transaction punched in it, and this transaction can be tabulated separately in as many different ways as there are punch holes in the card. The classification can be done and undone at will by passing the cards through other machines that automatically count them, assort them and add up totals. Three machines—a punching machine, a sorting machine and a tabulating machine—comprise the series of mechanical adjuncts. Girls, who are lightning-like adepts at the punching machine, do the preliminary task of treating the cards to conform to invoices sent in from each branch that report each exhibitor's account for the week. From this form the girl punches a card for each reel of film, indicated on it, branch, exhibitor's account number, day used, reel number, film rental charge and invoice number. The cards are then sent in to the sorting machine and sorted by magnetic control successively into as many groups as there are topics to be considered. These cards run through tabulating machines which are also magnetically sensitive, providing in a moment all the total required, and these totals can be checked against totals taken from the branch invoices. As a result each manufacturer can be told how much his film earned on any day, anywhere, by subject or by bulk, by class, by number of reels, or by exhibitor. He can also be told how long or when it has been idle, and whether its value is on the decline or in the ascendancy. It tells him everything he could think of wanting to know, and to the tiniest detail.

A force of four or five girls, and as many young men, as the work varies, is kept on the tabulation of film rental charges by General Film. This work is under the management of C. H. Coburn, an expert in this sort of accounting. The completeness and accuracy of the history of each piece of film among the thousands handled each week make the machine system regarded as indispensable by the company.

HARRY EDWARDS ASSIGNED FIRST COMEDY SCRIPT.

Harry Edwards, the newest member of the Triangle-Keystone directorial staff, started production this week on a two-reel Tfiangle-Keystone comedy with a cast including Fritz Schade, Mario Bianchi, Milburn Moranti, Martin Kinney, Alatia Marton, Rose Carter, Sylvia Ashton, Dorothy Hagar and Tom Mack. The story has to do with two artists, and gives Alatia Marton the role of a model, though not a model wife. Little Joey Jacobs, the Keystone child actor, who was recently loaned to the Culver City studios for a prominent part in "The Maternal Spark," has a prominent part in the story.

CLEVER SITUATIONS IN "THE WIDOW'S MIGHT."

The clever paraphrase of the famous saying embodied in the title of Julian Eltinge's third Paramount picture, "The Widow's Might," is perhaps the least of the novel features of this comedy in which the female impersonator will star. The picture abounds in clever situations and highly amusing scenes throughout. The fact that it was written by Marion Fairfax, distinguished authoress of dramas and comedies for the stage and screen, is an assurance that it will be superior in character. A further fact in its favor is that it was directed by William C. DeMille.

Lockwood Supported by Fine Cast

Many Well-Known Film Players Appear in "The Avenging Trail," a Yorke-Metro Production.

A SUPERB cast has been engaged to support Harold Lockwood in his forthcoming Metro production, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oven's novel of the North woods, "Gaston Olaf," now in course of being screened under the direction of Francis Ford.

Mr. Lockwood, of course, plays "Gaston Olaf," and in this he has the most powerful role of his eight years before the camera. Gaston Olaf is a man of the woods, a fine specimen of physical manhood, with a well developed sense of justice and of undaunted courage when pitted against wrongdoers. The part offers wide scope for the star. Mr. Lockwood's leading woman is Sally Crute as Rose Havens.

Joe Dailey is cast for the part of Tom Pine, Gaston Olaf's partner. The heavy role of Taggart is interpreted by Walter Lewis. Warren Cook is cast for Dr. Saunders. William Clifford plays Hale, the storekeeper, while Art Ortego is cast for an important part. Tom Blake is also in the cast.

Mr. Lockwood and his company are now in the Northern woods making exterior scenes for the production.

PATHE'S ARGUS PICTORIAL No. 2.

Argus Pictorial No. 2, released by Pathe on November 25, contains four subjects of varied interest. The first shows the cause and prevention of forest fires. The picture was made in the New York State forests in the Adirondack Mountains under the auspices of the New York State Conservation Commission.

This is followed by a story showing how eels are caught in winter. Starting with a diagram which shows how eels hibernate in the soft mud under eight or ten feet of water the picture goes on to tell how the eels are caught through the ice, and by a multi-pronged spear the eels are rudely awakened from their winter's sleep.

Professor R. H. Thatcher, of the Department of Fine and Applied Arts of Teachers College, New York, demonstrates in a very clear and interesting manner the ancient art of stenciling and compares the modern work to that of the Japanese by whom it was originated.

A farce comedy in clay entitled "Pride Goeth Before a Fall" is enacted by the grotesque little clay figures created by Helena Smith Dayton, the sculptress. These figures are so grotesque and true to life that they cannot fail to amuse and interest an audience.

EDNA GOODRICH IN "AMERICAN MAID."

A romance which began in a base hospital in France amid bursting shells ends in a quiet cabin in the mountains of the American far west in "American Maid," Edna Goodrich's fourth Mutual production, scheduled for release December 3.

"American Maid" is from the story by Julius Rothschild, scenarioized by Hamilton Smith. It was directed by Albert Capellani and produced at the Long Island studios of the Mutual Film Corporation.

"American Maid" follows "A Daughter of Maryland," "Queen

Scene from "American Maid" (Mutual).

X" and "Reputation," three successful photoplays, starring the well-known Broadway stage beauty. She is now at work on the fifth of her series, "Her Second Husband," which will be completed shortly.

The scenes in "American Maid" are laid in France, in Washington and in the far west, providing a widely diversified setting for the production. Miss Goodrich appears in the uniform of a Red Cross nurse, in typical western garb and, at the embassy ball scene, in her most gorgeous gowns.

Triangle's First December Features

Will Follow Release of "The Sudden Gentleman" with "The Ship of Doom," a Sea Drama Featuring Claire McDowell, for Week of December 2.

TRIANGLE will open its December program with two features which will probably make a wide appeal. "The Sudden Gentleman," featuring the popular screen Lothario, William Desmond, with petite Mary McIvor and villainous Jack Richardson in the supporting cast, is scheduled as the first release of the week of December 2, followed by a rapid-action marine called "The Ship of Doom," which will present Monte Blue and Claire McDowell in the leading roles.

Desmond, who has nineteen Triangle successes to his credit, has come in for a large share of admiration from the ladies' side of the picture houses throughout the country, and his muscular personality has a certain genial quality which also appeals to male critics of the screen. In "The Sudden Gentleman" he has an opportunity to do some character work which is right in line with his early training, and it may be expected that the genial Bill will smile the better for the background of his newest play. As Garry Garrity, the village blacksmith in a small Irish hamlet, where geese feed on the commons and blend picturesquely with other barnyard idylls, Desmond puts at rest all doubts as to his lineage. He proves himself a true son of Dublin, especially aided by his grandfather's "dudeon," or clay pipe, which is very much in evidence in the early scenes. A carefully selected cast of Triangle stock players supports Desmond. The picture was directed by Thomas N. Heffron.

In "The Ship of Doom," written and directed by Wyndham Gittens, Triangle has produced some remarkable photographic effects. The story is based on the rash action of a jealous suitor whose affection for the coquette of a fishing village leads him into a struggle in which his rival is fatally stabbed before he loses his balance and falls from a high cliff into the sea. The Triangle barkentine, Fremont, which does service as the pirate ship, has been the center of action for nearly one hundred motion pictures. The boat was built in Philadelphia in 1850 for the slave trade, and served its New England owners as a blockade runner during the Civil War. Later it was brought to the Pacific Coast for the sugar trade between San Francisco and Honolulu, and converted into a Behring Sea fisherman until it was put out of commission in 1912 and sold to motion picture interests. Supporting Monte Blue and Claire McDowell in the leading roles are Aaron Edwards, Frank Brownlee, and a capable cast of assisting players.

EMILY STEVENS IN "ALIAS MRS. JESSOP."

Miss Emily Stevens, in her forthcoming Metro production, "Alias Mrs. Jessop," which is scheduled for immediate release, has a role which gives her ample opportunity to display her brilliant gifts. There are two characters in the story, a womanly woman, Janet Ford, and a worthless vampire, Lillian Ford. Lillian marries Sir Anthony Jessop, noble in nature as well as in name. She shirks her responsibilities. By an ingenious circumstance, Janet is mistaken for her, and she is obliged to preside over the Jessop household as its mistress.

Everybody, friend and servants, is delighted over the change that has come over Sir Anthony's supposed wife. Janet

Scene from "Alias Mrs. Jessop" (Metro).

finds herself, in spite of anything she can do, falling in love with her cousin's husband. The situation is an extremely intense and dramatic one, and is handled with great skill in this screen version of Blair Hall's story.

Miss Stevens is supported by a cast of favorite players, Howard Hall playing Sir Anthony; William H. Tooker, Michael Ford, father of Lillian and uncle of Janet; Donald Hall and Little Eldean Steuart, who plays the part of "Bobby" Jessop. Albert Shelby Le Vino adapted the story, and William S. Davis directed it.

Fox December Releases

Four Standard Pictures and Five Special Features Constitute the List.

NINE releases, four Standard Pictures and five Special Features, are scheduled to be made by William Fox during December. William Farnum, Annette Kellermann and Jane and Katherine Lee will be represented in the Standard Pictures and Francis Carpenter and Virginia Lee Corbin, George Walsh, June Caprice, Jewel Carmen and Virginia Pearson in the Fox Features.

"A Daughter of the Gods," the Kellermann production which ran from October 17, 1916, to February, 1917, in the Lyric Theater, New York, and which since has been shown and advertised in all parts of the country, will be released December 2 as a Standard Picture. On the same date the Carpenter-Corbin picture "The Babes in the Woods," originally scheduled as one of the Standard Pictures and to have been available December 22, will be offered as a Special Feature. It is a picturization of the fairy story of the same name.

"Troublemakers" will be the Standard Picture released December 9 and in which Jane and Katherine Lee perform pranks that keep adults constantly in hot water. The Special Feature of the same date, a war drama, "The Pride of New York," tells a story beginning with the draft and ending in the trenches. The star is George Walsh.

William Farnum will be seen in a December 16 issue, "The Heart of a Lion." This is a visualization of Ralph Connor's novel, "The Doctor," a tale of the Canadian Rockies. At the same time there will be released the Caprice picture, "Unknown 274," in which is told the story of a foundling's troubles, ending in her unexpected restoration to her father.

The week of December 23, the only one of the month in which there will be no release of Standard Pictures, has been exclusively reserved for Miss Carmen, who will make her debut as a star in "The Kingdom of Love," a production dealing with a young woman's career in a mining camp and especially with a minister's interest in her.

The last release of the year, December 30, will be an interpretation of the character of the famous "Du Barry," mistress of King Louis XV of France, and a Virginia Pearson picture entitled "Stolen Honor." The latter tells of the theft of a painting and the attempt to fix the crime on an innocent woman. The "Du Barry" picture was directed by J. Gordon Edwards.

SELF-PROVING TAX REPORTS.

It is absolutely necessary that every exhibitor be able to know positively that the tax reports he furnishes the Government are correct. For this reason the exhibitor's particular attention is called to the new Automaticket Self-Proving Weekly Monthly Report of business done and war taxes due. This blank, which is protected by registration at Washington, enables any exhibitor to keep a perfect record of the amount of money taken in for admissions and amount of taxes due under each admission price. It would be a very simple matter for a Government inspector to see at a glance that the exhibitor keeps the proper record on this blank.

These figures are instantly available not only for every day, but also for every week, every month, and they are so arranged that if any error is made in this calculation it shows up on each sheet. The origination of this blank is just another evidence that the Automatic Ticket Selling and Cash Register Company, of New York, spares no effort in making its ticket systems of the utmost service to exhibitors.

FIFTH MINTER PRODUCTION FOR AMERICAN FILM COMPANY.

Mary Miles Minter will start work on her fifth American Film picture immediately. The new play makes its bow as "Madamoiselle Tiptoe," and was written by Arthur Barthelet. Henry King will supervise the direction. Miss Minter is so interested in it that nothing but a baseball game—of which she is very fond—took her away from the studio the other day when she wanted to study the script for her new play. But Bill Russell offered her the chance to throw the first ball at a benefit game for the Santa Barbara boys who are in camp and promised to knock it to kingdom come if she would pitch for him. Mary couldn't resist, bless her heart, so she drove out to the ball grounds and put the ball only ten feet from the plate. Even Bill Russell couldn't hit a ball like that, so they let the rest of the bunch play ball while they looked on.

LOBBY DISPLAY FOR "THE MATE OF THE SALLY ANN."

Mutual has devised a new and novel lobby photo display, the first of which will be isued with "The Mate of the Sally Ann," the Mary Miles Minter production released November 26.

Two 22 by 28-inch photos will be added to each set, one of them a portrait of the star and other a scene from the production.

In working out the sets an entirely new process has been used which has resulted in a most striking pictorial effect. The lobby display has been heretofore a "closeup" proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the mission of a poster, but at the same time present a photographic realism

Essanay December Program

Entire List Complete for the Month—Many Interesting Subjects Noted.

ESSANAY now has ready for exhibitors its entire December program and work is well under way on the first pictures of the new year. In the December list are two comedy dramas, "The Small Town Guy," featuring Mr. Taylor Holmes, and "Sadie Goes to Heaven," Little Mary McAlister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes' fourth picture, shows the famous comedian in a new role, that of a rube, as the title implies, and offers new opportunities for his versatile art. The play is from the novelette, "A Picture of Innocence," in Munsey's magazine, and has a screen time of sixty-five minutes. It is a Perfection picture and will be released December 3 through branches of the George Kleine System.

"Sadie Goes to Heaven" also offers new opportunities for six-year-old Mary McAlister in that she plays the part of a child of the tenements and then is seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnet and was published in "Good Housekeeping." It has a screen time of sixty-five minutes and will be released December 24.

"The Dream Doll," in which dolls have a major part of the screen time, is the work of Howard S. Moss, an expert doll-maker and the inventor of the system by which the manikins appear as life-like on the screen.

Essanay players also have parts in the picture being used to carry out the plot of the play. "The Dream Doll" is a Perfection Picture and will be released December 10. It has a screen time of approximately sixty-five minutes.

Other Essanay December releases are an Essanay-Chaplin, "In the Park," and a weekly scenic, and a slapstick comedy to be released through the General Film Company. "In the Park" will be released December 8.

Amedee Rastrelli and Arthur Higson are being featured in the slapsticks and have the support of a number of the Essanay players who worked with Chaplin in his Essanay pictures. Arthur Hotaling, formerly with Lubin, is the director. The pictures have a screen time of fifteen minutes. For release December 1 is "The General," with "All Aboard" to follow December 8.

The fifteen-minute scenic releases are "Lake Louise" for December 1 and "Banff National Park" for December 8.

EVERYTHING HAPPENS IN "WHO IS 'NUMBER ONE'?"

One of the many reasons for the success of "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford, is that Paramount has been careful to keep away from the obvious. When Kathleen, in her war upon the conspirators led by "Number One," gets into a predicament she always escapes by some new method. And Paramount has avoided the old "nick of time" rescues that have lost their thrill now that the motion picture fan is educated in melodrama and knows that when the ordinary heroine is in peril somebody is going to happen conveniently around and save her.

In the fourth episode, for instance, Kathleen is locked in a room, and one of the conspirators is smashing down the door. Kathleen writes a message for help on her cuff and throws it out the window. A child finds it and goes to a policeman. The spectators guess that the policeman will see the message, call for help, and rush to the rescue. But that isn't what happens. The child borrows a pin from the policeman, and he helps her fashion the cuff into a cape for her doll, then walks away leaving the child to play with the message that would bring aid to Kathleen. Thus crossing the guessers.

In a later episode, Kathleen is in danger of death from a dynamite blast. A rescuing party is on the way. The fans guess that the rescuers will arrive in time to prevent the blast. But they don't. The blast is shot, the building is wrecked, and in an astonishing closeup of the falling wreckage Kathleen is buried and crushed by falling timbers.

It is this sort of treatment, the departure from the obvious, the introduction of continual surprises, that is making "Who Is 'Number One'?" a serial with a powerful pull that is holding the big following it has created.

LOIS WEBER PRODUCTION FEATURES GOLD MINING SCENES.

Lois Weber is busily engaged in the photographing of her third independent production, "The Man Who Dared God," an intensely dramatic portrayal of a strong man's redemption, based upon her own story of the same name. An especially adaptable cast has been secured to support Mildred Harris, who is featured in the role of a minister's daughter. Playing opposite Miss Harris is William Stowell, who has been leading man for Dorothy Phillips in Bluebirds; while among other members of the cast may be named Clara Whipple, Alfred Paget, Hayden Jones and Willie Marks.

"The Man Who Dared God" has gold mines, and gold mining is a sort of general background in developing the story. With her usual thoroughness in matters of detail, Miss Weber took the principals of her company, some thirty strong, to Oatman, Arizona, in order to get an accurate portrayal of this background in its relation to the plot.

The managers of the Great Eastern, one of the largest mines in the United States, were cordial in their welcome, showing the entire party, headed by Miss Weber and Phillip Smalley, her husband and co-director, every process of the work, from the first opening of a new slope with pick and shovel, through drilling, blasting, crushing and reducing, to the final pouring and shipping of the pure gold. In fact, the pouring of the gold from its crucible, in molten form, which is to be shown in the finished picture, represents the actual pouring of $45,000 worth of real gold.

CAST OF SECOND MARGARITA FISCHER PLAY.

The complete cast of the American-Mutual production, entitled "Molly Go Get 'Em," has been selected wisely. This is the second Fischer feature, in which Miss Fischer will have a widely different role from any that she has yet done. True Boardman has been engaged by the American Film Company, which believes in having an excellent supporting cast. Emma Kluge has a prominent part and others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play oposite Miss Fischer, who, as Molly Addison, a mischievous girl, manages to gather a remarkable amount of fun in life at the expense of a long-suffering family. Lloyd Ingraham will direct it. Mr. Ingraham also directed Miss Fischer's first picture, under the working title of "A Daughter of Joan," but which will be released under "Miss Jackie, The Army Girl." Beatrice Van wrote the story of "Mollie Go Get 'Em," and Elizabeth Mahoney adapted it for the screen.

"SONG OF SONGS" FOR ELSIE FERGUSON.

The motion picture rights to Edward Sheldon's great play, "The Song of Songs," have been acquired by the Famous Players-Lasky Corporation, for Artcraft release. Miss Elsie Ferguson will be the star in the production, which is a powerful sociological drama. The play was produced three years ago by A. H. Woods, who thought so well of it that he engaged a star cast. The play proved a sensation, though the limitations of the stage could not do justice to this virile and broad subject. The adaptation for the screen has been made by Charles Maigne.

Miss Ferguson has completed her work in "Rose of the World," which is another strong story, and has already started work on the Sheldon story. The play is intensely human, and in film form should prove more popular than the stage presentation.

FIFTH HELEN GIBSON STUNT.

Helen Gibson performs one of the nerviest feats she has ever attempted in "The Deserted Engine," this week's General Film release in the new "Daughter of Daring" series. Noticing that the fast mail speeds by her station with the engine deserted, Helen takes a short cut across country to a nearby trestle and leaps from a barrel to the platform of the last coach. She then prevents a collision between the mail train and a special. This release completes the current "Daughter of Daring" series, which has become an even greater favorite with the exhibitors than the earlier subjects in which Helen Gibson was featured.

"DEEP SEAS AND DESPERATE DEEDS" (L-Ko).

Universal exchanges will distribute as the L-Ko for December 12, "Deep Seas and Desperate Deeds," a comedy invented by J. G. Blystone, with Myrtle Sterling doing the principal stunt. Russell Powell and Babe Emerson will head a company of reckless adventurers in getting the laughs out of a number of complicated situations.

Scene from "Deep Seas and Desperate Deeds" (L-Ko).

Vin Moore had direct charge of the production and has applied several examples of ingenuity in developing low comedy on the screen that have not been generally applied. Miss Sterling's generous proportions, as in all of her L-Kos, contribute naturally to a great deal of the fun making in which she proves that good nature follows good health as consistently as a good laugh follows good comedy.

Universal Develops Unusual Pictures

Centers Efforts of Producing Forces on Subjects of Special Merit.

OUT of the routine work of production at Universal City has come several features that are considered of special merit, and to fittingly exploit them, an effort to advertise and promote these attractions, not alone to exhibitors, but before the general public, has been inaugurated. Universal producers seem to have found uncommonly good subjects for a group of conspicuously attractive releases and this fact will be heralded through a campaign for increased publicity that will draw attention to these particular offerings.

Stuart Payton has made a feature especially suited to the holiday season, in "Beloved Jim," featuring Harry Carter, Priscilla Dean and Joseph Girard. While the Christmas spirit pervades the plot, an offering of year 'round value has been created from Joseph Girard's story. The full cast employs Morris Foster, Charles Hill Mailes, Frank Dachlo, Sidney Dean, Ed Brown and Mrs. A. E. Witting.

Jack Ford's unusual production, reflecting both the East and West, engages Harry Carey as the star of "Bucking Broadway." Molly Malone will be featured as Mr. Carey's leading lady in George Hively's latest work. Herbert Rawlinson and Brownie Vernon are featured in "The High Sign," an Elmer Clifton production created by Waldemar Young and J. Grubb Alexander. Hayward Mack, Edward Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support.

"The Wolf and His Mate," an offering shown during the current days at the Broadway Theatre, New York, is another production Universal is advancing as a subject for extra advertising and exploitation. Louise Lovely is the star in Julia Maier's play, directed by Edward J. Le Saint. Hart Hoxie heads a supporting company that also includes Hector Dion, John O'Dell, Betty Schade and Baby Georgia French.

When Harvey Gates had finished his presentation of "Madam Spy," in which Jack Mulhall, Donna Drew and Claire Du Brey will be featured, another unusual offering developed in Lee Morrison's story of intrigue and adventure. The scenic equipment and the supporting cast are declared to be elements that contribute to the conspicuous merits of "Madam Spy."

Louise Lovely, in "Painted Lips," a production made by Edward J. Le Saint, and still another Harry Carey feature, "Phantem Riders," created by Jack Ford, are among the Universal productions that promise to attract more than the customary exploitation and profitable attention.

WARM TREATMENT OF COOL KEYSTONE SUBJECT.

Lovers of the ridiculous will find great satisfaction in the way Mal St. Claire makes things hot for Eddie Gribbon, the stalwart hero of "An Iceman's Bride," the Keystone comedy for the week. As the eccentric soda-mixer, Mal falls in love with the alluring cashier, Alatia Marton, and mixes up more than plain sodas in the complications which follow. He manages to imbibe too much of the stronger beverages at a dance, which puts him on the inside of another man's overcoat. When friendly officers escort him to the address in his pocket they add to the comedy of his career, for Dora Rogers arrives home and finds him in her bed. The finish is fast and furious.

BLACKTON TO PRODUCE ON WEST COAST.

J. Stuart Blackton, producer for Paramount of "The Judgment House" and "The World for Sale," will go to California on or about December 3 to produce his third Sir Gilbert Parker picture, "Wild Youth," at the Lasky studios. Mr. Blackton will be surrounded by all the extensive facilities afforded by the Lasky organization in making this picture, which will enable him to give even more time to the actual work of supervision and provide him as well with greater scope for the realistic staging of what is undoubtedly one of the most vital stories of the great British novelist. Whether Mr. Blackton will remain to make further films in the West is not at present known.

NEW SALESMEN FOR E. I. S. CO.

L. G. Harkness Smith and Emory B. Remington have joined the sales forces of the E. I. S. Motion Picture Corporation, 203 West 40th street. Miss Camilla Penworth's resignation has been accepted.

Mr. Smith was vice-president of the Motion Picture Specialty Company, and Mr. Remington was for twenty years with the J. Walter Thompson Company.

Picture Theaters Projected

EUREKA SPRINGS, ARK.—Moving picture theater will be established here about the first of year by W. J. Boody.

WINSLOW, ARK.—New opera house opened here by J. H. Barncord is devoted to high class pictures.

LAGUNA BELL, CAL.—Bell theater has reopened under the management of J. E. McPheeters.

SAN DIEGO, CAL.—Illusion theater has been purchased by the Broadway Amusement Company.

SAN FRANCISCO, CAL.—New Jewel theater, located on Market street near Eighth, has opened.

SAN PEDRO, CAL.—Auditorium theater has been leased by Elmer Workman and Carey Chandler and reopened.

HARRISON, IDAHO.—John Nikey will erect a moving picture house, 25 by 75 feet, with seating capacity for 300 people, to cost $6,000.

NAMPA, IDAHO.—Extensive improvements are being made to the Nampa theater recently purchased by H. J. Brown, of Boise. Pipe organ will also be installed.

CHICAGO, ILL.—George A. Rubin will erect theater, 40 by 150 feet, on South Fifth avenue.

CHRISTOPHER, ILL.—Robert Cluster's new Globe theater will soon be completed.

KILLOWINE, ILL.—Liberty theater has opened.

McLEANSBORO, ILL.—Harry Taylor, of Cario, plans to open a moving picture house here in the near future.

CROTHERVILLE, IND.—George Terrell is erecting a concrete moving picture house, 30 by 70 feet.

FORT WAYNE, IND.—Elmer E. Davis, of Toledo, O., has purchased the Eagles theater building.

GOSHEN, IND.—B. D. Deardorff has disposed of the Lyric theater to O. Hansen, of St. Joseph, Mich. Goshen Amusement Company has leased the house.

INDIANAPOLIS, IND.—Schlegel & Roehm, 606 Lombard building, have the contract to erect a one-story addition to moving picture theater for Goebler & Krees, 1126 Laurel street, to cost $3,500.

MUSCATINE, IA.—Henry C. Wittman has purchased the American theater on Sycamore street from Nana M. Willison.

WICHITA, KAN.—Empress theater is to be reopened.

WICHITA, KAN.—South Topeka theater has been renamed the New Liberty.

PINEVILLE, KY.—Gaines theater has been remodeled and reopened under the management of Ernest Younkin.

WATERVILLE, ME.—New Haines theater will soon be completed. It will be conducted under the management of Edward K. Bolen.

WORCESTER, MASS.—Work is rapidly nearing completion on the new moving picture theater at 41 Millbury avenue for B. I. Coonan. The structure will be three stories high, and cover an area of 186 by 191 feet.

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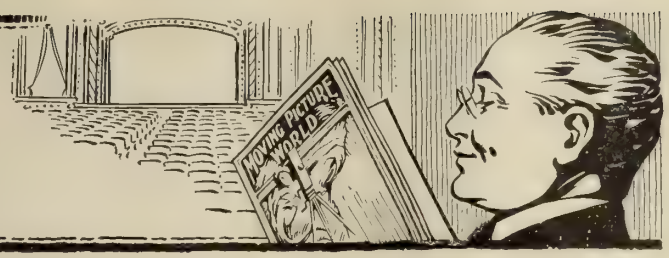
Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Haverill Common Council Puts Foot Down

"Enlighten Thy Daughter" Cause of Aldermanic Flurry—A Threat to Remove City Marshal if Picture Is Shown at Strand—Theater's Reply.

By Richard D. Howe, 80 Summer St., Boston, Mass.

HAVERHILL, MASS.—Speaking at a city council meeting in this city, Alderman Roswell L. Wood declared that if "Enlighten Thy Daughter," being exploited in New England by the Globe Feature Film Corporation of Boston, is allowed to be exhibited at the Strand theater, he would vote to immediately remove City Marshal John J. Mack from the head of the police department.

Alderman Wood moved that communication be received and placed on file, and the motion was seconded by Alderman Hoyt. It was carried, and then Alderman Wood moved that the city clerk notify the management of the theater that the picture could not be exhibited, and this was so voted.

The communication to the council was as follows:

"To the Honorable Council and Board of Censors:

"We have been notified by the city marshal about the discussion which took place at your council meeting this morning regarding the exhibition of the motion picture, 'Enlighten Thy Daughter,' and we feel that a few words are necessary to explain our position in the matter.

"About two months ago we approached the mayor and the city marshal, whom, we believed, were the active members of the censoring board, relative to showing this picture at the Strand. On several different occasions appointments were arranged for them to see the picture, none of which they were able to keep. Finally, at great expense and inconvenience, we succeeded in bringing the picture to Haverhill, where City Marshal Mack officially viewed it. Ex-Mayor Bartlett happened to be present at the time, and likewise was invited to view it.

"The city marshal thought the picture was all right, but wanted the mayor to see it. Therefore we arranged another showing at which the mayor, his wife, and several members of the council were present. At that time no member of the council voiced any sentiment against it, and the mayor told our Mr. Kaplan that he thought it would be all right to show the film. Acting upon this we arranged to show the picture next Wednesday and Thursday, bought advertising posters and newspaper advertisements, and incurred expenses of nearly one hundred dollars.

"Saturday morning at 12 o'clock the city marshal informed our Mr. Foley that the city council objected to the showing of the picture in its present form. We immediately removed all the advertising matter, and our Mr. Foley went to the composing room of the Gazette, but found that the advertisement could not be stopped.

"Just previous to the writing of this letter, Mr. Kaplan, Sr., and Mr. Kaplan, Jr., conferred with the mayor and city marshal and learned that there was one scene which did not meet with the approval of the council.

"We take this opportunity of informing the gentlemen of the council that the management will gladly co-operate with them and remove this particular scene which they object to.

"We believe this picture is the most highly moral and uplifting drama ever produced, and it has this reputation all over the country. To support this statement we herewith enclose clippings and personal opinions upon the moral effect of the motion picture, 'Enlighten Thy Daughter,' which we request be read to the council. We thank you for your kind attention.

"Yours very truly,
"STRAND THEATER,
"Signed. B. J. KALLAN."

Alderman Wood said the people did not realize that the country was at war, and, with food shortage, the times were serious. He declared that the moving pictures took $75,000 out of Haverhill in a month, and that it would be a God-send if every one of the picture houses were closed, although he had no objection to good pictures.

"A person who saw that picture through would not be a respectable person," said Alderman Wood. He said that after the thing was once settled it was up to the city council to stand on its dignity, and "if we cannot have an officer to carry out what we vote, let us have a new one," referring to Marshal Mack.

The moving picture "fans" of this city are all "het up" over the situation brought about by the proposed exhibition of "Enlighten Thy Daughter," and are waiting anxiously to see the outcome of the discussion now going on regarding the production.

Medford Theater Collects $700 For Y. M. C. A.

Medford, Mass.—Francis B. Sayre, son-in-law of President Wilson, who is working in the interests of the Y. M. C. A. War Camp Community Fund, gave an address at the Medford theater, this city's leading photoplay house, and when he had finished speaking, ushers passed through the audience and collected $700 for the fund. Mr. Sayre told the Medfordites of the great amount of good the Y. M. C. A was doing for our soldiers in France and outlined the work that the organization is planning to carry out in the future.

Loew Interests to Build Beautiful House.

Fall River, Mass.—The Savoy theater, which has been purchased by Marcus Loew from William Durfee through his representative Louis M. Boas, manager of the Bijou theater in this city, was opened Monday, November 19, as a moving picture house.

The policy of moving pictures will continue until the ground is in condition for excavating in the spring for the magnificent new playhouse, which is to be erected on its site. The Loew Enterprises plan to construct one of the most costly and beautiful theaters the country has seen in a long time, utilizing every inch of the wide area of land given it under the long-term lease.

Boston Exchanges Mail Cancellation Warnings.

Boston, Mass.—All of the Boston film concerns have determined that New England exhibitors shall not escape paying the 15-cent reel tax on films delivered to them. Only a very small per cent. of theater managers have realized the necessity of this tax and "come across" willingly. Most of them have tried to avoid it. Letters have been mailed to every New England exhibitor stating that if they do not immediately pay the tax on every reel of film they have been supplied with since November 1, the date on which the tax went into effect, that their service wil be canceled at once.

Brockton Appoints Censor Board.

Brockton, Mass.—As a result of continued agitation against harmful pictures being shown in the city, Mayor Stewart B. McLeod, the popular chief executive of Brockton, Mass., has appointed a moving picture censorship board, which, in the future, will carefully review and act upon every photoplay to be shown in the city. The new board, it is stated, will recommend such action as may be deemed advisable in the showing of moving pictures at Brocton theaters.

Frank Vennett Joins Hub.

Boston, Mass.—The Hub Pictures Corporation, recently organized in this city to exploit special productions in New England, has added another member to its staff. Frank Vennett, former manager of the Bliven opera house in Westerly, R. I., has been appointed special sales representative and is specializing on the Byrnes Brother's recent production, "Eight Bells," which is going over big.

Mr. Vennett has been identified with the amusement business for several years and is an experienced roadman as well as executive.

J. H. Curran Goes to Northern Maine.

Boston, Mass.—J. H. Curran, well-known New England film-man, has been appointed sales representative in the northern Maine territory for the World Film Corporation.

J. C. Bullwinkle Transferred.

Boston, Mass.—J. C. Bullwinkle, who has just returned from a most successful trip through New Hampshire and Vermont, has been transferred to the western Massachusetts territory for the World, and R. H. Ford is now "covering" New Hampshire and Vermont.

Guild Theater Doing Good Business.

Northfield, Vt.—The Guild theater, a new moving picture house, has been opened here by the Whitney-Beach corporation and is now doing a very good business. Manager Robin Beach is a professor of English at Northfield University and is very successful in his new capacity. Fifteen and twenty cents is the admission price for the new house.

Center Square Theatre Opens Thanksgiving

Pittsburgh's New Picture House Ready—Is One of the Finest of the Rex Amusement Company's Chain—Seats 700 Persons.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—The new Center Square theater, Center avenue, Pittsburgh, will be formally thrown open November 29, Thanksgiving Day. The house is the latest addition to the chain of theaters operated by Marx Browarsky, of the Rex Amusement Company, and is one of the finest. The opening attraction at the Center Square will be the Fox Standard production, "When a Man Sees Red," featuring William Farnum. In the Center Square theater, Mr. Browarsky has set a high mark for attractiveness and completeness. The house is of the latest approved design and construction, and has a seating capacity of 700. Only the best feature pictures obtainable will be offered, and an orchestra of five pieces will furnish music. The company of which Mr. Browarsky is manager now operates four modern theaters, the Rex, East Liberty; the Rialto, 1600 Fifth avenue; the Orpheum, Squirrel Hill, and the Center Square.

F. J. Marion Now Guiding Columbia Theater.

Pittsburgh, Pa.—F. J. Marion has succeeded Owen Wetherill as manager of the Columbia theater, Fifth avenue, Pittsburgh. Mr. Wetherill resigned to assume the management of the new Liberty theater, Wheeling, W. Va. Mr. Marion is an experienced manager, having formerly operated several theaters in this city.

G. H. Cronin Takes Avenue Theater.

Erie, Pa.—The Avenue theater, Erie, Pa., formerly conducted by L. V. Smith, has been taken over by G. H. Cronin, the owner of the building, who will continue the house with high class feature pictures.

Empire Theater Will Charge 5 Cents.

Pittsburgh, Pa.—The Empire theater, Collins avenue near Penn avenue, Pittsburgh, has been taken over by John P. Harris, of the Harris Amusement Company, and a new policy of exclusive moving pictures has been inaugurated. The house has been entirely renovated, and presented a very attractive appearance when formally opened November 19. The performances are continuous from 1 to 5 p. m. and from 7 to 11 p. m., and a unique scale of prices has been put into effect, the admission being five cents and no war tax. The Empire theater holds an important place in local theatrical history, and the new policy of high class moving pictures at a minimum admission is expected to prove very successful.

At Work on New Davis Theater.

Pittsburgh, Pa.—The Harry Davis interests have announced that the Grand opera house, Fifth avenue, Pittsburgh, which was destroyed by fire about six months ago, will be re-equipped and operated as an exclusive moving picture theater. The work of rebuilding is now under way, and it is planned to open the house about December 20. The Lyric theater, which occupies a part of the Grand opera house building, but which was not destroyed by the fire, has been enlarged recently from 300 to 400 seats. An attractive new lobby has been installed.

New Theater at Wheeling Opens.

Wheeling, W. Va.—The handsome new Liberty theater, Wheeling, W. Va., was formally opened November 14. This house is one of the finest and most up-to-date in the state, and has a seating capacity of 1,500. The Liberty is owned by James Velas, a well known exhibitor, who operates the Lyric in Wheeling. The opening attraction at the Liberty was "The Moth," featuring Norma Talmage, and an Alice Howell comedy, "Automaniacs." Owen Wetherill, who was formerly manager of the Columbia theater, Fifth avenue, Pittsburgh, for the past two years, has been appointed manager of the Liberty.

Fire in Poster Company's Plant.

Pittsburgh, Pa.—A fire of unknown origin on November 15 threatened to destroy the plant of the American Poster Mounting Company, Diamond street, Pittsburgh, and caused damage of about $1,500 to the stock. The loss consists chiefly of posters belonging to various film exchanges. The building is being repaired, and business has been continued as usual, Manager Ferry reports.

Scarelli and Marini Building Theater.

Belle Vernon, Pa.—A new moving picture theater is being erected at Belle Vernon, Pa., by the firm of Scarelli and Marini, well known exhibitors. The house will have a seating capacity of 500.

Bijou Sold to A. J. Morell.

Monnessen, Pa.—The Bijou theater, Monnessen, Pa., has been sold by A. J. Morell to William Edwards, of Pittsburgh. Mr. Edwards is a prominent exhibitor, having formerly conducted a theater at Braddock.

Beaver Falls' New Theater Opens.

Beaver Falls, Pa.—The new Colonial theater, Beaver Falls, Pa., was auspiciously opened November 17. The house is of modern construction and equipment, and has a seating capacity of 800. It was erected by the owners of the Grand theater.

New House at Clairton Almost Ready.

Clairton, Pa.—A new moving picture theater is being rapidly completed at Clairton, Pa., by J. Pizzaro, who states that the house will be ready for opening about December 1. The theater is an attractive one, and will have a seating capacity of 600. No name has yet been decided upon.

Buffalo Newspapers Fight False Economy

Hysterical Advocates of Penurious Saving Advise Against Attending Picture Shows—Value of Active Money Pointed Out.

By Joseph A. McGuire, 152 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—False economy advocates are active in Buffalo again, and are shouting to the people to go light on their amusements, and what the penurious ones term "other non-esseptials." As a rule the film fans, figuratively speaking, "put on their ear muffs" as soon as the preachers of parsimony begin their harangues, but here and there a short-sighted show-goer listens, and then decides to withdraw part of his regular patronage from his favorite moving picture theater. To counteract this skimping the Buffalo newspapers, backed by the film men, are telling Buffalonians to spend their money sensibly, but without privation for amusements and all other requisites. In this connection here is a sample of logic being used in advising Buffalo people to keep most of their money moving:

"No one will deny that thrift is a national virtue. But thrift in excess may become a national weakness. Extreme thrift is a form of poverty. For there isn't much difference between the man who has money and won't spend it, and the man who hasn't money and so can't spend it. Money is a natural-born mixer. It's only happy when circulating. Withdraw it from its natural channels—arrest it—lock it up in a safety vault or a stocking, and what happens? It can't do its work—can't perform its normal functions. Result, business stagnation."

Universal Films by Parcel Post.

Buffalo, N. Y.—"We are shipping nearly all our film by parcel post, and we are thankful to the United States Government for the excellent service," said G. H. Christoffers, manager of the Victor Film, Buffalo. "We have received several letters from exhibitors, who say that they are well satisfied with the shipments. We are working nights and Sundays installing a new system, which will be a great benefit to the exhibitors. Our aim is to sell them not merely film, but real positive service. The Bluebird, the Butterfly and the Jewel productions are going over big in the high-class theaters."

The traveling representatives who are "bringing home the bacon" for the Victor are Messrs. Blackman, Zimmerman and Cohen. Mr. Cohen is receiving the sympathy of his friends on account of the recent death of his mother.

Some Notes on the Penny Shortage.

Buffalo, N. Y.—The theaters of Tonawanda, N. Y., are nightly flashing on their screens a notice that they will exchange larger coins for pennies. These houses are having trouble to secure an adequate supply of pennies for change since the war tax went into effect. They have requested patrons to use these small coins whenever possible in purchasing tickets. Many plans to end the shortage of "coppers" in Buffalo, Niagara Falls, and Tonawanda are being considered. The elimination of the penny fractions in pay envelopes at local plants has been suggested. At many of the factories piece work is in vogue.

Pay envelopes, therefore, contain pennies. The employee may be asked to surrender the pennies to his employer, who will add enough to make a nickel of the fraction and turn the total gain over to the Government for redistribution. This would offset many who have already melted up many pennies and sold the metal at a profit to junk dealers. It is said that if the plan for conservation is followed at all industrial centers throughout the country the Government would have tanglible help.

Business Good at Winter Garden in Jamestown.

Jamestown, N. Y.—"Although hundreds of young men have left Jamestown for military service our business is satisfactory," said Mr. Wood, of Peterson & Wood, proprietors of the Winter Garden and Mozart theaters, that city. "At the Mozart we have added one big-time act of vaudeville to the moving picture program, and charge ten and fifteen cents."

Bara's "Cleopatra" at the Teck.

Buffalo, N. Y.—The Teck theater, Buffalo, a legitimate house, sidetracked its regular offerings for the week of November 18 and presented a great picture, "Cleopatra," with Theda Bara as the siren of the Nile. Manager Oishei made no mistake with the change, judging from the packed houses for the week.

E. L. Hyman's New Slogan.

Buffalo, N. Y.—E. L. Hyman, manager of the New Victoria moving picture theater, Buffalo, spends part of his spare minutes, which are very few, to doping out new slogans for his house. He believes a rhyme best pleases the ears of his patrons. Here is his latest slogan which he is using on all the New Victoria advertising, "Where Those Who Know Prefer to Go."

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

F. O. Spurdle Managing World Film Office.

NEWARK, N. J.—F. O. Spurdle is the new manager of the World Film in the Strand Theater building. Mr. Spurdle succeeds Lester Adler, who has gone to New York as office manager for Select Pictures. The new manager of World comes here from Philadelphia, where he was also connected with the World Film. Mr. Spurdle is very optimistic concerning the future of the moving picture industry. "The game was never brighter than it is right now. True, complaints are quite frequent in regard to the various taxes levied on the exhibitor. But the very fact that new houses are being built, and that old ones are being reopened is sufficient proof that the moving picture business is far from a dead number," said Mr. Spurdle in discussing present conditions.

Private Showing of "Peggy."

Newark, N. J.—The Civilization Film Corporation, Strand Theater building, which controls the New Jersey rights to Peggy Hyland's feature, "Persuasive Peggy," gave a private showing November 21 in the Goodwin theater, 863 Broad street, to a representative gathering of exhibitors. Manager H. Heidelberger was pleased with the expressions of approval that came voluntarily from those present. He is preparing to boost the production locally by many novel devices.

Bluebird's Latest at Loew's.

Newark, N. J.—In addition to the vaudeville bill, the Newark Loew's theater, 99 Springfield avenue, is putting on some excellent features. For the latter half of the week beginning November 22, Franklyn Farnum in the "Winged Mystery" was the photoplay attraction, while World's "Over Here" was also shown. Eugene Meyers is resident manager of the show house.

George Stalter at Hill.

Newark, N. J.—George Stalter, formerly of the Fox's Terminal theater, Park place, is the new superintendent of the new Hill theater at the junction of Springfield and South Orange avenues, whose opening was announced in these columns last week. Jackie Clark, the well known sporting man and bicycle rider, has been appointed assistant manager to A. J. Mack.

New Theatrical Publication.

Newark, N. J.—A new periodical known as "Events of the Week" has made its appearance here. The publication contains announcements and advertisements of the various amusement houses in the city. Nathan and Emanuel London, of 180 South Seventh street, have filed the trade name. The registered office is 845 Broad street.

Leo Abrams New Bluebird Manager.

Newark, N. J.—To succeed George R. Carter, the Bluebird Film have sent from their New York office Leo Abrams, a live, enthusiastic young man, to manager their New Jersey office here. Mr. Abrams covered the Brooklyn territory for Bluebird, but is not wholly unfamiliar with the Jersey exhibitors. Mr. Abrams was in Newark some four or five months ago, and his appointment as local manager gives him an opportunity to renew old acquaintances. He has taken hold of his work earnestly, and there is every indication that he will make an able and successful manager.

Theda Bara at Terminal.

Newark, N. J.—Theda Bara will be seen the week of November 25 in her latest picture, "The Rose of Blood," at the Terminal theater, 85 Park place. Moe Kridell is the manager of the playhouse.

Baltimore Film Trade Notes of Week

Parkway Theater Absorbs War Tax—Changes Among Exhibitors and Exchange Men—Patriotic Benefits Are Merry.

By L. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Saturday, November 17, a meeting was called by the directors of the Parkway Theater Company at which it was decided that the Parkway would include the war tax in the admission prices to do away with making small change and delay at the box office. The prices will now be: Matinees, 10 and 15 cents; evenings, 15, 25 and 35 cents. This ruling went into effect on Monday, November 19.

Patterson Theater Reopens.

Baltimore, Md.—The Patterson theater, 1202 Laurens street, closed for some time, has now been reopened to the public by M. Baumgarten, a newcomer, as far as we know, in the film game.

Nat Glasser Now With Select.

Baltimore, Md.—That affable and courteous pioneer in the film game, Nat C. Glasser, who knows the business and has managed theaters in Washington and Philadelphia, and for the past year has handled with great dispatch and success the Baltimore business of Sidney B. Lust, of Washington, has now become associated with the Select Pictures Corporation, and will handle the Baltimore territory, and it is understood will cover Maryland, Virginia, and West Virginia as its representative.

Private Showing of "The Planter."

Baltimore, Md.—Through the courtesy of G. Horton Gaffney, of the New Pickwick theater, 115 North Howard street, a private screening was arranged on Sunday, November 18, by C. Eiseman, manager of the Mutual exchange, of Tyrone Power in "The Planter."

Pictorial Changes Hands.

Baltimore, Md.—The Pictorial theater, 3310-12 East Baltimore street, which for some time past has had several managerial changes, has now been bought by Robert E. O'Mahoney from Bauer, Cross & Company. This property is subject to a ground rent of $103.

Many Patriotic Benefits.

Baltimore, Md.—Two big benefits were held at the New theater, 210 West Lexington street, on Sunday, November 18, through the courtesy of L. A. DeHoff. One in the afternoon under the auspices of the Maryland State Branch of the League to Enforce Peace and on behalf of the Red Cross, at which the attendance was mostly Italian, and $10,000 was contributed to the cause. At night, under the auspices of the Primrose Circle, another benefit was given for the Tobacco Fund, which was largely attended.

On the same night down at Nixon's Victoria theater, 415 E. Baltimore street, Charles E. Thropp, manager of this theater, ran a benefit performance for the Tobacco Fund, and the attendance was so great that they had to be turned away.

Wednesday, November 21, was Red Cross Day at the Eureka theater, 404 Fremont street, for E. B. McCurdy, the proprietor of this house, allowed a benefit performance, to buy soldiers sweaters, given under the auspices of Mother's Club of the Warner House.

Arrangements were made by the residents living in the vicinity of the Princess theater, Eager and Bond street, with R. L. Byrum, to have a special motion picture performance on Tuesday, November 20, and Wednesday, November 21, for the benefit of the Selects from the tenth ward now at Camp Meade.

On Sunday, November 18, two other benefit performances were held under the auspices of the Ladies' Auxiliary of the Sixteenth Draft Division. One at the Peabody theater, 11 East North avenue, through the courtesy of S. M. Buckman, the proprietor; the other at Schanze's theater, at Pennsylvania and North avenues, through the courtesy of Dr. F. W. Schanze.

On the night of this same day, F. C. Schanberger, manager of the Maryland theater, came to the fore with a concert, which is the first of a series under the auspices of the Maryland Patriotic Knitting Club. The theater was crowded to capacity, and many prominent people attended. About $400 was collected to purchase wool so that the club will be able to knit sweaters for our brave army lads.

Maritime Provinces News

From Alice Fairweather.

Women Exhibitor Robbed by Burglars.

MONCTON, N. B.—Mrs. Walter Davidson, of the Dreamland theater, Moncton, suffered an unpleasant experience recently. After the theater closed on Saturday evening, November 10, Mrs. Davidson, who manages her own theater, remained in the office to settle things for the week. She was suddenly surprised by the entrance of two masked men, who had either forced an entrance to the building or remained secreted in the theater till the audiences had departed.

Mrs. Davidson grabbed the telephone to call for help but it was snatched away from her. She started to scream but a gag was put in her mouth. Then the thieves went through the office. Fortunately, they found only Saturday's receipts, as the week's earnings had been deposited in the bank on Friday. It is not known how much money was stolen.

Mrs. Davidson suffered from the nervous shock and was bruised about the head. So far no one has been arrested in connection with the case.

J. Kauffman Heads New Globe Office.

St. John, N. B.—The Globe Film has, as promised in this column recently, opened an exchange in the city and the manager is J. Kauffman. The Globe has a large number of releases available and has just added Paralta pictures to its list of trump cards.

Interesting Notes from Eastern Canada.

St. John, N. B.—The first Goldwyn picture, "Polly of the Circus," was shown at the Imperial on Wednesday and did good business.

St. John, N. B.—"Joan the Woman" at the Lyric theater in St. John did such splendid business that it took five policemen to handle the crowds the third night. The management kept the film over for two more days. Mr. Spencer and Mr. Hurley were warmly congratulated on a fine production.

Fredericton, N. B.—There is a possibility that the theaters in Fredericton may have to close on account of the smallpox scare. There were twenty-nine cases in New Brunswick, many of them about the Border. This would affect Woodstock also.

Truro, N. B.—The first Artcraft pictures were shown at the Princess theater, opening with "The Little American," followed by "The Law of the Land."

St. John, N. B.—The Specialty Film Import Company gave a trade showing of the first picture featuring Mrs. Vernon Castle on Saturday, November 17. At the Unique theater the first three episodes of "The Hidden Hand" were screened.

St. John, N. B.—J. Sourkes is the manager of the Triangle Films and he reports much activity in that line, especially for the Keystone Comedies.

Small Theaters Taxed Out of Existence

Washington Exchanges Receive Many Cancelations of Orders from Small Town Houses Which Are Running on Small Margins of Profit.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Practically all of the local exchange managers have received cancellations of orders for films placed with them by exhibitors in the small towns in this territory, and it begins to look as though a great many of the so-called "commercial" houses would be driven out of business. Exhibitors thought they were up against something awful when subjected to the seating capacity tax; what they have to pay out today in Federal, state and local taxes means closing up.

The houses in question are those that formerly earned a net profit of perhaps $5 per night. They are located in towns of around 1,000 and 1,200 population. These places are quite badly hit, because so many of their young men, ordinarily patrons of the picture shows, have been called to the colors.

Added to these direct military causes the larger cities, with their war plants, called the men of the small towns with offers of high rates of pay. The exhibitors, with a large part of their patronage gone, started closing up several nights a week. There was no use for them to increase their admission charges with no one to pay—better by far to put out the lights.

These houses were paying a minimum of $5 per day for films; posters cost them, with other advertising helps, about $1 more; an operator even in a small town would be more than $1; sometimes, where there is no electric piano, a piano player has to be hired; expressage now stands the exhibitor about $1; add to this rent, interest on investment, electricity, heat, license fees, personal and property taxes, Federal taxes, reel taxes, and what-not, and help this poor fellow figure out how he can do business in his home town charging, say, an admission of 10 cents. The exchanges say it cannot be done.

S. E. Kent Will Manage Triangle Exchange.

Washington, D. C.—Sidney E. Kent, who has been connected with the local Triangle exchange for the past two months as traveling representative, has been named to succeed Gerald Payne as manager, Mr. Payne being no longer connected with the company. Prior to joining Triangle, Mr. Kent was engaged in the practice of law.

H. P. Mulford Visiting All Paramount Accounts.

Washington, D. C.—The local Paramount exchange is doing all possible to help exhibitors who use its service. H. P. Mulford, of the publicity department, has just returned from a trip on the road made under the orders of Manager Barron to visit all of the accounts not with a view to selling or offering to sell service, for the reason that all of the towns in the territory have been signed up, but to go over all matters of publicity with the exhibitors and show them what others are doing in this line.

In many instances he has assisted in the making up of booklets and programs. He took with him a collection of samples of similar literature put out by others. Being experienced in this line of work, Mr. Mulford can do a great deal in advising with the exhibitors upon whom he calls. One of the important things was bringing about greater co-operation between the newspapers and the exhibitors, showing the latter also how they could use to the greatest advantage the newspaper advertising done by Paramount.

The placing of one and three sheets around the town where they cannot but help draw patronage to the theater, the use of cuts and mats, heralds and other circular matter, slides, etc., was also gone into in detail in every town where he stopped.

Mr. Mulford states that he is well pleased with the reception he received from all of the exhibitors he called upon, and expressed the belief that much good would come to them and to the exchange by reason of the cordial co-operation shown.

Albert C. Eckardt Joins General Film Co.

Washington, D. C.—Albert C. Eckardt, formerly traveling representative for the K-E-S-E local branch, has joined the General Film here, and will represent General in the capacity of road salesman, having been assigned the territory consisting of Virginia and the eastern half of West Virginia. He began his new work November 15, and carries with him in his new position the best wishes of all his friends.

Manager Nelson Is Kept Busy.

Washington, D. C.—Manager A. J. Nelson, of the General Film Company's local exchange, is counting the days until the first of December not because of a pending birthday, holiday, or other joyous event, but because on that day, unless kind Providence intervenes, he expects to find himself homeless so far as his exchange is concerned. Mr. Nelson is experiencing the fun of finding new quarters for his firm here. Anybody who has tried to find even an office since the war began can sympathize with him. But he is up against it even more on account of the pending fire regulations which become cold facts on January 1.

The Government has gobbled up everything—even including the building which the General Film Company now occupies—hence the trouble. As soon as a new structure is nearly completed in steps Uncle Sam with a requisition paper, and another possible home disappears. Just as soon as Mr. Nelson gets a look at a lease it is as if Uncle Sam's minions are hot on the trail, for the next day or so finds the lease withdrawn.

He had a jim-dandy place on Twelfth street—almost. But the lease will not be available for a couple of week, and then the place, while fine in every other respect, will not comply with the fire regulations, and a vault would have to be built at the expense of about $1,000, and other alterations made. The orders of the Government are that he vacate December 1, and he'll be all packed up with no place to go.

Goldwyn in New Quarters.

Washington, D. C.—Walter R. Liebmann, who has been looking after the Goldwyn special features, "Manx Man" and "Freedom of the World," is in charge of that company's offices at 714 Eleventh street, Northwest, during the absence of Manager Winifred H. Bradley. Mr. Bradley was recently recalled to Boston to look after some business there, he being familiar with the territory. Before joining Goldwyn both Mr. Bradley and Mr. Liebmann were connected with the Boston Triangle exchange.

The company is now in its new quarters at the address named. Their's is an ideal place, well lighted, roomy, complying with the proposed new fire regulations; the last minute in exchanges. The manager's office is in the front of the building on the second floor facing Eleventh street. It is neatly outfitted with mahogany-finished furnishings contrasting with the buff colored walls and ceiling.

As one enters the exchange from the outer hall he finds himself within a railed enclosure on the other side of which are the desks of the bookkeeper, booker, and stenographer. Beyond this going toward the back is another space for a reading table and other furniture for the convenience of salesmen and waiting exhibitors.

The next room at the back, entirely separate from these others, is the "theater." This is something unusual in connection with a local exchange. A fireproof operator's booth, a room in itself, was built especially for the purpose. The floor of the booth has been built up of cement about two feet above the level of the floor of the room proper. The walls are about three inches thick, and extend to the ceiling.

Adjoining the projection room is a closet-like room containing a telephone that may be used by exhibitors. The room is quite sound-proof, and is excellent for handling of long-distance calls.

The floor above is divided for the proper accommodation of the different departments. The space at the head of the stairs has been fitted out for the use of expressmen, operators, and others receiving and returning films and equipment. On the one side of this is the film department; on the other the paper and advertising departments. There are windows opening into each of these through which business can be transacted without the expressman, operator or other person not an employee of the exchange entering the departments proper.

The rear half of the building contains two rooms. The first is the film receiving and shipping room; the second is the repair and rewinding room. Beside the latter is the film vault built in accordance with the proposed new fire regulations. The other half of the floor is used for the storage of paper and advertising matter of all kinds.

Mr. Liebmann started in the film business with the Kinetophote Company, of New York. Later he joined the Mutual Film Corporation, and during the year and a half of employment with this concern he was located in New York City, Albany, and Buffalo. He spent the last two years with the Triangle in Boston as traveling representative, leaving that company to join the Goldwyn exchange in this city.

NORTH CAROLINA NOTES.

By D. M. Bain.

Regular Shows in State Prison.

Raleigh, N. C.—Regular motion picture shows every week within the State Prison here, is one of the innovations installed by Superintendent J. R. Collie, beginning November 1, and gray-bearded men who passed beyond the pale of civilization and its progress a score or more years ago when they donned a suit of stripes were suddenly brought face to face with one of the twentieth century's greatest triumphs when they beheld for the first time a picture that moved with all the animation of life and blood.

There are more than two hundred prisoners here who had never before witnessed the projection of a motion picture on a screen, those who are serving life terms or very long terms for misdeeds committed before the advent of motion pictures. These were among the ones who could not be made to believe that the objects seen flitting across the screen were really inanimate shadows.

The Department of the Interior will furnish a large number of films for this service, and the superintendent has recently came into possession of other sources of supply which will keep the weekly shows running for a long time. Scenes showing marching Germans are said to be the wonder of that little world within granite walls.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Cleveland News Letter

From M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

New Members of Ohio Censor Board.

COLUMBUS, O.—Governor Cox and the state industrial commission have at last taken action on the censor board and appointed Maurice S. Hague, a retired artist of Columbus, as a new member. Mr. Hague succeeds W. R. Wilson, whose term expired several months ago, but who was holding over until he was either reappointed or until his successor was named.

Much opposition had developed against Mr. Wilson, but of late months this was tempered somewhat. The exchanges recently were not opposing him and, in fact, a petition from Cincinnati exhibitors and exchange men supporting Mr. Wilson was sent to the Governor about six weeks ago.

The board members now are Charles G. Williams, chairman; Maude Murray Miller and Mr. Hague.

Pathe Exchange Loses a Film.

Cleveland, Ohio.—The Pathe exchange of Cleveland has sent out a warning to all exhibitors and exchanges to watch for a print of "Pots and Pans Peggy," starring Gladys Hulette, which was stolen Wednesday, November 7, while the messenger of the Venice theater of Cleveland was taking it back to the exchange.

Kleine Exchange Has Projection Room.

Cleveland, Ohio.—The Cleveland Kleine exchange now has a fine projection room adjoining the exchange. It was equipped by the United Theatre Equipment Company's local branch and includes a Power's machine.

Dan Phillips Will Manage Pathe.

Cleveland, Ohio.—J. S. Cummings, who has been manager of the General Film Company here for several months, succeeding J. S. Flynn, has been promoted to a position of special representative and leaves for Chicago the week of November 18. After several weeks there, Mr. Cummings will go South for the General on special business.

Dan Phillips, who has been with the General Film here and in Columbus for nearly eight years, will succeed him.

A Comfortable Film Exchange.

Cleveland, Ohio.—The Famous Players Film Service, of Cleveland, handling the Artcraft and Paramount productions in northern Ohio, has one of the most complete exchanges in the state. It also has a cozy reception room, which is supplied with comfortable chairs, writing-desk, tables and trade papers. Exhibitors who call at this exchange are making good use of it and say it fills a long-felt want. This exchange, a new one, occupies the entire third floor of the building at 811 Prospect avenue, right in the heart of the film district. It has selling, booking, publicity, auditing, shipping and poster departments.

E. T. Gerrish is sales manager; G. G. Rich, office manager, and C. E. Moorhouse, publicity manager.

Office at Famous Players Film Service at Cleveland, Ohio.

Philadelphia Filmdom Doings Last Week

Madge Evans Visits Three Local Theaters in Person—Changes Among Exhibitors and Exchange Managers—Trade Jottings.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Madge Evans, the dainty World star, paid a visit to this city accompanied by her mother last week, and delighted several thousand by visiting the Fairmount, 26th and Girard; the New Coliseum, 60th and Market, and the Tioga, 17th and Venago streets. W. R. Priest, manager of the local World Film exchange, escorted little Miss Evans with her mother, who were driven around the city in Columbus Stamper's car. Upon their arrival at the Fairmount, Manager H. Kendrick experienced considerable difficulty in making a passage way through the immense crowds who came to see her. She was heartily received here, and presented with two large and beautiful bouquets from Mr. Kendrick. At the New Coliseum and the Tioga theaters, which are under the management of Mr. Stamper, the crowds cheered and applauded when she appeared on the stage in evidence of her popularity. Miss Evans made her debut in each theater immediately following the presentation of her latest production entitled "The Adventures of Carol."

W. D. Neilds Gets Important Appointment.

Hagerstown, Md.—W. D. Neilds, formerly the popular manager of the Tioga theater, has been assigned to direct the management of the Academy of Music and the Colonial theater in Hagerstown, Md. Both of these new and up-to-date theaters have a seating capacity of about 1,400 each, and have recently been acquired by Ferd Nirdlinger. A combination policy of vaudeville and picture is scheduled here.

Two Pre-Release Showings at the Keystone.

Philadelphia, Pa.—A large gathering of exhibitors and newspaper men were present at the private presentation of Florence Reed in "Today" and Robert Warwick in "The Mad Lover" held at the Locust theater Sunday, November 18. By the majority of the exhibitors who saw them both these pictures were considered as productions of merit. "Today" and "The Mad Lover" will be released through the Keystone Distributing Corp., 1134 Vine street, a new exchange, of which P. Glenn, formerly of the Mutual, has been appointed as manager.

Walter Murray Manager of Colonial Palace.

Philadelphia, Pa.—Walter J. Murray, formerly occupying a prominent position with one of the exchanges, and one of the pioneer members of the Motion Picture Operators' Union, Local 307, has been appointed manager of the Colonial Palace, 11th street and Moyamensing avenue, where he has installed exceptionally efficient projection for the pictures.

B. Amsterdam Gets "Revolution" Rights.

Philadelphia, Pa.—B. Amsterdam, of the Masterpiece Film Attractions, has secured the state rights of "Kerensky in the Russian Revolution of 1917," which is now being offered for immediate release. The Franklin theater has been the first house to secure this production for a two-day's showing.

Private Showing of "Cleopatra."

Philadelphia, Pa. — George Denbow, manager of the local Wm. Fox exchange, presented "Cleopatra," with Theda Bara as the star, at a private exhibition last Sunday, November 18, at the Arcadia theater. A large assemblage of exhibitors and newspaper men were on hand.

Exhibitor Troxell Hears First Call.

Gettysburg, Pa.—H. J. Troxell, of the Photoplay theater in Gettysburg, paid a visit to the Mutual exchange in Philadelphia recently, and stated that he is subject to 24 hours call for the U. S. Army. Mr. Troxell entertained a considerable number of regular army boys at his theater during the summer, and looks forward for his time to go with apparent good grace and enthusiasm.

Chas. Campbell Returns to Philadelphia.

Philadelphia, Pa.—Charles Campbell, formerly manager of a Pittsburgh exchange, has returned to Philadelphia as assistant manager of the Mutual exchange.

A. J. Buck Gets Important Appointment.

Philadelphia, Pa.—A. G. Buck, formerly manager of the Perfection Pictures Corp., has been appointed the manager of the Foursquare exchange and district manager of the entire eastern Pennsylvania territory.

Anna Albrecht Booker at Mutual.

Philadelphia, Pa.—The local Mutual exchange boasts of having the only lady booker in this city. Miss Anna E. Albrecht is her name, and her ability in this capacity is second to none. Miss Albrecht has worked in film exchanges for the past three years.

One Exhibitor in York Not Popular.

York, Pa.—George Benethum, owner of the Hippodrome and a chain of up-to-date motion picture and vaudeville houses, states that on account of one exhibitor the motion picture business in York is suffering considerably. The trouble is all on account of the paying of the war tax. While Mr. Benethum and the other exhibitors in this town agreed to allow the public to pay the tax this one exhibitor paid for it out of his receipts thereby cutting in and compelling the other theater owners to do the same. Consequently, owing to the lack of organization for mutual interests, the picture business has had to pay the penalty.

Wallace Reid Expected.

Philadelphia, Pa.—Wallace Reid, the Paramount star, will pay Philadelphia a visit during the early part of December. He is scheduled here for a three day stay, during which time he will visit several theaters in person.

Philadelphia, Pa.—F. B. Hammond, manager of the 333 Market Street theater, will show the "Hidden Hand," Pathe serial, beginning next week.

Cincinnati Theaters Quick to Save Coal

Electric Signs on City's Theaters Curtailed at First Suggestion that They Were Wasters of Coal—Lights Cut Off Early.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The suggestion of the Government, before any order was issued based on the suggestion, that a decided economy in fuel could be effected by a less generous use of electrical current in signs, met with unanimous approval on the part of Cincinnati moving picture exhibitors, and they voluntarily took steps to cut down the use of their electric signs materially. At the request of I. Libson, manager of the Strand, the Walnut and the Family moving picture theaters, all of which use large and elaborate electric signs, a meeting of the Cincinnati Theatrical Managers' Association was called by C. Hubert Heuck, manager of the Lyric and president of the association, to consider a uniform rule on the subject, for adoption by all of the theaters, in order that none might profit by using signs more than others. Mr. Libson himself announced that he would shut off the signs at all of his theaters at about ten o'clock, as soon as the last show began, as no additional patrons could then be expected to come to the theater. It is expected that this will be done generally, and it is estimated that if all sign users take similar steps the local electric light company can save hundreds of tons of coal a month.

Theater Where Fire House Stood Soon Open.

Cincinnati, O.—Arrangements have been perfected for the early opening of the Gifts theater, the new McMahan & Jackson house on Vine and Sixth streets—literally on both streets, although not on the corner, as it has entrances on both, and that on Vine street will undoubtedly be the more used. Work has been pushed vigorously, with the personal assistance of members of the firm, and while the opening date at first tentatively fixed was not possible, it is still in ample time for the cream of the winter season.

The Sixth Street Business Men's Club, of which McMahan & Jackson have for a long time been prominent members, will be active in "boosting" both the opening and the subsequent career of the theater, as the organization takes the location of so fine a house on that thoroughfare as a high compliment. The entire house has been sold to the club for the first evening, when the new mayor-elect and other prominent citizens will speak. "Polly of the Circus," a recent Goldwyn release, which is said to be as good as its namesake of the theater, will be the principal attraction of the opening bill. Special music, refreshments and flowers will be the order of the evening.

Canton Using Less Electricity.

Canton, O.—The general movement for the conservation of fuel by limiting the use of electric signs is meeting with complete approval on the part of Canton theater men, as well as others using electric display advertising, and a marked decrease in the use of such signs has already been noted. The Lyceum and Valentine theaters are among the prominent downtown houses which have entirely eliminated the use of signs, with no appreciable effect on attendnace, as far as the management of the two theaters can ascertain.

Big Convention of Ad. Film Men.

Cincinnati, O.—Business meetings at which the film producers of the country who are interested in the advertising film will get down to brass tacks, and entertainments on an unusually elaborate scale have been arranged for the National Convention of the Advertising Film Producers' Association at the Hotel Sinton, November 23 and 24. W. H. Harris, sales manager of the Bluebird exchange, is president of the association. It is expected, from letters which have been received from leading producers, that a majority of the 300 producers doing business in the United States will be present.

J. M. Kennedy Goes to Ashtabula.

Youngstown, O.—James M. Kennedy has been made manager of the Majestic theater at Ashtabula, O., succeeding E. M. Crawford, who has taken charge of the Grand theater, at Akron. Mr. Kennedy was formerly manager of the Dome theater, in Youngstown, and is well qualified for the work.

Plans New Theater in Akron.

Akron, O.—The Akron Theater Company, recently incorporated in this city with a capital stock of $70,000, is planning to build a large and handsome photoplay house in a downtown location which has not yet been publicly designated. A. G. Wagner, Z. H. Rager, S. S. Mortley and others are interested in the project.

Will Build Attractive House.

Mansfield, O.—A modern moving picture theater, designed to be the most attractive in this vicinity, will be built by a company which has been organized by local men, including Fred Hilton, James J. Shelley and A. J. Roth. The company is capitalized at $10,000.

Eva Tanguay Makes Hit in Film.

Cincinnati, O.—The first Eva Tanguay picture, recently released in this territory by the Louis J. Selznick exchange, and shown for a solid week at the Walnut, proved to be a pronounced success, the gyrations of the eccentric Eva on the screen meeting with as much applause as her appearances on the stage. "The Wild Girl," as the picture was called, was especially designed for the star. One of the popular "Mutt and Jeff" moving cartoons was also on the program for the week at the Walnut.

Violet McMillan Appears in Hamilton.

Hamilton, O.—Manager Goodwin, of the Grand, offered his patrons an unusual treat in the personal appearance of little Violet McMillan at his theater, the presence of the Universal star in Hamilton in vaudeville rendering this possible.

"Who Leads?" Booked Widely.

Cincinnati, O.—Bookings of the new training-camp film, "Who Leads the National Army?" have been large in and around Cincinnati, exhibitors feeling that there will be great interest in a picture dealing, as this one does, with the work of the student officers at the various training camps. Lieut. J. E. McAndrew, of the Military Training Camp Association, visited Cincinnati with the film, to arrange bookings, and met with marked success.

Interesting Trade Notes.

Cincinnati, O.—One of the most successful of recent Paramount releases in this territory was shown beginning Sunday, Nov. 18, at the Strand, the picture being a film dramatization of the successful novel, "Stranded in Arcady," featuring Mrs. Vernon Castle.

Cincinnati, O.—The management of the Colonial theater, one of the popular houses in the moving-picture block on West Fifth street, between Race and Elm, has made arrangements to run Triangle features, with Keystone comedies. The opening bill under the new management effected by Manager Riley was "Indiscreet Corinne," with the Keystone sidedish, "His Household Butterfly."

Cincinnati, O.—Chester Park, which has for years been operated as a summer amusement resort under the ownership of a partnership, has been incorporated, under the name of the Chester Park Amusement Co., capitalized at $25,000. L. M. and J. M. Martin control the resort, which has a vaudeville theater as one of the principal attractions, with moving pictures also a nightly feature during the summer season.

Wise Neighborhood Exhibitors Watch Films

Success Sometimes Jeopardized by Lack of Consideration for Community's Opinions —Bad Films Make Parents Wrathy and Are Poor Business.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Attention was recently called to the carelessness of moving picture exhibitors in some of the rural districts and in suburban districts of the larger cities in exhibiting questionable films at a time when the community is stirred up by some questionable film that has already been shown, or by a general reform movement.

A short time ago the women of a certain suburban district in Louisville adopted resolutions condemning the class of shows being handled at a suburban house, and made a strong plea for cleaner pictures, arguing that their children attended the shows, and that they didn't care to see such shows themselves to say nothing of allowing their children to attend.

Within a month of this protest the theater put on one of the sexual pictures, the chief theme of which was a diseased man, a wronged woman, a gambling woman selling her daughter to the diseased man, and the shooting of said man by the other woman who had been wronged. A general howl against the picture went up in the neighborhood by people who had not been interested in the controversy up to that time. Some of the regular patrons of the house are dropping off, while it is certainly no place for young children if such shows are going to be continued.

Sexual plays, etc., may be alright for the downtown theaters, which do not have many youngsters, and do not want them. However, the suburban house is catering to children, and has to be careful of what it shows. The exhibitor in such cases endeavors to explain that he had the picture booked, and had to run it or pay for it. Even if such were the case it would be far better to get together another show, or a few junk films, and lose the cost of the film than to get the entire community stirred up and public opinion against the house. This sort of thing has been responsible for the drastic fights made against locating theaters in some sections of the city.

Camp Taylor's Theater Ready.

Louisville, Ky.—The big theater which has been under construction at Camp Taylor, the Louisville cantonment, has been virtually completed, and the matter of furnishing stage attractions has been taken up with Marc Klaw, of New York. Mr. Klaw, in answer to the communication, stated that he was surprised at the rapid completion of the work in Louisville, and that none of the other cantonments were so far along, and that the organization in New York had not reached a stage where attractions could be furnished as yet for Uncle Sam's new draft army. Mr. Klaw stated that he had been awaiting orders from Washington relative to completion of his plans, which unfortunately call for the opening of all of the camp theaters at the same time.

Aids Fund For Fireman Hero's Family.

Louisville, Ky.—J. T. Brown, manager of the Shawnee theater on West Broadway, on Tuesday November 20, gave one-fourth of his total gross receipts of the day to a fund being raised by the local newspapers to aid the family of Edward McCue, a Louisville fireman, who lost his life in rescuing patrons of a hotel that burned a few weeks ago. A special show was arranged for the occasion, and the event advertised prior to the passing of handbills and slide advertising.

Interesting Bits of News.

Maysville, Ky.—The Gem theater, closed for several weeks, is operating again, and has made a number of improvements, including a new electrical organ. A better class of films have been booked, and the outlook for the house is much better than it was last season.

Mt. Sterling, Ky.—W. P. Baxter, formerly manager of the Richmond, Ky., opera house, who recently sold his interests in that theater, has closed a lease on the Liberty theater, of Mt. Sterling, Ky., with J. R. Miller. Mr. Baxter has moved to Mt. Sterling and has opened the theater, and with better-class films expects to do some big business.

Eddyville, Ky.—R. M. Dunn, manager of the Eddyville opera house, his father, R. M. Dunn, Sr., and his wife, had a narrow escape when the building caught on fire at 2 o'clock in the morning and burned to the ground. The Dunns escaped, but lost their clothes and personal belongings and were forced to take to the street in night clothes. The building was valued at $6,000 with insurance of $3,000, while the theatrical equipment was a total loss and not insured.

In Illinois and Michigan

By Frank H. Madison.

Labadie Russell Productions Incorporate

LANSING, MICH.—The Labadie Russell Motion Picture Productions of Detroit has been granted a charter by the secretary of state. Capital stock is $10,000.

Among Michigan Exhibitors.

Springfield, Ill.—The moving picture theater at 631 South Eleventh street operated by Fred Fordyce was damaged by fire, supposed to have started from defective electric wiring. Loss $700.

Bushnell, Ill.—The Cozy theater has advanced its admission to ten and fifteen cents and absorbed the war tax.

Calumet, Mich.—The Lyric theater was closed for two weeks by Bourbonnais Bros. for remodeling.

Sault Ste. Marie, Mich.—Dreamland theater, Charles DePaul, proprietor, has purchased a $4,000 pipe organ and two new projectors.

Battle Creek, Mich.—The Michigan Studio, 2 East Main street, has begun the making of films and will make a 500-foot local feature each week for the Rex theater.

Laurium, Mich.—The Lyric theater ran "Her Good Name" for two days for the benefit of the Sacred Heart church.

Escanaba, Mich.—Kenneth Cleary is now in charge of the Strand theater, A. T. Campbell leaving, to devote his time to his theater at Menominee.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Among the Toronto Film Men Last Week

Griffin Pictures Moves to New Quarters—Local Trade Conditions—Personal Notes and Changes Throughout the Territory.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The head office of Griffin Pictures, distributors in Canada of a number of state rights features and other releases, has been removed from 12 Queen Street East to 23 Adelaide Street East, Toronto. The new quarters consist of a suite of nine offices on the second floor of a corner building. The facilities include three vaults and a large room, which is being converted into a private theater. Griffin Pictures has lately acquired several large productions, including "Civilization" and "The Lone Wolf." The company is in the market for more big features for the Dominion.

Peter Griffin, head of the company, controls a circuit of sixteen theaters in Ontario, and the pictures secured are sent around this circuit, as well as being offered at other houses. In Western Canada "The Lone Wolf" is being shown on the big Walker circuit, and other Griffin-controlled pictures will follow. Incidentally, Mr. Griffin recently announced that the admission price at all theaters on his circuit had been raised to a flat twenty-five cents.

On November 19, Charles Stevens, chief of Super-Features, Ltd., who is associated in a business way with Griffin, announced that he had secured the Canadian rights for the special production, "I Believe," the eight-reel Cosmofoto feature. Stevens now has a dozen film specials on his list. He will present "20,000 Leagues Under the Sea" at the Grand opera house, Toronto, as a road show early in December at $1 prices.

Interesting Notes About the New Oakwood.

Toronto, Ont.—The staff of mechanicians and the mechanical equipment of the Oakwood theater, Toronto, the beautiful suburban theater opened here on November 12, are both high class. Charles Doerr, formerly of the Imperial theater, is the chief operator, and he is assisted by Thomas Hoey. The projection is with two motor-driven Power's 6B machines, and one of the accessories includes a 550 Hertner transverter. The throw is 137 feet to an Acme gold fibre screen. The house has all stage facilities for the presentation of vaudeville, but the latter will never be more than a sideline, according to Manager Stonge. The seating arrangement in this theater, which holds 1,400 on the one floor, is unique for Toronto in that the boxes, with the exception of six proscenium boxes, are located at the very rear. These boxes extend in three rows across the whole house, and accommodate 200. In front of them are 600 padded opera chairs, and in front are 600 ordinary seats. Admission prices have been fixed at 25, 20 and 15 cents, with war tax extra.

Ten musicians under the leadership of William Hahndorf make up the orchestra. There is no organ.

On the opening night great wreaths of flowers were presented by the Famous Players Film Service and a Mr. Miller, a friend.

The Oakwood theater was built just five feet outside of the city limits, with the result that a considerable saving is made in taxes, assessment, licenses, etc. The owner is James Crang, a prominent local builder, who is also being assisted by his sons.

A Good Idea Where It Can Be Worked.

Toronto, Ont.—A brilliant idea in the way of a publicity stunt was recently put across by George J. Forhan, manager of Griffin's opera house and also of the Palace theater, Belleville, Ontario. He made arrangements with the librarian of the local public library to place a copy of the next week's theater programs in every book taken from the institution on a Saturday. When the book was opened at home Saturday night or Sunday the program was discovered of course. Examination resulted, etc. More books are taken from the library on Saturdays than on any other day because of Sunday reading. The programs are neatly printed in three colors.

Bert Applegath Leases Another House.

Toronto, Ont.—Bert Applegath, owner of His Majesty's and the Red Mill theaters, Toronto, has leased the former house. Both of these theaters are two of the earliest downtown houses in Toronto, but their attractiveness has been improved with the times. His Majesty's was formerly the Crystal Palace and seats 600.

James Davidson Joins Regal.

Toronto, Ont.—Regal Films, Toronto, has added James Davidson to its sales staff. He was formerly manager of the Toronto Pathe branch, and was a brother of the late Wally Davidson, who also held that position up to the time of his death.

Changes at Independent Film Supply.

Toronto, Ont.—R. Allen Christie, formerly of St. John, N. B., has been appointed Montreal manager of the Independent Film Supply Company, Art Dramas distributors. S. Starfield, of Montreal, formerly special representative of the company, has gone to St. John.

Two Decided Clean-Ups."

Toronto, Ont.—There were two "clean-ups" in Eastern Canada during the week of November 11. One was at the Strand theater, Toronto, where Manager Clarence Robson presented "Les Miserables." The other was at the St. Denis theater, Montreal, with "The Fall of the Romanoffs." The Pathe feature broke all house records for the Toronto Strand, while the St. Denis, Canada's largest film palace, enjoyed the patronage of almost ten thousand people daily for the Brenon film drama. The attendance on the opening day, according to an official announcement, was 11,789. Added attractions at the St. Denis were the presence of Iliodor and Chandos Brenon, brother of Herbert Brenon, both of whom addressed the crowds at every performance.

At the close of the run of "Les Miserables" at the Strand, Toronto, Manager Robson immediately contracted for a return engagement.

W. A. Sault Will Assist Manager Travis.

Toronto, Ont.—W. A. Sault, formerly Toronto manager of the General Film, and also associated with the local office of the Metro, has joined the local staff of the Mutual to assist Manager James Travis.

Charles Brick Weds.

Toronto, Ont.—Charles Brick, chief operator of the Regent theater, Toronto, one of the most prominent projectors in this city, recently took unto himself a wife. The officials of the theater and of Regal Films, Ltd., increased his happiness by presenting the couple with a beautiful chest of silverware.

E. L. Ruddy Aids in Victory Loan.

Toronto, Ont.—E. L. Ruddy, chief of Regal Films, officer of the Regent theater, and head of E. L. Ruddy, Ltd., the large bill-posting concern, acted as chairman of the Toronto Publicity Committee for Canada's Victory Loan. The work was started by W. P. Gundy, but the latter was called to Ottawa on official business.

Demand for Sunday Shows in Nashville

Sabbath Pictures in Nearby Cities Has Made Need of Them Felt Here—Will Seek by Injunction to Keep Police Off.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—After a period of quiet following attempts to open moving picture houses on Sunday in Nashville some months ago, and with pictures running seven days a week in Memphis and Chattanooga the Nashville theater public has again begun to clamor for Sunday shows. While exhibitors have not been inclined to view the proposition with much favor in the past the constant demand for entertainment of some kind, especially during the winter days, when the parks and driveways are not very comfortable means of spending the Sabbath, has induced the theater men to take up the question in a vigorous manner, with a view of securing a permanent concession of this nature.

As soon as the excitement incident to the county election of November 22 is over an attorney employed by the theater men will seek an injunction through the courts restraining the police from closing the houses when they are opened on Sunday, and, although but little success has greeted the attempts to open the shows on Sunday in the past, encouragement is taken from the fact that the Supreme Court recently held Sunday baseball in Nashville to be entirely within the law, and denied the contention of the agitators that a nuisance was created. It was at first threatened to remove the charter from the local baseball club, and after a fight, during the continuance of which games were played as usual, success rewarded the baseball men for their efforts.

The moving picture operators last week presented the question of Sunday pictures before a meeting of the Nashville Trades and Labor Councils, and secured the unanimous endorsement of that body. The operators are not the only ones wanting Sunday pictures, as shown in the hearty manner in which the labor men responded.

It is hard to understand just why moving pictures on Sunday would be objectionable in a town as quiet and conservative as Nashville. Baseball games certainly create much more of a nuisance than a quiet moving picture show, and as long as the Supreme Court of Tennessee holds that Sunday baseball is not a nuisance it is hardly possible that the same court, should proceedings reach that point, would kill Sunday pictures. There are certain antiquated Sunday laws to be sure, which would have to be opposed, but as long as ice cream parlors, cigar stands, and other places of business run on Sunday it is thought that moving pictures may enjoy the same privilege.

Considerable opposition was experienced when the shows were opened in Chattanooga on Sunday, but after a few run-ins with the authorities, and a few details being straightened out the shows are running every day. The same holds good in Memphis, although in the latter city the proceeds are said to be donated to charity.

Strand Turns to Simple Service.

Nashville, Tenn.—The Strand theater found its four-brand, high-grade program services too much for one house to stand under, and consequently turned off two program brands. Select Pictures and Fox were released, retaining Vitagraph and Metro. W. H. Wassman, manager of the Knickerbocker, has again secured the Fox pictures, and is now running them as his regular service.

According to Manager Bradford, of the Strand, the selective draft has left its mark in Nashville. Many young women, he says, who formerly came to the theaters three or four nights a week with escorts now have cut this number down to one or two matinee visits on account of their friends being in the army. Then, too, the departure of several thousand soldiers from Camp Jackson to the divisional camp at Greenville, S. C., added to the profits of the shows in that state, and took away many admissions from the Nashville houses. There is no military camp in Tennessee, although Georgia boasts of several, one of which is just over the Chattanooga line.

Many Oro Bookings.

Memphis, Tenn.—Unusual booking success has been reported by Kaufman Specials in handling the Oro Features. President A. H. Kaufman recently returned from a trip over the South, and reported many bookings closed with central and suburban houses in New Orleans, Alexandria, La.; Litle Rock, Argenta, Ark.; Memphis, Hot Springs, Montgomery, Ala.; Brookhaven, Miss., and other points. Nashville and other cities in this territory will be worked in the near future. Pictures at the above places will run from one to three days.

Mr. Kaufman reports business conditions at Alexandria, Little Rock, and Argenta exceptionally good owing to the fact that military encampments are located nearby.

Billy Arnold Goes to Orpheum.

Nashville, Tenn.—Billy Arnold, known to theater and moving picture men over the South, has joined the advertising department of the Orpheum theater. "Bugs" was formerly with the Strand, and more recently at the Knickerbocker.

Alabama Censor Board Appointed.

Anniston, Ala.—Mayor L. L. Scarborough announced Monday the appointment of a city board of censors whose duty it will be to pass judgment upon the class of moving pictures and vaudeville exhibited in this town. This announcement was made on authority granted by a resolution adopted at the meeting of the city council last week.

Dayton Manager Tackles the Footage Tax

Manager Bert Fiala of the Alhambra Has Film Seized to Find Whether He Must Pay the Fifteen-Cent Charge.

By Our Dayton Correspondent.

DAYTON, O.—All Dayton exhibitors members of the league here declared, it is said, that they would not pay the footage tax, as they considered it not just. They number ninety-five per cent. of the total. When the various film companies notified the Alhambra theater here of the tax, Manager Bert Fiala, in his remittances to the exchanges, has always cut out the amount of the tax as have most of the other Dayton exhibitors. The thing went along for a few days, but recently a shipment of films consigned to the Alhambra theater came with the amount of the war tax as a C. O. D. shipment. Mr. Fiala at first refused to pay the charges, but later paid under protest. He also plainly marked the check so.

By reason of this action, and after consulting an attorney who told him that the charge was unlawful as stipulated by the exchange, Mr. Fiala took action to have the film seized by local authorities, and succeeded in doing so. In this matter he acted with the backing of the Exhibitors' League, and had their moral support.

As a result it was necessary for the World Film exchange at Cincinnati to deposit a heavy bond to have use of the film. The case will be tried in the local courts within the next week, a definite date having not been set at this writing.

Attorney A. Marshall for the defense, when interviewed, stated that he was assured his was a clear case with only one result, sure, that the tax would be declared illegal by the courts, as he had received a ruling to the effect that the tax was to be paid by the manufacturers—not the exhibitor. In a previous article in the World it was stated that it would be interesting to watch developments in Dayton relative to the new tax, and the united stand taken by the local exhibitors. This trial is declared by many prominent in the film world to be the nearest approach to a test case of the question that has yet been offered by any exhibitor or body of them.

Shows Mutual First and Second Runs.

Dayton, O.—A new plan in presenting pictures in their two houses, the Princess and Majestic, is now practiced by the Chakeres Bros., of Springfield, O. Before the footage tax as imposed by many of the manufacturers both of these leading Springfield houses were strictly first-run theaters. Each presented different pictures, and did a good business. Now they have a new plan, and declared by both to be much better.

Mutual does not impose the tax. One house plays all Mutual first-run service, with the second house playing the films after. Phil Chakeres says "we are doing a good business in both houses, and also escape the tax."

What the Strand's New Sign Cost.

Dayton, O.—To illustrate the seeming lack of knowledge concerning the cost of electric signs even among those who are supposed to know, the World's Dayton representative recalls a day last week when he and Paul Allison, of the Pathe exchange, happened to be passing the Strand and met Clay Brehm. Of course the topic of discussion was the new electric sign that graces the front. Clay said he would give the two Pauls each a chance to guess at the cost of the sign. Allison, of Pathe, was given first chance, and he said he thought the entire cost would not run over six hundred dollars. The writer thought that about six hundred and fifty would purchase the new addtion. We were both surprised when Clay informed us that the sum total would run well into a thousand dollars. Now comes the announcement that all theater signs in Dayton are to be turned off to conserve the fuel supply. Let us hope the war does not last long in order that the new sign will be able to attract more business for the Strand, and Clay now thinks it would have been better if the expenditure had not run over the figures as stated by Paul Allison.

L. C. Pollack Opens National Film Office.

Dayton, O.—L. C. Pollack, well known to Dayton exhibitors, and a familiar personage at the "league" rooms, is now a full fledged regular. He announced last week that a branch office of the National Film Company had opened in Dayton under his management. His quarters are to be in the Rauh building. Although having been open but a short time, Mr. Pollack says he has five prints now working.

Chifos Will Show Films at Victoria.

Dayton, O.—The announcement that Theodore Chifos is to present films at the Victoria here most of the time leads the writer to believe that business will be swelled considerably at the other two legitimate houses. Mr. Chifos is taking a good sized step, for directly across the street is the new Dayton theater to be opened within the next two months. The house will seat about twenty-five hundred, and will also be equipped to play legitimate attractions.

Clay Brehm a Good Neighbor.

Dayton, O.—A little incident that speaks of true friendship is related in connection with the recent burning of the Auditorium. Although the Strand and the Auditorium are the two largest picture houses in town, Manager Clay Brehm, of the Strand, lost no time in offering his services in any way possible. This is indeed the true spirit of clean competition, and this is one of the main reasons why the Strand is enjoying such prosperity under the management of Clay Brehm. The writer thinks that these business methods are of the best, and from a man who is a gentleman in every sense of the word.

Bits of News and Trade Gossip.

Dayton, O.—After three disappointments, and after having advertised Ann Pennington in "The Antics of Ann" for three times in advance, Clay Brehm promises that the picture will surely play at this house starting Thursday for three days.

After being closed for about a week the Apollo opened with an entirely new line of pictures. The interior of the house looks much better than before. Mr. Chifos states frankly in his newspaper ads that the Apollo is not Dayton's largest theater, but that they are to have the largest productions. The old price at the Apollo was ten cents to all, but owing to the raise in the standard of pictures shown, Mr. Chifos says it is imperative that he raise to fifteen cents for the week day matinees and twenty cents at night.

One of the successes of the week was Norma Talmadge in "The Moth" at the Strand.

Although it played Dayton before, Clara Kimball Young in the "Yellow Ticket" seems to get them in at the Ideal this week.

Mr. Robert Patterson, vice-president of the National Cash Register Company, made a special trip to the Alhambra theater last Sunday night to see Elsie Ferguson in "Barbary Sheep."

Notes of the Trade in Dayton.

Dayton, O.—The Ideal in Dayton made a success with the Mutual feature, "Every Inch a Man," with William S. Hart. It is one of Mutual's re-issues with the now famous star in the lead. The picture was advertised heavily in the papers.

A representatives of the U. S. Exhibitors' Booking Corporation, while in Dayton recently, called on the writer and among other remarks declared that the new company was to make an effort to lighten the burden of exhibitors. He also said the company had dispensed with the advance deposit system. Quite a few Dayton exhibitors have evidenced a desire to join the organization as franchise holders and "get in" on the Thos. H. Ince feature, "The Zeppelin's Last Raid." As to the company lightening the burden of the exhibitor the writer thinks it an almost superhuman task and an accomplishment for anyone to boast of, in fact, I am almost forced to say ——. But thinking again, I say "go to it, ye who hail from the 'Top o' the Times Building', and good luck to you."

The Strand at Dayton has another new sign which makes its front look like a pocket edition of Broadway. The old sign merely had the name of the theater in large letters. This did not completely answer the purpose, however, and it was seen that the name of the star and feature in the lights would help business considerably. Thus the change and theatrical Dayton agrees it is for the best—and better.

William Jenkins of the Majestic worked night and day filling windows, fences and every other available space with paper on the coming feature at the Majestic—"The Official Italian War Pictures." This is the first time for quite a while the Majestic has "billed" the town, that is—circus fashion.

Fire in Film Vault of Detroit General Film

Exchange Has Just Moved into New Quarters—Defective Wiring Cause of Blaze—Damage Due to Fire and Flood.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Friday evening, Nov. 16, fire broke out in the vault of the General Film exchange in the brand new film building at 63 East Elizabeth street and caused damage estimated at thousands of dollars. The origin of the fire was from defective wiring and was not due to any carelessness or negligence upon the part of any film employe. Just that day the General had moved into the new building from its old quarters at 100 Griswold street. It was about 6.30 at night when the fire started, which was followed by a terrific explosion in the vault. Flames spread to the exchange and burned considerable paper and other film. The fire department flooded the entire new building with water and nearly every one of the film exchanges suffered a slight loss from water.

The Fox exchange was probably the heaviest loser from water from the fact that they are located just across the hall from the General. In some of the exchanges the water was six inches deep. Considerable film was lost through getting wet and there was a big loss to paper in all of the exchanges. The various managers and employes returned to the building about 9 o'clock and worked most of the night getting out shipments to state exhibitors and straightening out matters. As a result there were few exhibitors disappoined throughout the entire state. Dave Prince, manager of the General, was in Chicago at the time, but a telephone message brought him back the next morning.

The loss to the General no doubt will run into many hundreds of dollars. They are again doing business at the same place and new film has arrived to continue business in the usual way.

Other exchanges that suffered loss from water were the Fox, Vitagraph, Mutual, George Kleine, Pathe, Jewel, Bluebird, Art Blankmeyer and State Film Company.

Fortunately the new film building is fireproof, so that the fire was confined entirely to the General quarters.

Field Carmichael Now Fox Manager—Other Changes.

Detroit, Mich.—A. Carlos, general special representative for the Fox Film, and Paul Mooney, central division manager, were in Detroit on Monday and Tuesday, Nov. 19 and 20, and the result has been a number of important changes.

Field Carmichael, formerly manager for Fox on the coast, has been appointed Detroit manager. Joe Kaliska will continue with the Detroit exchange as road salesman. I. J. Schmertz, formerly in charge of the program department, returns to the home office in New York. J. O. Brooks, formerly with Paramount, Madison and Goldwyn, affiliates with the Detroit Fox exchange and will be in charge of a section of the state on program, Standard pictures and the comedies. Other men who will have charge of certain parts of Michigan on the road are E. Grimes, Mr. Kaliska, Jack Loranger and J. E. Powell. It will give Fox unquestionably the strongest staff of road representatives of any company operating in Michigan.

While here Mr. Mooney announced that C. G. Kingsley had resigned as manager of the Fox exchange in Indianapolis.

Gilligham Leases Grand Rapids Theater.

Detroit, Mich.—A. J. Gilligham, of the Empire theater, Detroit, and of the firm of Gilligham & Smith, in Grand Rapids, has formed the Sibley Amusement Company and leased the Colonial theater, Woodward and Sibley streets, giving him the newest and one of the largest and most beautiful theaters in Michigan. The Colonial opened only a few weeks ago with a vaudeville policy. Mr. Gilligham is running it strictly as a picture house, playing only first-run attractions at popular prices, and a full week. William Newkirk continues as manager, but Mr. Gilligham will do all the booking.

Dow Thompson Represents Vitagraph.

Detroit, Mich.—Dow Thompson, formerly with Fox in Michigan, is now special state representative for Vitagraph.

Detroit Exchanges Not Charging Tax.

Detroit, Mich.—The Detroit exchanges not charging the film tax of 15 cents are Mutual, General, George Kleine, Triangle, Foursquare, Dawn, Masterplay, Harry I. Garson productions, Strand features, State Film, Casino Feature Film, Jones Film and Howard Gale.

Barnett Film Leaves Detroit.

Detroit, Mich.—The Barnett Film Attractions, Peter Smith building, Detroit, has discontinued business in Michigan and Ohio. B. Barnett and his son, Bert Barnett, are now at the Barnett Film Attractions in the Film Exchange building, Minneapolis.

Warnings on Standing Room Laws.

Detroit, Mich.—The Board of Fire Commissioners have notified Detroit theater owners and managers that they must not break the law regarding standing room. The law is clear and permits a limited number to stand in the rear aisles. The department insists that theaters live up to the letter of the law, and threaten to penalize those who fail to do so.

Detroit, Mich.—A. S. Hyman has returned from an extended and successful trip to the northern part of Michigan. Mr. Hyman is general manager of the Dawn Masterplay Co., Detroit, handling "Redemption" and "The Whip."

Joe Horwitz is receiving many congratulations as Detroit manager for Foursquare pictures.

Motion Picture Exposition
Grand Central Palace
NEW YORK CITY
February 2-10, 1918
Under the auspices of the National Association of the Motion Picture Industry and Motion Picture Exhibitors League of America
"OVER THERE" AND EVERYWHERE

Indiana Film Men Have Cause for Thanks

Safe for a Year from Adverse Legislation—New Theaters and Newly Reopened Houses—Business and Personal Notes.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, IND.—The motion picture exhibitors of Indiana—now just recovering from the effects of the complicated war tax—have at least one thing to be thankful for, and that is that they probably will not be pestered with any hostile legislation during the coming year. The legislature does not meet until 1919, unless a special session should be called before then.

However, the possibility of a special session is very remote—although there has been some talk of such a thing—and it is quite likely that if it should meet, the legislators would be so busy with war problems that they would not have time to give an ear to the appeals of the ministers, who it is presumed, are intending to "start things" for the opposition forces in regard to legislation governing the Sunday shows. The exhibitors, however, have assumed an "I-should-worry" attitude about the whole affair, inasmuch as a majority of the shows in the state are operating on Sundays now without any opposition whatsoever.

Orpheum's Tobacco Bowl Fills.

Gary, Ind.—V. U. Young, manager of the Orpheum theater, is scoring a big hit with a novel plan which he arranged at his theater recently to raise money and tobacco for the American soldiers. The fund is known as the Soldier Smoke Fund.

When the idea first came to Gary, a few weeks ago, Mr. Young bought a large glass bowl, which he placed in the lobby of his theater. Through a series of slides thrown on the screen on the inside, the audiences are invited to drop either cigarettes or pennies into the bowl. The first week there were hundreds of cigarettes and about 800 pennies in the bowl, and the number of pennies and cigarettes has increased materially every week since then. He intends to make it permanent, he says, or as long as the boys are fighting overseas.

Majestic Reopens to Crowds.

Logansport, Ind.—The Majestic theater, formerly known as the Nelson, which has been closed for the last few weeks, undergoing a thorough renovation and redecorating, was reopened Monday, November 12, and was crowded at all three shows. The interior of the place has been prettily decorated, a new screen installed and several other features added for the convenience of the patrons.

New Amusement Company Formed.

Evansville, Ind.—The Crescent City Amusement Company, a newly organized concern of this city, has filed incorporation papers to engage in the exhibition of motion picture shows. The capital stock is announced at $50,000 and the directors are Thomas H. Nelson, Aldrich M. Wegner and Chester H. Holt. The new company proposes to erect a new theater there some time soon, it is said.

Fairmount's Royal Will Be a Beauty.

Fairmount, Ind.—The Royal theater, Fairmount's popular motion picture home, has been completely remodeled throughout the interior and presents a very pleasing and attractive appearance. A new screen and motion picture machine have been added and with high-grade film service, such as contemplated by the management, the Royal will be one of the best theaters in any city of this size in the entire state.

Veedersburg Proud of Its New Theater.

Veedersburg, Ind.—This thriving little town has a new motion picture theater—the Tokyo—of which the residents are mighty proud. The doors of the new playhouse were opened Monday, Nov. 12, with "Faith" as the chief attraction. This week the serial play, "The Neglected Wife," is being presented and is attracting large crowds. The new house is managed by Harry Whisler.

New Theater Company in Trouble.

Muncie, Ind.—Everett L. Wright, a stockholder in the Muncie Theater Building Company, formed a few weeks ago to erect a $200,000 motion picture theater here, has filed suit against the company, demanding $3,000 for himself and other stockholders. He alleges the company is not fulfilling the terms of its agreement, and says it has not refunded money received from the sale of the stock.

Thomas McMahon Buys Crystal Theater

Rochester, Ind.—Thomas McMahan, of this city, has purchased the Crystal theater, a motion picture house at Mentone, Ind., and will assume charge some time after the first of the year.

Atlanta News Letter.

A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

R. H. DeBruler Has More Responsibility.

MACON, GA.—R. H. DeBruler, a man of executive ability, tact and foresight, is general manager of all white theaters in Macon. He operated the first picture house in Oklahoma and was instrumental in organizing the state board of that state. For several years he controlled the policy of the largest moving picture theaters in Atlanta, and also had important theater holdings under his direction in Florida. He is an officer of the Georgia Moving Picture Exhibitors now and has built up the organization to a marked degree of efficiency. He moved to Macon more than a year ago from Atlanta and has made a success there and by his good judgment has made money for the stock company he represents, and likewise made patrons for his well-kept house. Each house has a distinct field of amusements.

Vaudeville House Raises on Higher Priced Seats.

Atlanta, Ga.—On account of the inability of Loew's Grand theater to secure enough pennies to make change and do away with making its patrons wait so long in line for tickets and change, that theater has decided to revise its prices, effective Monday, November 19, according to an announcement made Saturday, E. A. Scholler, Southern representative for Marcus Loew, stated that while the revision of prices will result in a slight increase in box office receipts this is not the motive which prompts the change and that the revision of prices would not be made were it possible to obtain enough pennies to make change and not to force the patrons to submit to long waits before they can get their tickets. The increase in revenue at that, Mr Schiller stated, will not be sufficient to cover the increased expenses of the theater incident to war tax on films, increases in pay for artists and employes and other war expenses.

The present 10-cent tickets which, plus the war tax, sell for 11 cents, will be nine cents, the war tax making it 10 cents; present 15-cent tickets which, plus the war tax, sell for 17 cents, will be 18 cents, the war tax making it 20 cents; present 25-cent tickets, which plus the war tax sell for 28 cents, will be 27 cents, the war tax making it 30. Box seats including the war tax will sell for 35 cents in the afternoon and 40 cents at night. Night prices will prevail at holiday matinees.

Exhibitor Wall Dies.

Birmingham, Ala.—One of the pioneers of motion pictures in the Southland, E. Wall, was buried in Birmingham, Ala., Sunday, November 11. Mr. Wall was the first to introduce motion pictures to Atlanta, thirteen years ago, in a little theater called the Electric, at 127 Whitehall street. At that time one or two reels were made each week and each reel contained from three to five subjects. He later operated the Majestic and Favorite theaters on Marietta street.

Atlanta, Ga.—Horace Herring has installed in the Lyric box office a change counting machine to aid in selling tickets plus the war tax.

Week's Film Trade News in Minneapolis

New Manager at the Triangle Exchange—Foursquare Opens a Minneapolis Branch—Picked-up Notes of the Trade—Among Exhibitors.

By John L. Johnston, 719 Hennepin Ave., Universal Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—This city has another new exchange manager this week, and, if rumors are to be believed, still another one is on the way here. Dan Michalove, for the past six months chief executive of the Triangle exchange, has been shifted to the St. Louis Triangle office, and he will be succeeded by J. C. Corbett, former ball player. Mr. Corbett has been connected with the New York and St. Louis Triangle offices for some time, and comes to Minneapolis with a record for fairness and aggressiveness. As Harry Buxbaum, special New York representative from the Pathe Exchange, Inc., is slated to return East next week a new permanent manager for the Minneapolis Pathe branch is scheduled to "be on the job" next Monday. W. W. Kofeldt, a Pacific coast man, is said to be in line for the position.

George Law Will Manage New Foursquare.

Minneapolis, Minn. — Simultaneously with the announcement of the appointment of Mr. Corbett as Triangle manager comes the statement that George Law, former Mutual manager, is to be the manager of the new Hoffman-Foursquare exchange to be opened here this week. The new exchange will be located in the former Bluebird offices on the second floor of the Film Exchange building. F. J. Flaherty, of the Chicago Foursquare offices, spent several days in Minneapolis last week getting Mr. Law started off with the new proposition.

Theater Equipment Will Have Detroit Branch.

Minneapolis, Minn.—Manager J. George Feinberg, of the Theater Equipment Co., will leave for Detroit, Mich., Sunday, November 25, to open a branch office for his firm in the Ford village, and see it opened up sparking on all twelve. During the past two months Mr. Feinberg has visited practically every first class city in every state from Michigan to California, and having opened branches in Great Falls, Mont., on the Pacific coast; Fargo, N. D., and Des Moines, Iowa, Mr. Feinberg believes a good bet will be overlooked unless a Detroit branch is opened immediately with a good stock ready for the opening. In two years the Theater Equipment Co. has risen from a second-story room business to a $500,000 corporation with five branches.

Attempt to Form Exchange Managers' Association.

Minneapolis, Minn.—Exchangemen of this city met Monday evening, November 19, at the offices of the World Film Corp. with an idea of trying to organize a film managers' association for the third time within two years. A few looked forward to success, but, as in the past, some did not attend the meeting, as they looked upon the situation as "doubtful." A film organization in this city could do a good deal of good, socially and otherwise; but for the organizers of any such body it looks like a rough, crooked road ahead. Though Minneapolis does not brag of it the fact remains that there is a great deal of petty jealousy among both exchangemen and exhibitors.

Carey and Kuhn Get "Slacker's Heart."

Minneapolis, Minn.—H. P. Carey, former general manager of the Zenith Feature Film exchange here, and Jack Kuhn have purchased territorial rights to the Ireland feature, "The Slacker's Heart." Mr. Carey has also purchased the right to distribute the Educational Film Co. products throughout the Northwest.

Robert Bruce Visits Home City.

Minneapolis, Minn.—Robert C. Bruce, noted for his scenic photographey distributed throughout the country by the Educational Film Co., was a visitor in Minneapolis, his home city, for the first time in several years Sunday, November 18. Mr. Bruce spent a few days with his parents, and then departed for the East, where he will make ready for a second international photographing tour.

Pick-Ups Along Exchange Row.

Minneapolis, Minn. — Manager Louis Coen, of the Metro exchange, showed "Draft 258" to several Twin City exhibitors in his projection room November 18 and 19.

Bert Barnett, Jr., who formerly assisted his father in the management of the Famous Players-All Star Feature Film Service here, will come to Minneapolis shortly from New York to help conduct the business of the new Barnett Attractions exchange. This exchange is distributing "Joan the Woman" and "The Cold Deck" in the Northwest.

Mrs. Henrietta Starkey, of the Opera House, LaSueur, Minn., has designed a war tax record book, and has placed the book on sale at various Minneapolis exchanges.

D. O. Hoye has resigned as accountant for the Universal-Laemmle exchange.

The Schafer Laboratories were hosts to exhibitors of the city at a banquet at the Minneapolis Athletic Club, Thursday, November 15. Following speeches by W. H. Schafer and Manager Ballard, of the Schafer firm, several exhibitors gave short talks, and theater advertising was discussed.

With Twin City Exhibitors.

Minneapolis, Minn.—Managers Calbert, of the New Garrick, and Keough, of the Lyric here, were hosts to school children of Minneapolis at special matinees for the benefit of a local teachers' association Saturday morning, November 17. Several thousand children attended the special performances.

Manager Branham, of the Strand, has had printed 15,000 cards bearing the American flag and the following wording:

"No remarks disloyal to the United States, its President or its Government, or in praise of defense of its enemies will be tolerated." These cards are being distributed to patrons of the theater free of advertising, but the distribution is proving quite an advertisement without type matter being necessary.

Manager Billy B. Watson, of the New Garden theater, was so successful during a four-day run of the film feature, "Idle Wives," that he continued to show the film three extra days.

Kansas City Film Trade Notes of the Week

Exhibitors of This Territory Are Paying Footage Tax—Business in Larger Theaters Is Prosperous—Changes and Notes of Interest.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—It is common opinion among the exchanges that the recent tax of 15 cents per reel per day being imposed upon the exhibitor is meeting with remarkable success, and that the majority of the exhibitors are raising little or no complaint. After the month that the tax has been in effect it is almost a certainty that it will remain in effect, and that any revision will be upward.

Milton Feld Says Larger Theaters Are Prosperous.

Kansas City, Mo.—Milton Feld, manager of the Jewel, recently made a trip to St. Louis, Mo., to see the effects of the war tax. He says that the smaller houses are suffering, but that the larger houses are doing as good a business as formerly. He bases his assertions on personal visits to about 25 houses in that city.

Samuel Forstein Managing the Regent.

Kansas City, Mo.—The fact that a first class downtown moving picture theater changes management is interesting, but when the manager is a boy 18 years of age the fact becomes unusually interesting. The Regent theater now has as its manager Samuel Forstein, who was formerly advertising manager of the Royal theater. Although he is young he is no novice at the motion picture game, having worked for three years under the direction of Frank Newman, owner of the Royal and Regent theaters here. Young Forstein has the house, the location, and the pictures, and it is certain that he will make a success of the work if he exhibits the same life and hospitality that characterized his three years at the Royal.

"Freedom" Picture Makes Good.

Kansas City, Mo.—The big feature picture, "The Freedom of the World," is "getting away good" in Kansas City if the success of the Columbia theater here is any indication thereof. This picture ran for two weeks straight at the Columbia at an admission price of 20 cents. The first week was such a victory for the picture that the management booked it for another week, which met with the same success as the first week.

J. H. Gilday Will Represent K. C. Feature

Kansas City, Mo.—Joe H. Gilday, formerly manager of the Willis Wood theater here, when that house was showing pictures, has been made special representative of the Kansas City Feature Film Co. He will also assist C. L. Matson, advertising and publicity manager. Recently he was an exhibitor at Bartlesville, Okla.

Select Offices Get More Territory.

Kansas City, Mo.—The Select Pictures Corporation announces that northwest corner of Arkansas and the northern half of Oklahoma have been assigned to the Kansas City office. This territory was formerly handled by the Dallas, Tex., office. W. H. Bell is in charge of the Kansas City office.

Don Woods Showing "Mask of Life."

Lerado, Mo.—Don Woods, manager of the Opera House at Lerado, Mo., is displaying his confidence in the people of the smaller communities to appreciate a good picture, and has accordingly booked "The Mask of Life" to five small towns on a percentage basis. He is taking the picture to the following towns: Cluela, Lerado, Cowgill, Braymer, and Gault, Mo. He is using billboards, heralds, mailing lists, and slides to advertise the picture, and is working in co-operation with the managers of the houses of the towns mentioned.

C. H. Jones Now Metro Booker.

Kansas City, Mo.—Lester Burland, who for the last few months has been booker at the local Metro office, has resigned his position, and will go to Detroit, Mich., where he will be booker in the Metro office. He is succeeded by H. H. Jones, who was formerly booker at the local office of the Southern Pictures Corporation.

Oklahoma Theater Newslets.

Clinton, Okla.—Don R. Catlin has arrived in this city and taken over the management of the Liberty theater.

Purcell, Okla.—J. W. Graves, of Pauls Valley, has purchased an interest in the Rex theater here, and is here assisting in the management. Mr. Graves was formerly manager of the Cosy theater here.

Picher, Okla.—The Main Street theater has been incorporated, with a capital stock of $15,000, by E. W. Johnson, Asa Barger, and B. Rubenstein, all of Picher.

Tulsa, Okla.—Earnest Eslick, connected with theatricals in Chicago, New Orleans, and other cities, will be manager of the new Fourth Street theater now in the course of construction. It will give Tulsa the largest playhouse in the Southwest. It will be opened next fall.

Mangum, Okla.—Charlie Gresby has purchased the interest of George Slaten in the Bluebird theater.

Among Kansas Theaters.

Leoti, Kan.—Howard Metzger has purchased the equipment of the New Gem theater, and has opened it to the public.

Horton, Kan.—The Gem theater has changed hands. Yaple and Hall are the new managers. They expect to put in extensive improvements. Dr. Haviland was the former owner.

Stilwell, Kan.—J. A. Mundell and Hendrix are the new owners and managers of the Liberty theater.

Galveston, Tex.—The Lincoln theater, 413 Twenty-fifth street, was damaged by fire November 7 to the extent of about $25,000.

Moberly, Mo.—Frank L. Newman, proprietor of the Fourth Street theater, will make some extensive improvements in the near future.

Middle West Notes and Changes.

Ida Grove, Ia.—Frank G. King has purchased the Princess theater of this place.

Varina, Ia.—Clampitt and Reis will open a new moving picture show here in the near future.

Mason City, Ia.—E. G. Brown has purchased a new moving picture show.

Toledo, Ia.—W. B. Parsons has sold the Grand theater to J. J. Farney.

Langdon, N. D.—Alvin Orton has transferred his lease of the Electric theater to Frank E. B. Mercer.

Milnor, N. D.—Dick Willie sold his interest in the Iris theater to Mr. Nordstrom.

Little Rock, Ark.—The Belmont Amusement Company chartered, with a capital stock of $15,000, by W. G. Erskine, W. G. Hutton, T. I. Davis, W. L. Smith, and Allen Hughes. The company will erect a building in which to operate a moving picture show and furnish other amusements for the soldiers at Camp Pike.

Things are Coming Along Fine in Texas

Lone Star Exhibitors Have Many Things to Be Thankful For—Fewer Hours for Signs Make Less Expense—Rain and Optimism.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEXAS.—Oh yes, things have been better. You see, there's been some rain reported in west and north Texas, and electric signs don't cost near as much as they used, and people feel better, and they've almost quit kicking about the war tax and the outlook is better and the general belief is that everything's going to be all right, and there you are.

In both the big towns and "out in the sticks," better business was reported by moving picture folk during the second week in November. Whenever it rains in Texas after a long-continued drouth, people begin to take on a more optimistic view of things. They forget about the dry-as-dust feeling they've worn for so long, and they begin to "loosen up." That's about what has happened during the week to bring about the generally better feeling and the generally better patronage.

The new order of things as applied to the burning of electric signs went into effect in the big towns promptly on Nov. 15. None of the big blazes were turned on in the theater district until 7.45 p. m., and that hour at this season of the year, even in Texas, is considerably after dark. Things look a whole lot different up to that hour, but when the big flare does come on, it seems to be brighter than ever. Whether it is conserving any coal, as is the stated object, is another story—one thing it is doing, and that's to cut down the picture show man's electric bill, and considerably at that.

Week's Dallas Attractions.

Dallas, Texas.—Leading pictures shown in Dallas theaters for the week beginning Oct. 18, and which started with excellent attendance at the opening Sunday screenings, included Elsie Ferguson in "The Rise of Jennie Cushing," at the Old Mill, with the first new Mack Sennett comedy release, "A Bedroom Blunder." These were followed at this theater by Fairbanks in "Reaching for the Moon." A feature at the Old Mill during the week just closed was several feet of film featuring Camp Travis, San Antonio, in which Dallas folk got several excellent flashes on Laurence Stuart, former Old Mill manager, now "doing his bit" at that army concentration and training barracks.

"The Stainless Barrier" was the opening offering at the Washington theater, with two Dallas young women, Alatia Morton and Lula Lee Stone, shown in "False to the Finish," a new Keystone comedy. Olive Thomas followed during the latter part of the week in "Indiscreet Corinne."

At the Hippodrome Manager Arthur Clare offered Tyrone Power in "The Planter," which followed an excellent week's run of "Redemption," with Evelyn Nesbit.

Censor Didn't Do It.

Dallas, Tex.—Justly incensed over an article which appeared in another publication devoted to moving pictures, Mrs. Ethel Boyce, Dallas moving picture censor, says she didn't do it, and is backed up in the assertion by Herschel Stuart, of the Hulsey organization. The account in the other publication said that the Dallas censor had made a cut in the recent Chaplin feature, "The Adventurer," which spoiled the continuity of the story. Here's what Mr. Stuart says about it: "In justice, we wish to say that the Dallas censor did not order a single cut in the Chaplin picture. I understand the objectionable account stated that the portion of the picture eliminated had to do with the comedian sticking a pin into a lady. This scene was not censored. The actual sticking of the pin never was in the scene in the first place. We have had no complaint of the Dallas censor's work. In fact our relations with her have been of the most pleasant character."

To Rebuild Queen Theater.

Dallas, Tex.—The Queen theater, operated formerly by E. H. Hulsey, and which was gutted by fire some six weeks ago, is to be rebuilt. Announcement is made by Mr. Hulsey that reconstruction will begin at once, and that $50,000 will be spent on rejuvenation of the building. Stanch fire walls of concrete were uninjured by the fire. Interior decorations and appointments of the new theater will surpass even the handsomeness of the old, it is announced. A magnificent new pipe organ is one of the improvements which will be installed. John DeStefano will continue as manager.

Select Incorporates in Texas.

Dallas, Tex.—The Select Picture Corporation, of Dallas, capital stock $1,000, has been issued a charter by the secretary of state at Austin. Its purpose is stated to be the buying and selling of goods and merchandise. Incorporators include C. G. Ezell, Dallas; Ike D. White, and E. Cartledge, Austin.

Texans in U. S. Exhibitors' Corporation.

Dallas, Tex.—Early showing in Texas theaters is expected of the new Ince spectacle, "The Zeppelin's Last Raid," released in this territory through the U. S. Exhibitors' Corporation, in which a number of Texas picture men are interested as stockholders. The avowed purpose of the concern is to "cut and standardize rental prices, and to kill the advance deposit system by a novel method of distribution."

Prairie State Jottings

By Frank H. Madison.

Notes from the Dakotas.

Fargo, N. D.—Abel Erickson, former manager of the Strand and the Princess theaters, and A. S. Hogan, contractor and builder, are interested in a project to form a stock company to erect a $100,000 opera house. It is planned to erect a structure which will seat 1,500 persons.

Cleveland, N. D.—Theodore Heil and H. A. Scott have opened a moving picture theater in the Bruce building.

Milnor, N. D.—M. Nordstrom has purchased the interest of Dick Willie in the Iris theater.

Aberdeen, S. D.—Local photoplay houses which have been charging five cents for children and ten cents for adults have raised their prices to six cents for children and fifteen cents for adults.

With Exhibitors in Nebraska.

Schuyler, Neb.—The Favorite theater is now under the management and ownership of A. Van Housen.

Blue Springs, Neb.—Moving picture theater has been opened by L. H. Martin.

Omaha, Neb.—The film, "Our Civic Pride—the Care, Health, and Happiness of the School Child," which portrays the sorrow of a little boy whose love is spurned by a little girl because of his unbeautiful teeth, was made by the Warren Film Company, which gave its services free.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

PACIFIC COAST NEWS.

San Francisco Newslets.

J. R. Crone, studio manager for the American Film Manufacturing Co. at Santa Barbara, spent several days in San Francisco recently on business.

Miss Ethel Davis has joined the office staff of the San Francisco Bluebird organization.

The Sunset theater in the Haight street, San Francisco, district is being enlarged and refurnished.

Blumenfeld & Epstein have taken over the Halcyon theater on Devisadera street, San Francisco, and will open it on December 1, the opening attraction to be the "Bar Sinister."

I. Oppenheimer has resigned as treasurer of the Exhibitors' League of Northern California.

S. S. Range, of the Claremont theater, Oakland, passed away suddenly a few days ago.

W. O. Edmonds, manager of the Majestic theater, Reno, Nev., and formerly in charge of the K-E-S-E exchange in this city, spent a few days in San Francisco recently arranging bookings and visiting friends.

Percy Roberts, formerly with the San Francisco World branch, is now booker for the Pathe Exchange, Inc.

Northern California Notes.

Martinez, Cal.—H. E. Case has opened the Royal theater and purchased two Power's cameragraphs, a motor-generator set and lobby frames from G. A. Metcalfe of San Francisco.

Alameda, Cal.—J. H. Hamblen has purchased property near the Park Street theater and plans to erect a moving picture house and have it ready for occupancy late in February. Charles Rasmussen will be manager.

Taft, Cal.—Claude L. Langley has placed an order with G. A. Metcalfe for two Power's cameragraphs, a motor-generator set and switchboard for the new house he is erecting here.

Isleton, Cal.—The Isleton theater has increased its seating capacity.

Willows, Cal.—W. R. Claman, of Orland, has opened the Willows opera house.

Grass Valley, Cal.—E. J. Trotter has opened the Grass Valley theater, a new house with a seating capacity of 800.

Stockton, Cal.—Commencing Nov. 18, the T. & D. Stockton theater will reduce its prices to 10 cents for adults and 5 cents for children, with the war tax added.

When V. R. Day was here recently in the interests of Essanay he dismantled the old Essanay studio at Niles, made famous by the production of Western films featuring "Bronco Billy" Anderson.

Perfection Franchises in Demand.

San Francisco, Cal.—The Perfection program is meeting with a fine reception in this territory and bookings have been heavy of late. Among the houses where these pictures will be shown in the future are the Garrick and Larkin theaters, San Francisco; the Strand, at Woodland; the Rex, at Oroville; the Redding theater, at Redding; the opera house at Willows; the Unique, at Santa Cruz; the Pastime, at Eureka; the Rose, at Roseville; the Theater Tulare, at Tulare; the Star, at Modesto; the Fink, at Gridley; the Dinuba theater, at Dinuba, and the Royal, at Martinez.

Manager M. J. Cohen reports that the Consolidated Amusement Company of Honolulu has purchased the rights to the Conquest program for the Hawaiian Islands, together with the series of twelve "Do Children Count?" pictures.

California Film Has New Representative.

San Francisco, Cal.—Mike Newman has returned from a trip through the San Joaquin valley in the interests of the

California Film exchange, this being the first road trip he has made for this concern. Mr. Newman has been in the film business for the past eight years and but recently returned from a trip to China.

Film Exchange Workers to Unionize.

San Francisco, Cal.—The San Francisco Labor Council has indorsed the application of local film exchange employes for membership in the American Federation of Labor. About two hundred persons are employed by film exchanges here, according to figures of the Labor Council.

Turner & Dahnken Sued.

Oakland, Cal.—The Iris Moving Picture company has brought suit against the Turner & Dahnken circuit in the Superior Court for damages in the sum of $20,000. It is alleged in the complaint that the Turner & Dahnken circuit owned the Lyric theater, which was on the same block on Broadway as the Regent, owned by the Iris Moving Picture company, and that on October 3, 1913, the Lyric was sold to the latter concern, with the agreement that another moving picture show would not be opened within 1,000 feet. It is alleged that this agreement was broken when the T. & D. theater was opened at Eleventh and Franklin streets.

T. & D. Circuit News.

San Francisco, Cal.—The Turner & Dahnken circuit has arranged to send Raine Uhl, a local cameraman, to Camp Lewis to take moving pictures of troops from the various sections of the West. Special permits for this have been secured from the War Department,

This circuit has booked the Rev. Paul Smith production, "The Finger of Justice," and will show it at all its houses. Arrangements have also been made for the producer to appear at the various theaters in person and tell why the picture was made. This production recently completed a three weeks' run at the Savoy theater in this city.

E. M. Asher, manager of the film exchange department of the T. & D. circuit, states that exhibitors in northern and central California are beginning to see the value of the First National Exhibitors' franchise and are signing up fast. Service is given to but one house in each city.

Work is progressing quite satisfactorily on the tea and rest rooms being added to the Berkeley T. & D. and House Manager Sam Y. Edwards hopes to be able to open these about Thanksgiving.

De Luxe Addition to Bay City Theater Opens

New Mission Theater Reopens with Increased Capacity—Now Seats 2,800—Some New Features—Is a K. and G. Circuit House.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The grand opening of the De Luxe addition to the New Mission theater on Mission street, near Twenty-first, took place on the evening of Nov. 15th and was a brilliant event, with many city officials and men high in the business world present. The original theater was opened in May, 1916, and at that time was regarded as being one of the largest and finest suburban district houses in the country, having a seating capacity of 1,800. The fact that it has been found necessary to enlarge this house within such a short time, in the face of keen competition, is a tribute to the management of the Kahn & Greenfield circuit and illustrates the wonderful growth of the Mission District. One thousand seats have been added to this theater, all in the balcony, making it one of the largest, if not the largest, moving picture houses in this city.

The operating room has been removed from the balcony to the lower floor, permitting a straight throw to the screen, and, as usual, this has been made a special feature of the house. It is equipped with three Simplex machines enameled to order, a new switchboard and the very latest accessories. It has a composition tile flooring and the walls are also of tile. A large window at the rear permits an inspection of the equipment from the promenade.

Promenade a Distinctive Feature.

The promenade is one of the most distinctive features of the addition and affords space to care for a large overflow. It is finished in oak and is decorated with beautiful illuminated panels bearing photographs of leading directors and film stars. Off this are the offices of House Manager Robert F. Abraham, rest rooms and a sumptuously furnished board room, where the directors of the Kahn & Greenfield circuit will meet.

Broad stairs lead from here to the mezzanine, where there are rest rooms for men and women, drinking fountains, and two inclines leading to the balcony. Entrance to the balcony is also effected from the lobby by a long incline. Loge seats have been installed where the operating room was formerly located and there are now no less than fifty loge sections, each with half a dozen seats. The decorative feature of the addition to the balcony is a dome relieved by handsome plaster work and illuminated by a system of cove lighting.

The lobby and entire house was redecorated and renovated for the opening of the addition, but in spite of the volume of work done the theater was closed for but one day.

Merchants' Association Takes Charge of Opening.

The opening exercises were in charge of the Mission Street Merchants' Association, and a feature of the program was an address by Wm. R. Davis, president of this organization. Mayor James Rolph, Jr., was on the program but sent George Gallagher, president of the Board of Education, and addresses were also made by H. D. Keil, representing the owners of the property; Morris Schwartz, of the Fillmore Street Improvement Association, and J. W. Allen of the Paramount exchange. Other features of the evening were a flag-raising ceremony and songs by Harry Davis, Eddie Healy and Edwin Lachman.

When the theater was opened a year and a half ago the screen attraction was Mary Pickford in "Poor Little Peppina" and the enlarged house was opened with this same star in "Rebecca of Sunnybrook Farm," the comedy offering being a Paramount production, a "Bedroom Blunder."

The Turner & Dahnken Building, 134-146 Golden Gate Avenue, San Francisco. This Is the New Home of the Famous Theater Circuit.

Fox Film Exchange Has Fire.

San Francisco, Cal.—A fire broke out in the film inspection room of the Fox exchange on Golden Gate avenue on the afternoon of Nov. 13, but prompt work on the part of the fire department and workers in the exchange prevented any loss other than to the films on the tables. The dense smoke which filled the place quickly drew the attention of everyone on Film Row, but in less than ten minutes all danger was past. The cause of the blaze has not been determined. One copy of "Jack and the Beanstalk" was destroyed, but fortunately another was on hand. All shipments were made on time and bookings are being cared for without interruption. This is the first fire that has occurred in a local film exchange since Miles Bros. were burned out years ago.

Supply Company Plans to Move.

San Francisco, Cal.—The Breck Photoplay Supply Company, now located on Turk street, is making active preparations to move to Film Row and will be in a position shortly to announce a new location. Business has been excellent of late with this concern, indicating that exhibitors are also faring well. Among the recent installations of Simplex machines have been three in the New Mission theater and two in the Jewel theater of this city; two in the Chimes theater, Oakland; two in the Liberty theater, Fresno; one in the high school at Lodi, and one at Coalinga, purchased by the Shell Oil Company.

Firemen Praise Fire Picture.

San Francisco, Cal.—The picture taken by the local Pathe cameraman of the fire on Third street a short time ago, showing the collapse of a building which resulted in the death of three firemen, is to be made the basis of a film production to teach the principles of fire prevention. The picture taken a short time ago was on the program of the California theater during opening week and has won the praise of local firemen as being a splendid object lesson.

Such pictures have a high value as giving startling realism to dramatic pictures.

War Tax Situation in Oregon Not Bad

President of Exhibitors' League Makes Trip Through Eastern Part of State and Local Exchanges Will Act Together on Tax—Notes of Trade.

By Abraham Nelson, Majestic Theatre Bldg., Portland, Ore.

PORTLAND, ORE.—C. W. Meighan, president of the Motion Picture Exhibitors' League, of Oregon, has been making a tour of the towns in eastern Oregon, and has written in first hand information concerning the effect of the price raise incident to the war tax in the territory he has covered.

Where a campaign of education had been conducted by exhibitors to appraise their public of the reason for the increases in admission price there has been no falling off of business. A good example of the results of an educational campaign was seen at Baker, where J. P. Cotter, conducting the Orpheum, Grand and Empire theaters, is getting 10 and 20 cents for both matinee and night admissions, and business is as brisk as ever. Prior to the time the tax went into effect, Mr. Cotter put out cards and posters, and used considerable newspaper space to prepare his public for the increase, and told them just why it was necessary. He made it clear that the reason for his price raise was not merely the ten per cent. tax, but that there were three separate taxes, as well as a big increase in cost of operating a theater.

Mr. Meighan says there is no question in his mind but that the photoplay patrons have adopted a silent boycott in many towns. Other exhibitors who have absorbed the tax complain that their profits are entirely eliminated, and they are looking forward to a hard winter.

At Pendleton, Ore., the Pendleton Amusement Company had raised their prices to 25 cents prior to November 1, and when the tax went into effect the three cents additional was charged to the patrons. The result was a heavy withdrawal of patronage. On November 13, the four theaters in Pendleton went back to 25 cents and absorbed the tax.

Confirming the report in the World last week, Mr. Meighan writes that LaGrande is getting by nicely with increased prices. Messrs. Leiter and Meyers, who own the Arcade, also own the newspaper in La Grande, and have conducted the proper educational campaign.

Mr. Meighan was to end his trip at Boise and return to Portland.

W. W. Kofeldt to Minneapolis.

Portland, Ore.—W. W. Kofeldt, manager for Pathe in Portland for some time, has been transferred to Minneapolis as branch manager for the same company. He takes L. E. Samuelson, booker, with him as his assistant. Genevieve Laundra, cashier, goes to the Spokane Pathe office, and Ed. Hudson, shipper, goes to the Seattle Pathe office. All the employees of the Portland office have been taken care of, either in Portland or out of town.

Trade Gives Farewell Lunch.

On the Saturday prior to Mr. Kofeldt's departure the film fraternity tendered him a luncheon at the Hotel Benson, at which appropriate toasts were given. Invitations were issued to Mayor George L. Baker, Chief of Police N. F. Johnson, representing the city administration, and among the film fraternity the list included Messrs. O'Neill, Globe theater; Stille, People's; J. J. Parker, Majestic; Jack Jennings, Sunset; E. Myrick, Liberty; Ralph Ruffner, Columbia; Jack Johnson, Pantages; Keating & Flood, Lyric; S. Morton Cohen, Strand; F. Langerman, New Grand; G. T. Holtzclaw, Circle; Frank McGettigan, Orpheum; W. T. Pangle, Heilig; Milton Seaman, Baker. The press was represented by Messrs. Cassell, Oregonian and Motion Picture News, Rayfield & Wershkul, Evening Telegram, Fish & Mullen, Oregon Journal, Abraham Nelson, Moving Picture World, C. E. Couche, Couche Advertising Agency. The Hippodrome theater was represent by Elynd Myers; the Paramount Exchange by Messrs. C. M. Hill and B. J. Sperry, and Salem, Ore., by Geo. Bligh.

Ralph Ruffner Back to Portland.

Portland, Ore.—Ralph Ruffner is back in Portland again. To tell who Ralph Ruffner is would be wasting space, for much has been said about his progressive methods as a showman of Spokane. Mr. Ruffner comes to Portland as publicity manager for the Jensen and Von Herberg theaters here, and active manager of the Columbia, relieving E. J. Myrick at this house so he can devote all his time to the management of the Liberty.

We are glad to see Ruffner back in the old town, and look forward to some big things from him at the Liberty and Columbia. The writer remembers him as D. P. A. of the D. & R. G. R. R. Co., and he had a lot of bright original ideas even in such an unromantic game as railroading.

Charlie Pumphrey Weds.

Portland, Ore.—News has come to Portland from Battle Creek, Mich., that C. B. Pumphrey, former manager of the Service Film Company, has married. Mr. Pumphrey recently received an officer's commission in the quartermaster's corps of the army, and has been stationed at Battle Creek. The lucky girl is reported to be from Salt Lake City.

Boise Manager Sells.

Boise, Idaho.—Ted Johnson has sold the Isis and Comis theaters to Herman Brown, of this city. Earl Haughey, who has been operating for Mr. Johnson for over two years, has gone to Portland.

G. F. Auditor Here.

Portland, Ore.—C. E. Kells, auditor for the General Film covering the district west of Denver, has been in Portland for several days checking the local office accounts. Mr. Kells reports conditions most favorable, considering all the circumstances, in the entire Coast territory. He came from San Francisco, and his next place of visit will be Seattle.

Was Inspired to Build New Theater.

Portland, Ore. — Herbert L. Davies, "Cap," well known eastern Oregon exhibitor, and a friend of all the roadmen who ever made his town, Sumpter, visited Film Row the other day, and talked reminiscently about the fire in Sumpter that that wiped out all his holdings, among them the Electric theater, which burned to the ground. The captain isn't young any more, and the destruction of the old town hit him pretty hard.

Telling about how he decided to build a new showhouse, he said, "I was poking around in the ruins not knowing exactly what course to pursue, when I came upon a charred copy of the Moving Picture World. I decided then and there to build a new theater. I picked up the paper, and under where the pages had been burned off was a picture of Gladys Hulette. That's why I am going to name my new showhouse the Hulette theater."

Des Moines Film Happenings of the Week

Film and Supply Company Takes New Office and Exchange at 702 Mulberry Street—Local Exchanges Will Act Together on Tax—Notes of Trade.

By Dorothy Day, Register-Tribune, Des M oines, Iowa.

DES MOINES, IA.—The Des Moines Film & Supply Company, handling machines, etc., has moved from the second floor in the Utica Building to the Herndon Building, at 702 Mulberry street. Stanley J. Mayer, who has been employed by the Des Moines Film & Supply and Kansas City Feature Film Company for several years as salesman, has been appointed manager of the new office. Mr. Mayer is well known throughout Iowa and universally respected.

The 702 Mulberry street address will also be the office of the Yale Photoplay Company, the film exchange branch of the company, and Mr. Mayer will act as manager of this branch office, operating in conjunction with the Kansas City, St. Louis and Oklahoma City offices, and it will be the policy of this office to offer Iowa exhibitors high class super-feature attractions, having extraordinary merit and box office value. All pictures will be selected on the open market and the company will buy nothing that can be classed among ordinary feature productions generally offered the trade. Among these features the Yale Photoplay Company now has "Joan the Woman," "The Whip," "Who's Your Neighbor?" "Beware of Strangers" and "Idle Wives." Other strong attractions will be selected in the near future.

The Des Moines Film & Supply Company at this office will handle only machines and all other supplies relative to the motion picture trade.

Exchange Managers Meet to Consider Footage Tax.

Des Moines, Ia.—The exchange managers of Des Moines held a meeting in the Chamber of Commerce, Saturday, the 17th of November, in accordance with the instructions that each had received from their home offices, ordering a meeting and a getting-together on plans for the handling of customers who are refusing to pay the fifteen cent reel tax. Zach Harris of the Bluebird, D. B. Lederman of the Laemmle Film Service, L. A. Sheridan of the Pathe, R. C. Li Beau of the Des Moines Film & Supply, Manager Skirboll of the Metro, and Taylor of the Select, were those present. Plans were made for a form letter to be mailed to all delinquents, and a pleasant business-like meeting was enjoyed. It is so seldom that Des Moines exchange men feel inclined to speak with each other at length that a meeting is a novelty.

Davenport Men Canceling.

Davenport, Ia.—The exhibitors of Davenport all went over to Moline last week to a meeting of the exhibitors of the tri-cities, Moline, Rock Island and Davenport, held at the Manufacturers' Hotel. They discussed the fifteen-cent reel tax, and every one agreed not to pay it. The wires between Davenport and Des Moines have been hot with cancelations ever since.

A. J. Thorpe Doing His Bit.

Manchester, Ia.—A. J. Thorpe, manager of the Pleasant theater in Manchester, Ia., is doing his bit in the war. Turning the management of the Pleasant over to his brother, Mr. Thorpe is giving his full time to the interests of the representatives of the Knights of Columbus, in service at Camp Dodge, near Des Moines. Mr. Thorpe is away above the draft age and feels that in looking after the pleasures and entertainment of some of the boys in khaki he is doing something toward helping out.

Sioux City Man Termed Slacker.

Sioux City, Ia.—Early the morning of November 17, unknown persons daubed yellow paint all over the walls, posts and ticket office in the foyer of the Royal theater, 310 Nebraska street, Sioux City. Great

blotches of the paint covered the posts, and inscriptions charging L. Weil, the owner of the theater, with being unpatriotic were painted in black over the yellow. "Back to Germany for Weil, the slacker in this country of patriots," "Keep away, not a drop of patriotism," etc., were the signs. The frames containing lithographs advertising the pictures were completely obliterated by the thick yellow paint.

News Notes of Iowa Film People.

Des Moines, Ia.—Manager Skirboll, of the local Metro Pictures office, took a two days' business trip to Chicago last week.

Mr. Price, of the Empress in Indianola, Messrs. Cutter and Swanstone, of the Past Time in Dayton, were Mutual callers in Des Moines last week.

M. B. Trich, salesman for the local Mutual exchange, has just returned from a three weeks' trip in the northeastern part of the state. He reports business as good.

Beginning with Mary Miles Minter's "The Mate of the Sally Ann," Mr. Ballantyne, of the Mutual, is announcing that an addition will be made to the regular photographs for lobby display. Besides the regular 6x11x14 set of photographs, two 22x28 colored photographs of the star, and a striking scene from the photoplay will be given.

The Garden theater in Atlantic had the misfortune to burn one of the reels of the Mutual Star Production, "Southern Pride." It was totally destroyed, but the theater and the booth were not damaged.

Louis Rosenfield of the Temple Grand of Creston, was in town last week and arranged with the Des Moines Film & Supply Company to show "The Whip" for two days.

Geo. Peterson of the Grand in Story City, was another caller at the Film & Supply office.

M. J. Frisch, of the local Pathe office, made a successful trip to Ottumwa, Oskaloosa, Albia and surrounding towns, last week, booking the Castle-Pathe plays and "France in Arms" pictures.

Zach Harris made five trips through the eastern part of the state last week accompanied by D. B. Lederman. They report business as much improved over earlier in the fall.

Nicholas Amos is all smiles over the success of his Jewel features, having just returned from three weeks in eastern Iowa, where the bookings were splendid.

Northwestern Trade Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Mutual Exchange Comes to Milwaukee.

MILWAUKEE, WIS.—The Mutual Film has closed its office at Escanaba, Mich., and business has been transferred to the Milwaukee office. All films used in the upper peninsula will be shipped from here. C. K. Olson, who was manager of the Escanaba office, will remain there as special representative for the upper peninsula of Michigan and northern Wisconsin. He will look after the firm's interests there. John Finkelson, who went from the Milwaukee office of the Mutual to be shipper from Escanaba, has returned.

Among Wisconsin Exhibitors.

Oshkosh, Wis.—Charles H. Carey, who has been in charge of the Palace and Colonial theaters, has taken over the management of the Grand opera house. The new policy of the Grand will be vaudeville and big feature pictures.

Denmark, Wis.—Hendrickson Bros. are erecting a new brick and tile theater.

Beloit, Wis.—"The Crisis" was shown at the Winston theater for two days under auspices of Fairbanks-Morse Athletic Association.

Stevens Point, Wis.—The film, "Who Leads the National Army?" was at the Lyric theater for two nights. It was sponsored by the local Rotary club.

Ralph Ruffner Leaves the Liberty Theater

Will Direct the Columbia, Portland's Theater Beautiful—Made the Liberty Famous by His Able Showmanship.

By S. Clark Patchin, 1811 Eleventh Aven ue, Spokane, Wash.

SPOKANE, WASH.—Ralph Ruffner, manager of the Liberty theater since April, 1915, has tendered his resignation and left on November 15 for Portland, Ore., to be manager of the Columbia theater, which is reported to be one of the biggest theater positions in the Pacific northwest.

Ralph Ruffner.

He will be succeeded here by Sam W. B. Cohn who was manager of the Spokane theater from 1911 to 1914 and who has been engaged in theatrical and publicity work in Portland, Seattle, Alaska and Spokane for the last twelve years.

Mr. Cohn has been office manager of the Spokane Chamber of Commerce, secretary of the Retail Trade Bureau of Spokane and of the Military Affairs committee of the Chamber of Commerce. He was chosen from a large field of applicants having applied from California, Oregon, the Coast, New York City and other points east and west.

Mr. Ruffner took over the management of the Liberty theater shortly after William Cutts completed its construction for L. W. Hutton. He put the house on its feet as the home of Triangle plays and established it permanently among the popular playhouses of the city.

Sam W. B. Cohn.

He installed a private projection room, which is the only one of its kind in eastern Washington, introduced midnight "matinees," an idea that was copied in all parts of the country, and evolved many advertising novelties that have been adopted by other theaters.

Mr. Ruffner came to the Liberty from the American theater in Butte. In accepting the management of the Columbia, he returns to the city where he began his moving picture career in 1909 as a pianist. The Columbia is known in Portland as the "Theater Beautiful." It has a seating capacity of about 1,000, was among the first exclusive picture theaters in the west and is equipped with a large pipe organ. It is one of the Jensen & Von Herberg string of picture theaters. This includes the Liberty and Coliseum in Seattle, the Rialto in Butte and the Liberty and Columbia in Portland. Jensen & Von Herberg are the largest operators in moving pictures in the west. The appointment is in the nature of a promotion for Mr. Ruffner.

Charles Darling, doorman at the Liberty for two years and known to Liberty patrons as "Dad," will go to the Columbia with Mr. Ruffner, and will become doorman at that photoplay house. Mr. Ruffner is president of the Exhibitors' League in Spokane and has been active in combatting too stringent censorship and licensing matters pertaining to the picture theaters in his territory.

Manager Stillwell and Union at Odds.

Spokane, Wash.—Due to some difficulty with the moving picture operators' union of Spokane, Charles E. Stilwell started to operate his four houses in the Stilwell Theaters Company with non-union help on November 12. He advised the men who were at work the previous night, while the early men were notified when they appeared for work the morning of November 12, according to the men.

The theaters affected are the Casino, Class A, Rex and Unique.

The Class A was closed shortly after noon of November 12, following a small fire in the projecting room after the show had been running for an hour. The house was filled with smoke and the damage was estimated at about $1,500.

Manager Stillwell's Statement.

"The trouble, which has resulted in the discharge of all union employees, both operators and musicians, except one, came to a head November 8," said Mr. Stilwell, "when I discovered that I had been on the unfair list of the unions for the last four months. I asked to have the ban removed and informed my union help that unless it was I would have nothing to do with any of the unions. It was not removed."

The Union's Side of the Matter.

It is understood that Mr. Stilwell is accused of having the Rex painted, during the summer, by non-union help and that while he has not been boycotted nor persecuted that he had not made the settlement required of a man employing non-union help. The union men, headed by Harold W. Sanders and H. V. Hill, officials of the Moving Picture Machine Operators' Union, are emphatic in their denials of previous troubles with Mr. Stilwell. They claim that a desire for open shop prompts the action of Mr. Stilwell. Mr. Sanders said the men had never advertised the fact that Mr. Stilwell had used non-union help to paint his theater.

"Mr. Stilwell has never been on the unfair list of any Spokane labor union," said A. J. Germain, president of the Central Labor Council. "The fact that union help has been employed in his theaters refutes the statement."

At the Lyric, of which J. A. Allender is manager, a big banner is displayed reading "Safety First. We employ no inexperienced strike-breakers as operators. This is a unionized theater."

Clemmer Gets Goldwyn Releases.

Spokane, Wash.—Dr. H. S. Clemmer has booked the new Goldwyn pictures for the Clemmer theater through C. F. Hill, Goldwyn's northwestern representative.

The first Goldwyn picture to be shown at the Clemmer will be "Polly of the Circus," starring Mae Marsh. Others in turn will be "Baby Mine" with Madge Kennedy, "Fighting Odds" with Maxine Elliot, "The Spreading Dawn" with Jane Cowl and "The Manxman," based on the Hall Caine novel.

Justis Douglas Dies.

Spokane, Wash.—Word has just been received by Mrs. Jesse Bray, 1817 Eleventh avenue, Spokane, Wash., of the death of her cousin, Justis Douglas, of Chicago, who died November 26, after undergoing an operation.

Mr. Douglas, according to Mrs. Bray's statement, was the first moving picture man in Chicago. He and William Thayer traveled with Ringling Brothers' Circus and had what was known as the "Black Tent." They had the first moving pictures of the Corbett and Fitzsimmons fight, and traveled extensively with the pictures.

Calendar of Daily Program Releases

Releases for Weeks Ending December 8 and December 15

(For Extended Table of Current Releases See Pages 1554, 1556, 1558, 1560.)

Universal Film Mfg. Company

MONDAY, DECEMBER 3, 1917.

BUTTERFLY—Fighting Mad (Five Parts—Drama) 02800
NESTOR—The Other Stocking (Comedy)..... 02801

WEDNESDAY, DECEMBER 5, 1917.

L-KO—A Hero for a Minute (Two Parts—Comedy) 02802
UNIVERSAL ANIMATED WEEKLY—Issue No. 1 (Topical) 02803

FRIDAY, DECEMBER 7, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 48 (Educational) 02804
UNIVERSAL CURRENT EVENTS—Issue No. 30 (Topical) 02805

SATURDAY, DECEMBER 8, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two Parts—Drama) 02806
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 02791

MONDAY, DECEMBER 10, 1917.

BUTTERFLY—The Silent Lady (Five Parts—Drama) 02807
NESTOR—A Munition Worker's Curse (Comedy).... 02808

WEDNESDAY, DECEMBER 12, 1917.

L-KO—Deep Seas and Desperate Deeds (Two Parts—Comedy) 02809
UNIVERSAL ANIMATED WEEKLY—Number 2 (Topical) 02810

SATURDAY, DECEMBER 15, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 49 (Topical) 02811
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Educational) 02812

Universal Film Mfg. Company

(Continued.)

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 9—"A Voice from the Past"—Two Parts—Drama) 02813
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 3—"Adrift"—Two Parts—Dr.) 02814

Mutual Film Corporation

MONDAY, DECEMBER 3, 1917.

MUTUAL STAR PRODUCTION—American Maid (Goodrich—Five Parts—Drama) 05926-27-28-29-30
MUTUAL—Mutual Weekly No. 153 (Topical)..... 05931

TUESDAY, DECEMBER 4, 1917.

STRAND—Just Killing (Comedy)..... 05932

THURSDAY, DECEMBER 6, 1917.

CUB—Jerry Takes Gas (Comedy)..... 05933
SIGNAL—The Lost Express (Episode No. 12—"Daring Death"—Two Parts—Drama)..... 05934-35

MONDAY, DECEMBER 10, 1917.

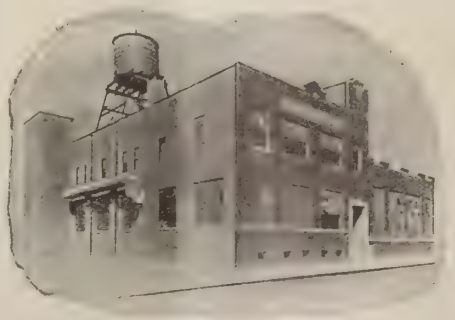
MUTUAL STAR PRODUCTION—Miss Jackie of the Army (American—Five Parts—Drama)...05936-37-38-39-40
MUTUAL—Mutual Weekly No. 154 (Topical)..... 05941

TUESDAY, DECEMBER 11, 1917.

STRAND—Putting One Over (Five Parts—Drama).. 05942

THURSDAY, DECEMBER 12, 1917.

CUB—Jerry's Boarding House (Comedy)..... 05943
SIGNAL—The Lost Express (Episode No. 13—"The Escape"—Two Parts—Drama) 05944-45



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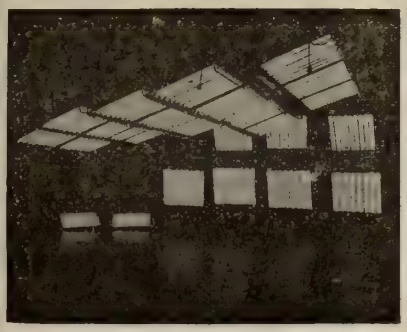

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FILM MFG. CO. CHICAGO, U.S.A.

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Stories of the Films

General Film Company, Inc.

ESSANAY.

HARD LUCK (One Reel Comedy).—The landlady threatens to oust John unless he pays his room rent. So John goes out to locate some coin. He finds a five dollar bill but the man who lost it rushes back and snatches it away. Then John is offered the job of carrying a sign advertising free meals at the lunch room. This offer is made by Mike, who bears a grievance against the lunch room. But John is captured as the culprit and punished.

In despair of ever obtaining money, John determines to commit suicide. He tries it by cutting his throat, by sitting on a keg of powder, by jumping off the rooff of a high building, and finally by drowning. But each time he is rescued before the end comes. At length he sees a runaway team coming down the street, darwing a carriage filled with horrified women. He stops the team and is rewarded. Then he dines sumptuously and returns to pay his rent.

SALMON FISHING IN NEW BRUNSWICK AND CANE RIVER, NORTHEASTERN CANADA. (One Reel Scenic).—American writers you've always wanted to see Maximilian Foster, Jack Lait, Hugh Fullerton, Grantland Rice and Bill McGeehan—they are all shown in this Essanay travelogue reel—engaged in the thrilling pastime the great north country affords—salmon fishing. Much of the fun and thrills of their outing trip is shown—their fights with the mighty salmon in the churling waters, and their adventures and hikes around the beautiful, rugged country. And there's also a bit of humor supplied by these men, a little rapid action in breaking camp and preparing and eating dinner.

THE GENERAL (One Reel Comedy).—John's eye lights on a pretty girl in the park, but as he approaches her, her suitor comes up, a burly fellow. John and he fight, and John succeeds in introducing himself to the girl. For a card he uses a torn-off piece of envelope on which was printed "General Delivery." The girl is enthusiastic upon meeting a real general, so John rushes away to get a uniform.

In the meantime the girl's suitor seeks revenge. He takes a snap shot of John on the sly and pastes it on a placard stating that the criminal pictured thereon has escaped. He shows it to a policeman and takes him to the girl's house where John is drinking punch by the wholesale. John draws his sword as the policeman runs up, and throws it at the jealous suitor. It strikes just over his head in the wood. The policeman catches John and takes him to the patrol box. But John slips out of his coat and runs away.

LAKE LOUISE—THE LOVELIEST SPOT IN AMERICA (One Reel Scenic).—This one-reel scenic picture shows the trip up the steep incline in the Canadian Rockies to Lake Louise, the equestrian paths and the tallyho route to the Valley of Ten Peaks; the heights of Mount Saddleback from which you will see the wonderful panorama, including Paradise Valley and Mount Temple. Also shows the edge of the Great Divide, and the Little Beehive, a nest of mountain peaks, and the gorgeous cascade of Lake Agnes, one of the "lakes in the clouds."

SPARKLE COMEDY.

MONKEY, MAID, MAN (One Reel, Featuring Kate Price and Billy Ruge).—Kate, a maid in the household of Mr. and Mrs. Trude, is in love with Billy, the iceman. One morning, while serving breakfast, Billy appears, and Kate entirely neglects the family, giving all her attention to the little iceman. Their love-making disgusts Mr. Trude, and he leaves for the office without his breakfast. Later in the day he is induced by a friend to have a drink.

Meanwhile Kate and Billy continue to make violent love, and finally Kate escorts him out to the ice wagon. Still unable to separate, they sit on a cake of ice, and the horse starts carrying through the busy streets and finally returns them to their starting point without either of them knowing it. At length Billy succeeds in tearing himself away, promising to return in the afternoon and take Kate to the movies. He enters a saloon with a cake of ice, and clumsily drops it on the foot of a man at the bar who proves to be Mr. Trude, who is not exactly sober. A quarrel ensues, but Billy buys the drinks, and they become friends.

An organ grinder enters with an educated gorilla, which creates so much amusement that Mr. Trude and Billy buy the animal, and Mr. Trude decides to take it home. Cautiously approaching the house they see Kate all dressed waiting to be taken to the movies, and Mrs. Trude awaiting her husband's return to dinner. The men stealthily go upstairs to a bedroom. The gorilla's actions cause such a commotion that the women downstairs start to investigate, and entering the bedroom find Billy and Mr. Trude in the arms of the gorilla. Horrified, they rush to a nearby police station, and a squad of policemen are sent out. They rush into the house expecting to find a burglar, and, when they behold the gorilla, make a swift retreat. Finally the owner of the gorilla appears and buys it back. As he leaves the women rush upstairs, and, discovering their dear ones unhurt, all is forgiven.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 7—"The Lion's Claws"—Two Parts—Dec. 1).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson). Written and directed by Jacques Jaccard.

Winthrop and Virginia have made their escape from a very perilous situation through the aid of Little Bear, who has temporarily put to route the forces of the foreign spies. However, the pursuit centers upon Virginia, Winthrop having slipped over the brink of a bank and out of immediate harm's way. Little Bear has secured a team, and is riding desperately in the direction of the Northwest Mounted Police, who are rushing to the aid of their officer. But Virginia perceives that the enemy is closing in on her, and that a well-aimed shot would prove fatal either to herself or to one of the horses. Then a thought flashes through her mind. She remembers the time the monster grabbed her out of her saddle from a tree top as she sped under it. Watching her chance, she grasps the bough of an overhanging tree and draws herself up while Little Bear dashes on in another direction. After all of her pursuers but one have passed, she drops on this one and fights desperately for his seat in the saddle. Finally she overthrows him, but his weight draws her out of the saddle, too, and as the episode ends she is being carried madly along, clinging only to the slipping saddle.

THE MYSTERY SHIP (Episode No. 1, "The Crescent Scar"—Two Parts—Dec. 1).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Before dying, Betty Lee's father gave her a much worn map, and told her the story of how he got on a South Sea Island years before. During a volcanic eruption they discovered the hidden treasure of the Chang Tuy, which had been buried in the native temple. The friend, Miles Gaston, however, was caught in a cave from which Lee was unable to rescue him. Lee was found by the natives of the village, and awoke to find himself at sea.

Lee returned, but found no trace of his friend, who had been released by the natives. So he hid the treasure and went back to civilization. To Betty he also shows a letter from Gaston, in which the latter warns him that the death he, Lee, planned for him shall be forthcoming to him, Lee, and his family. Betty is told to beware of the man with the crescent scar on his right wrist, and cautioned that her search for the hidden treasure will be filled with danger.

Miles Gaston, Jr., known as the man with the hidden hate, is at his club when he reads of Lee's death and of Betty's intention of sailing to the South Sea Islands. Gaston also sees an advertisement for the sale of a yacht, which he wishes to buy, but lacks the necessary money. He plays cards with a couple of crooks. They try to cheat him, but, drawing his revolver, he frightens them to such an extent that he deliberately walks off with the money bet.

Jack Fay, wealthy, but working on the Herald for the excitement of it, is interested in the mystery-shrouded Gaston, and has been a witness to the card game. He admires Gaston's nerve, and, reading of the voyage of Betty Lee and that of Gaston, he scents a real story. He forces his presence on Gaston, who accepts the needed services of the young man, for they lack hands on the yacht. Gaston tells him of his hate for all mankind, even women, and something of his story, particularly that Betty is seeking what belongs to him.

With Betty is her sweetheart, Harry Russell, who is accompanying her on her quest merely because of the treasure. Their boat is followed by Gaston's yacht. Betty discovers this fact, and through her glasses sees the scar on Gaston's wrist as he stands by a one-pound gun. That night, during a storm, Gaston fire at the Lee boat, and rail is torn away. Gaston continues to fire, while Betty's aunt holds her fainting niece in her arms.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 28 (Nov. 24).

Nation Answers Call of Red Cross to Aid Our Boys in France.—Many articles needed to comfort our soldiers in the trenches are generously supplied by all—Everywhere-in-America. Subtitles: Southern tobacco planters donate a portion of every bale. The Red Cross will sell your old tires for much needed bandages. Tinfoil, old papers, anything and everything, will be cheerfully called for. Knitting is the favorite indoor and outdoor sport. This Chi-

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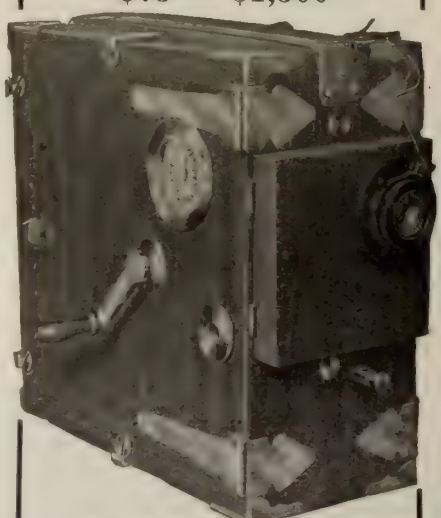

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Koehler Optical Company

MANUFACTURERS

No. 7 East 14th St., New York City

An Advertisement
by
W. W. Hodkinson

DID IT EVER OCCUR TO YOU—

That the 20 x 50 store show has grown to the Strand theatre?

That the single reel costing from $100 to $1000 to manufacture has been superseded by eight and ten reel productions costing hundreds of thousands of dollars?

That the restricted nickelodeon public of a few years ago has so enlarged that every person is today a prospective patron of motion pictures at prices averaging twenty-five cents?

That newspapers, theatrical men, business men and banks recognize that motion pictures must become a large and permanent industry?

BUT DID IT EVER OCCUR TO YOU, ALSO—

That we are making and showing motion pictures with the same restricted medium which was used in the "store show" days, a medium adopted on account of its cheapness to meet the restricted conditions of the time and which only lets us hint at what might be done with the expenditures being made upon motion pictures today?

In other words, did it ever occur to you that improvements and progress have been made at every point but the picture making process itself? Do you realize this great weakness?

Would it interest you to know that my re-entry into the business is to adapt an improved process to the industry, a process that will give every theater franchise holder an advantage in his territory which he can now get only through a star which his competitor may have tomorrow, or an unusual production which at best he can find but once in a month or many months?

THE NEXT DEVELOPMENT IN MOTION PICTURES MUST BE IN THE PROCESS. To an improved motion picture we can tie every advance in star and dramatic production, distribution and exhibitor-producer co-operation. WITHOUT some such force, every effort toward better things will be swallowed up, as it is today, in the unthinking struggle for individual survival.

It is therefore a **new process** that I am bringing back with me as I re-enter the industry. In succeeding advertisements I shall develop the details of the process and my plans for it.

Wm. W. Hodkinson

Meanwhile, applications are being received for the first two Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale.

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cago school has the entire class doing it. Answering the call. They drop the pinochle deck for the worsted and needle.

All Russia Turns Out for New Land Reforms.—Demonstrators throughout new Republic demand division of large estates by new Government—Moscow.

Railway Hospital Well Equipped to Care for Our Wounded Heroes.—Government fitting out many cars to transport injured from coast ports to inland hospital bases. Subtitles: Each train has its own operating car. Sunlight and fresh air from all sides. Cleanliness and the best of care is a sure road to health.

Allied Colors for American Kilties.—236th Batallion is presented with standards and inspected by General Hugh L. McLean before leaving for "over there"—Montreal, Canada. Subtitles: Every man fit. To the standards of Democracy.

Old Stumps Fly when Rookies and Dynamite Join to Clean up Camp.—108th Engineers get their first smell of powder in clearing grounds of all obstructions—Somewhere-in-America. Subtitles: "You may fire when ready, Gridley."

American Fliers Honor Memory of French Air Hero.—Guynemer's pet plane, "Old Charley," decorated with wreaths by members of the Lafayette Flying Squadron—Somewhere Along the French Front. Subtitles: France's greatest "Ace" dropped nineteen Germans with this plane. All aces in this deck. Thaw, Lufbery, Rockwell, Soubiran and Peterson.

Want a Job? This Man May Need a Successor.—With one foot in the grave and the other on a banana peel Steeple Jack raises Stars and Stripes from the Hippodrome flagpole—New York.

Soldiers of France Honor Head of Sister Republic Amid Ruins and Sorrows of a War Ravaged Land.—Escorted by M. Poincare, President Marchado of Portugal visits devastated territory recaptured by the French. (Official French War Pictures.) Subtitles: At blood-soaked Verdun, where France turned the tide of war. President Marchado presents the Cross of the Order of the Tower and the Sword to the Mayor of Verdun in honor of its valiant defense. Noyon once spelled defeat for the Germans. The Castle of Ham is a thing of the past. At Nestles he views the trench heroes as they pass on way to battle. From an observation post formerly used by Prince Eitel the horrors of No Man's Land lie before him during a lull in battle. The last sacrament over one who gave his life's blood so Liberty shall triumph. "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain"—Abraham Lincoln. "Over there you will see on the right banks of the River Meuse the ruins of the homes where dwelt the most peaceable people on earth."

Cartoons from the world's greatest newspapers. Subtitles: Modern Joan of Arc," by Pease in The Newark Evening News. "Old Lady Germany's Jitney Chauffeur," by Keys in The Columbus Citizen. "Rushing the Christmas Kit," by Brown in The Chicago Daily News.

L-KO.

KID SNATCHERS (Two Parts—Nov. 28).—The cast: Simple Jinx, Janitor (Ed. Barry); Gladys Zell, Nurse (Gladys Vernon); Dr. Soakem (Bob McKenzie). Directed by Archie Mayo.

Gladys Zell, besides being a nurse was a heartbreaker. Simple Jinx, the janitor, was her latest conquest. Dr. Soakum, head of the day nursery, was old in years, but young in experience, so he took a flying leap into Glady's heart. It was circus day in kiddie land, and Mrs. Washington Mint, a millionairess, brought her little heiress to the nursery, while she went out to do a day's washing. Dr. Soakum entered the nursery to deposit his new charge, when a love scene enacted by Miss Gladys and Mr. Jinx hit him in the eye. Dr. Soakum fired Simple Jinx. Jinx espied a baby carriage with some baby clothes in a yard opposite. A big idea struck the great lover. With the assistance of Fatty Lard, Simple Jinx managed to ride his way into the nursery. When Gladys kissed the sweet thing she recognized Jinx's brand.

Down in the underworld a storm was brewing. They had to make a haul somewhere, so they selected the little heiress. Planting a live dairy inside a milk wagon, Terrible Ike, the King of the Roughnecks, comes to sell milk to the nursery. In the confusion Terrible Ike grabbed the baby heiress and the pretty nurse, and rode off, followed by Jinx, who had managed to extricate himself from the hole in the wall.

Jinx overhears the gang planning to hold the heiress for ransom, and, accidentally pushing his head through the wall, bids Terrible Ike the time of the day. Jinx was choked and bound to a chair, and Gladys, blindfolded, was forced to operate a sewing machine near a barrel of dynamite. A burning candle attached to the thread of the machine was the means to the end. As she sat there sewing the burning candle kept coming nearer and nearer the barrel of dynamite. The frantic mother was notified, and together with Dr. Soakum they rescue the baby and the two lovers in the neck of time, but the gang would not be foiled, so they followed the fugitives in a fast Ford. Simple Jinx, who rode off on a bicycle, reached a bridge, and lassoing the nurse and baby rescued them from the gang.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 99 (Nov. 21).

Soldiers of the Sea Enlist Army Mules of Steel.—U. S. Marines Corps' deadly "forty-fives" are hauled over the rough spots by caterpillar tractors which balk at nothing.—A Training Camp in America. (Approved by the U. S. Marine Corps Publicity Bureau). Subtitles: Getting the range. It is marksmanship such as this that will empty the trenches of the enemy. Steady work on the rifle range results in expert marksmen.

Enthusiasm Marks Minute Men's Opening Drive for More Marines.—Miss Marie Elliot's offer to kiss the first to join the service results in twenty-five recruits.—New York City. Subtitles: Commander Adams thanks Miss Elliot for her offer to adopt the first ten as "Her Boys," and to keep them supplied with tobacco, clothing, and books. No drafting necessary with this method. J. Henry Smythe, Jr., former Penn cheer leader, gives the Zizz! Boom! Bah! for the new foster mother.

Labor's Chief Arbiter Sees Wonders of Filmdom.—Secretary Wilson and members of the President's Mediation Commission witness moving pictures in the making at world's greatest film center—Universal City, Cal. Subtitle: He sees the camera click off a feature play.

Skidding for the 5:15.—William Wood proves to be very handy without his feet.—New Bedford, Mass. Subtitles: Oiling up all twelve cylinders. The road is clear, and the speed cops are asleep. A nip behind to make up time. But even helps over the rough spots.

War Dims Light on the Gay White Way.—Conservation of coal plunges Broadway into darkness every evening at 11.—N. Y. City. Subtitles: The Gay White Way of Yesterday. The Broadway of today.

Apostle of Humanitarian Creed to Eliminate Needless Misery.—D. Haiselden's theory and practice of allowing hopelessly deformed and idiotic babies to die painless deaths gathers eminent supporters among prominent physicians. —Chicago, Ill. Subtitles: Dr. Haiselden's girlie, Hope, is an example of what he believes children should be. A mother who will be saved years of misery and suffering by the painless death of her hopelessly deformed baby in its infancy.

"All's Well Pershing."—Subtitles: The solid ground of France under foot. The cheers of the Parisians drown out the Marseillaise. Getting rid of their sea legs. Col. —— and his staff of the —— Regiment. We're tenting tonight on the new camp ground. It takes an army of cooks to feed the hungry ones. Training for the march to victory. Our boys are becoming proficient under their French tutors in the use of the bayonet. The Ambulance Division pleases General Pershing. A popular spot—the Y. M. C. A. Camp.

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 47 (Nov. 30).

The current issue of the Screen Magazine shows some of the most interesting occupations and phenomena of which it is possible to conceive. It opens with a day in the life of a forest ranger, and follows this guardian of the American forest through his dangerous and interesting duties. Then this issue gives you a glimpse of ancient petrified sea lilies, which are estimated to be twenty-five million years old. Their scientific term is cirnoids, and they are the forerunners of sea urchins and starfish. Coming back to a distinctly modern invention, the Screen Magazine explains in minute details the manufacture and reason for the American supremacy of the corset. The devices by which raw metals entering into the manufacture of cannon and cannon-food are among the most interesting ever presented on the screen. The magnets, cranes, railroad dumping cars, furnaces, smelters, steam-shovels, and the finished product are all marvelously interesting, particularly during war-time. The magazine ends with a "Miracle in Mud," by Willie Hopkins, entitled "Each for All."

NESTOR.

WATER ON THE BRAIN (Nov. 26).—The cast: Detective Squibbs (William Franey); Lucy Lockett (Gale Henry); Dogfaced Dingbat (Milburn Moranti).

"You push this indicator; then you turn this handle; then you squeeze this bulb; then you turn on any weather you like, and we've got a million dollar offer from the Republic of Bonozaluza, and your fortune is made."

Lefty Lockett, the inventor, is explaining his wonderful weather machine to his daughter, Lucy. In their enthusiasm they never notice that the butler, Protoplasm, is listening behind the door. Protoplasm is in the pay of the Dogfaced Dingbat, the Master Crook of Crookdom, and he sneaks off to give the alarm. But Lucy rushes to the telephone and informs her sweetheart, Detective Squibbs, that she is afraid some one will steal her father's invention, the Weather Machine. He sends her his latest invention, the Smellodium, to quiet her.

Dogfaced Dingbat was not the man to pass up such a chance.

"Take a bottle of my famous 'Disappearo,' and we'll do the trick."

Disappearo is a wonderful concoction, which, poured over a crook, causes him to become invisible. Then a dose of Appearo brings him back again. They bind Lucy and her father, and make off with the Weather Machine.

Then Squibbs to the rescue! The Smellodium performs its office, and he dashes to the scene of the crime, unbinds his sweetheart and her dad, and puts his mighty mind to work on the problem. All indications point to Dogfaced Dingbat. Squibbs and Lucy set out on their trusty autoped.

Dingbat and his man have gone off for a soothing game of golf. Their body servant, however, a playful ape, begins to amuse himself with the Weather Machine. A storm such as the oldest inhabitant has forgotten could exist comes up at once. The golfers are drenched, and so are Lucy and Squibbs.

"Squibbs in my sacred sanctum!" cries Dingbat. They attempt to run, using their Disappearo, but the crafty one beats them to it by pouring over them his "Freezo." When the police arrive he facilitates the removal of their frozen carcasses by the use of "Melto." Then he takes his Lucy and her prospective million to his bosom.

BUTTERFLY PICTURES.

FEAR NOT (Five Parts—Nov. 26).—The cast: James Mornington (Myles McCarthy); Hilda Mornington (Brownie Vernon); Allen Mornington (Murdock MacQuarrie); Mortimer Gildane (Joe Girard); Franklin Shirley (Frank Borzage). Produced by Allen Holubar.

For generations the Mornington family had been cursed with a hereditary weakness. Judge Mornington, Hilda's father, had maintained an outward respectability, while inwardly he was a victim of the drug habit. Allen Mornington, his brother, was of an entirely different calibre. His one thought was to obtain the drug, and any attempt to thwart him met with murderous intent.

Hilda, the judge's daughter, felt strongly her terrible inheritance, and resolved never to marry. But circumstances so shaped themselves that she was accused through circumstantial evidence of a murder which had been committed by her Uncle Allen. The mind of the judge failed him in this supreme hour, and he became insane. Only her resolve never to marry had prevented Hilda from accepting Franklin Shirley, a young doctor, whose theory was that the fear of heredity was an hallucination. One of Shirley's most intimate friends was Mortimer Gildane, a psychologist, who was carrying on investigations in the employ of the state to determine a way to correct criminal tendencies before actual crimes had been committed. To further his investigations the prison board permitted him to examine, just prior to their execution, criminals who were to suffer the death penalty.

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National Ticket Co., Shamokin, Pa.

The day before Hilda was to be executed she was taken into Dr. Gildane's office for the usual examination. The doctor was surprised to find no trace of criminal tendencies in her, and during an exhaustive test Hilda fainted dead away, and neither the doctor nor the prison warden were able to revive her. Shirley was a specialist also in suspendid animation, and Dr. Gildane called him up and asked him to revive his patient. "This is not a case of science," said Shirley, as he set to work feverishly, and it was only after he had succeeded that he was told that Hilda was to suffer the death penalty in a few hours.

Then began a search for Allen Mornington, whom Shirley had seen several times, and whom he strongly suspected, from what Hilda told, him of having committed the crime. His search and the method of extracting a confession were successful, and Hilda was saved in the nick of time.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode No. 13, "Disowned"—Two Parts—Dec. 12).—Helen was wounded in the arm in the thrilling battle with the bandits.

Pitts tries to convince General Thurston that Helen is trying to undermine him in control of the Thurston estate. The old general attacks the secretary, and is taken aback when Pitts shows the original telegram from Helen ordering a sale of the Thurston home. She is too weak to defend herself.

STRAND.

JUST KIDDING (One Reel—Dec. 4).—Billie is sent to the city by her father, who wires a friend's son to meet his "little girl." The city man shies at "kids," and arranges for the housekeeper to meet Billie at the train, while he goes on a shopping tour to purchase toys for the "little one." The maid is dumfounded to see that Billie is grown up, and tells her of the misunderstanding, at which Billie, seeing some fun ahead, attires herself in short dresses.

Her arrival is the cause of a series of most laughable situations, the butler, the maid and the man all trying to outdo the other in "playing" with the "baby." Billie gets naughty, and has to be spanked. She must also have her bath, and there are some embarrassing moments. But the greatest surprise comes when Billie, appearing as her own lovely little self, makes known the mistake.

CUB.

JERRY TAKES GAS (One Reel—Dec. 6).—The cast: Jerry (George Ovey); Jerry's sweetheart (Claire Alexander); The other fellow (J. J. Hayes); The other girl (Norma Conterno); Dr. Killem (Bert Wilson). Produced by Charles Bartlett.

Jerry is making preparations to be married, when, through a strong case of mistaken identity, he is led to believe his sweetheart faithless.

Driven to desperation, he determines upon suicide. He tries several "routes" to oblivion by train, revolver, gas, and hanging, but all proving unsuccessful. He at last decides upon carbolic acid. Just as he is about to take the bottle from the shelf the telephone bell rings, and, his attention being diverted for the moment, he takes gasoline by mistake. The telephone call is from his sweetheart, who has just received his farewell note. When Jerry answers the phone he realizes his mistake, but, alas, it is too late. However, while there's life there's hope, and a doctor's office being near, Jerry makes an appointment to meet his intended there, and both rush off to keep it.

Dashing through the line of the doctor's other patients, Jerry reaches the inner office, and begs for help. Deciding upon heroic measures, the physician lays Jerry upon the operating table, and inserting a tube in Jerry's throat he applies a match and soon relieves the situation, also Jerry's stomach.

Then, a minister being among the patients, he is called into service, and, Jerry having his license, the ceremony is duly performed and everybody is happy.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

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The late General Booth's message to his Officers all over the world: "OTHERS"
There are numbers of poor folk in all our big cities who depend upon
The Salvation Army
for assistance during the long Winter months.
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MUTUAL WEEKLY.

ISSUE NO. 152 (Nov. 26).

Mt. Vernon, N. Y.—Good-Bye Old Toothbrush. H. E. Frame invents a rotary tooth cleaner which is operated by a motor attached to any water faucet. Subtitle: The children love it.

Washington, D. C.—Our Uncle Samuel Means Business. He erects huge temporary office buildings to house extra clerical force for war needs. Subtitle: The Government needs office help. If you are a competent stenographer or office worker Uncle Sam wants you—NOW.

New York City.—Police Start Crusade to Lessen Street Accidents. Subtitle: Wait until traffic stops.

Washington, D. C.—The Second Liberty Loan is a Triumphant Success. National headquarters reports the total well over the Five Billion mark. Subtitle: The Bureau of Engraving and Printing has been working day and night on the new Liberty Bonds.

Pasadena, Cal.—"Knit a Bit." Now the firemen are doing it.

Washington, D. C.—Making Big Guns for the Army and Navy. Uncle Sam's Ordnance Department is working day and night to keep ahead of the demand. Subtitles: Rifling a 14-inch gun. Rough turning before shrinking on tube. Shrinking on the jackets. After being fired the gun is tested for expansion. Ready for shipment. These are the kind they used "in the good old days."

Seattle, Wash.—New Locomotive for the Copper River Railroad in Alaska. Locomotive and tender, weighing 125 tons, are loaded aboard steamer in 5 minutes.

Philadelphia, Pa.—Proving That an Army Travels on Its Stomach. U. S. Ambulance Corps lunches in Broad street, demonstrating the efficiency of the army camp kitchen.

Los Angeles, Cal.—Things are Not Always What They Seem—That's Camouflage. First unit of U. S. Camouflagers blend big guns with landscape in flash.

Verdun, France.—President Marchado, of Portugal, Vists the French Front. Subtitles: Former observation station of Prince Eitel. Among the ruins of the Castle at Ham. At Nesles.

Tarragone, Spain.—American Built Submarines Arrive at Home Port in Safety.

Paris, France.—War Medals for Generals Buboil and Vidalou. The Prince of Connaught decorates famous French warriors at the Invalides.

Paris, France.—France Has a New Cabinet. Mr. Painleve, Premier, resigns, and his old administration follows suit.

London, England.—King George and Queen Mary are Guests at Opening of American Officers' Club.

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HEARST-PATHE NEWS NO. 94 (Nov. 21).

Washington, D. C.—Youthful inmates of the National Training School are being successfully reclaimed to manhood in human manner. Subtitles: The boys have committed minor offenses, but are now inspired by lofty ideals. Visiting French officers review the "cadets."

Sacramento, Cal.—Gold is scarce indeed these wartime days, even with the dredgers busy searching it in California's placer deposits. Subtitles: The alluvial earth is passed over quicksilver plates to which the gold dust adheres. Washing the residue; one day's find worth ten thousand dollars.

Travers Island, N. Y.—The army vies with the navy for athletic supremacy, and Fort Slocum boys meet Pelham jackies on the gridiron. Subtitles: To help the cause. The army makes a big "push" to victory—winning by 13-3.

In France.—Once the feared monster of the air the Zeppelin is now an easy victim of the Allies. The L-49 is captured undamaged. Subtitles: The giant craft fell while returning from a raid on England. Several other Zeppelins were also brought down by the daring Allied aviators.

Genoa, Italy.—Handicapped in her fighting by the lack of supplies, Italy is doing her best to relieve the situation by building ships. Subtitles: Warships are being rushed to help safeguard the coast; 2,100 men at work on a battleship. Destroyers, too, for fighting U-boats. Speed is the essential feature of the new scouts, the latest one making 38 miles an hour.

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Los Angeles, Cal.—"Camouflageurs" needed by Uncle Sam, so scenic artists of the Golden West are becoming expert in the new art. Subtitle: A few branches and pieces of canvas and the gun is "no more."

Washington, D. C.—Joy reigns in Boy Scout land as the little lads march off to Potomac Park to harvest their 10,000 bushel corn crop. Subtitle: The reward of patriotic virtue.

Plattsburg, N. Y.—Every shot a hit is the historic standard of Uncle Sam's Army, and machine gun boys will be true to the standard. Subtitles: When trained on the Teuton lines what havoc there will be. Learning how to use the famous French "75's."

Remember the Boys.—The American people will not forget their soldier sons at Yuletide, and hundreds of gifts are being received by the Red Cross for the boys over there. Subtitles: Are you sending something over? Comfort kits are needed. This is what a comfort kit contains. Mark the packages clearly. Gifts can be sent to the American Red Cross, Washington, D. C. Send a message of good cheer to the boys in France. Remember they are fighting for you. All gifts must be sent at once. Christmas for soldiers. (Cartoon.)

St. Louis, Mo.—Local Edition. Thousands take part in a patriotic demonstration to attest the loyalty of the Northwest to the Stars and Stripes. Subtitles: The Templars for the first time take part in a public parade. They have given their sons or sweethearts for the cause.

Homestead, Pa.—Local Edition. Thousand of people take part in the dedication of the Liberty Mill, which will help America win the war. Subtitles: The first plate rolled is to be used in building the first ship for the Emergency Fleet. President James Farrell, of the U. S. Steel Corporation, who authorized construction of the Liberty Mill.

THE HIDDEN HAND (Episode No. 2, "Counterfeit Faces"—Two Parts—Dec. 2).—Terror-stricken, Doris draws the covers up to protect her face as the gas pours forth from the Gauntlet of Death in the opening scene of this episode. The Hidden Hand attempts to seize her, but stops as Ramsey forces the door open and rushes in. The Hidden Hand escapes.

Mystified at the escape of the Hidden Hand, Doris and Ramsey hurry down the stairs and into the living room. From the window they see the Hidden Hand and his henchman leap over the large wall which surrounds the mansion. They follow, and on the lawn meet Dr. Scarley, who professes to have just returned from visiting a patient. The next afternoon Verda receives a note telling her if she wishes to receive her rightful share in the estate to enter the closed car waiting outside. Verda enters the car, and is driven to the den of the Hidden Hand. She is met by the false Ramsey, who, though he looks like Jack, is really the Hidden Hand's lieutenant. Assured that he can prove she is the daughter of Judge Whitney, Verda agrees to assist the Hidden Hand on condition that she will share the estate with him.

At midnight the Hidden Hand steals into Verda's room, which is over Doris', and pours liquid air in the steampipes, and leaves with the girl. Doris, who is in bed, wakes up, and wonders why it is so cold. Jumping from the bed she discovers the radiator covered with icicles from the liquid air. Feeling that something is wrong she screams. Alarmed, the Hidden Hand enters. A few seconds later the radiator explodes, knocking Doris and the Hidden Hand to the floor. Doris comes to her senses just in time to see the Hidden Hand crawling towards her.

The explosion knocked a large hole in the wall. Seeing a scaling ladder used by the Hidden Hand lying on the floor, Doris picks it up, hooks it to a tree outside, and as the Hidden Hand is about to grab her she swings out and lands safely on the ground. She is captured by the false Ramsey and another man, who bundle her into a machine. At top speed Doris is brought into the den of the Hidden Hand. The Hidden Hand enters a few minutes later. He snatches the locket from her throat. Inserting the locket into the packet he starts to open it as the film "fades out."

THE SEVEN PEARLS (Episode No. 12, "Buried Alive"—Two Parts—Dec. 2).—The fight on the edge of a roof opens this episode. Harry is struggling with one of Perry Mason's henchmen on the roof of the Stokes home, while Ilma watches from the street below. When Mason's henchman pushes Harry over the roof he manages to grasp a drain pipe, as with a final effort he pulls the man from his secure footing on the roof and sends him hurtling to his death five stories below. Harry pulls himself up to the roof, and to his dismay sees Perry come after him. He starts down the drain pipe, and when he is near the ground the pipe breaks and he falls. He picks himself up, and runs to Ilma's machine. As they drive away he gives her the pearl he had secured.

Plotting against Ilma, Perry persuades Stayne to secure a job as an ambulance driver for a sanatarium. Ilma is down-hearted at the prospects of being unable to secure the pearls in time to save her father's life. She is warned by Kismet that the time is approaching when she will have to return to his master if he does not secure the pearls. Harry suggests that she go for an outing with him, and as they are about to start on an automobile trip she is told over the 'phone that one of the pearls can be secured at a certain place. She persuades Harry to drive to this place, and on the way, when they are passing through a lonely wood, all the tires on Harry's car are punctured. He is forced to leave Ilma alone, while he goes to secure other tires. Telephoning to his man, he finds Kismet at his apartment, who tells him to go back to Ilma at once as it is a plot of Mason's to get her in his power. Harry returns and finds that Ilma has been captured by Mason and Stayne, and has been taken to a sanitarium, instead of a girl for whom they have an order for commitment. Harry's man arrives in his car with Kismet and they start after Ilma.

Ilma is sent to the sanatarium in spite of her protests to the physician in charge and is locked in a room. She manages to get out and sees the man attired as a mason and seemingly working at his trade. She runs up to him and asks him to assist her. He promises to do so and leads Ilma out of the sanatarium and tells her to crawl into a cave where he will conceal her from her pursuers. He conceals her only too well and tries to seal her in the cave and bury her alive as the episode closes.

A LITTLE PATRIOT (Diando Film Co.—Five Parts—Dec. 2).—The cast: The Little Patriot (Baby Marie Osborne); Her Grandfather (Herbert Standing); Her Mother (Marian Warner). Author, John W. Grey. Directed by William Bertram.

When teacher read the story of Joan of Arc, not a word of the story was lost on little Marie Yarbell. John Yarbell, because of his beloved wife and little Marie, feels he must not answer the call to the colors. But Baby Marie sees the soldiers drilling and pins a little flag to her father's coat and whispers, "Daddy, I want you to be a soldier!" Finally it is more than John Yarbell can stand and he decides that he will enlist and go to the front.

Marie, with little Sambo and other playmates, organize a "military company." There is mimic warfare with Baby Marie in command. Nathaniel Mulhouser is touched by the patriotism of the kiddies. He buys a flag for the "military company" and a uniform for Baby Marie, the "General."

Hertz comes to John Yarbell's home seeking an apartment and, after he rents a room, his actions are shrouded in mystery. He seeks seclusion and instructs Mrs. Yarbell to see to it that nobody ever enters his room—that he is working on an important invention for the Government. Little Marie, naturally curious, slips into the stranger's room and, discovered there, is somewhat roughly handled by the angered stranger. But the stranger interests the child; she hides behind a sofa in the room and overhears an unusual conversation between Hertz and a companion. When they leave the house carrying a suitcase, little Marie follows them.

The men go straightway to the building which houses Mulhouser's laboratory. They light a bomb and run away. Marie picks it up and with interest watches the fuse burn. She throws the bomb from her just before it explodes.

Mulhouser finds little Marie stunned from the shock of the explosion, and takes her to his home.

In the meantime Mrs. Yarbell's suspicions have been aroused and she searches Hertz's room and finds enough evidence to cause her to telephone to her husband to come at once from the training camp. At his palatial home, Mulhouser learns Marie's address and resolves to take the little girl to her home.

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Hertz, believing his work accomplished, returns to his room. There he encounters John Yarbell. There is a struggle and Hertz is finally overpowered and made prisoner. Mulhouser, upon his arrival at the Yarbell home, recognizes in Mrs. John Yarbell his long-missing daughter, and there is a joyful reunion

Miscellaneous Subjects

METRO PICTURES CORP.

OUTWITTED (Five Parts—Nov. 12).—The cast: Nan Kennedy (Emily Stevens); Billy Bond (Earle Foxe); John Lawson (Frank Currier); Madame Estrelle (Ricca Allen); Ben Farraday (Paul Everton); Jim Kennedy (Frank Joyner); James Bond (Fred Truesdell); Butler (Joseph Burke).

Nan Kennedy's brother escapes from prison. John Lawson, a capitalist, has sworn to crush Farraday, a broker, and has in his library safe a paper which would save him. Farraday goes to Nan's apartment and discovers her brother. He says that if Jim does not procure the paper he will turn him over to the police. Nan says for money enough to get Jim out of the country she will get it herself. That night Nan takes the paper from Lawson's safe and is caught by Lawson. Instead of turning her over to the police, he makes her a proposition. She is to devote one year of her life to his orders. She agrees. Lawson surrounds her with luxury.

She meets Billy Bond, son of James Bond, Lawson's enemy. Lawson does all in his power to bring about an early wedding between Billy and Nan, however, at the wedding supper Lawson announces that Nan is a common crook. He confesses that he has hated young Bond's father, and now has chosen this means to wreak his hatred on his son. Billy goes away and takes to drink. Nan, too, goes away. Her whole thought is of vengeance on Lawson. Lawson's one weakness is spiritualism. Madame Estrella, ex-crook and confidence woman, has become rich by advising him about stock deals. Nan goes to her with a proposition.

Nan fits up a seance chamber, entices Lawson there. Farraday and Estrelle, hidden, hear all of Lawson's questions and supply Nan with the proper answers. Nan tells him to sell certain stocks and he does so. The trap is sprung and the following morning Lawson finds himself practically ruined. Lawson again calls on "The Mystic Marvel." Nan confronts him unveiled. She tells him the only way in which she could hurt him was through his pocketbook, and she has succeeded.

Young Bond goes to Lawson's home to wreak vengeance on him; he leaves a note for the elder Bond, saying that he is going to kill Lawson and then himself. Bond rushes to prevent the tragedy, and tells Lawson that Billy is Lawson's son. Lawson's jealousy and cruelty had driven Lawson's wife from her home in desperation.

Overcome, the young man's shattered nerves break. His one cry is for Nan, and Lawson, repentant, finds her, and a happy reunion takes place.

THE VOICE OF CONSCIENCE (Five Parts—Nov. 19).—The cast: William Potter and James Houston (Francis X. Bushman); Allane Houston (Beverly Bayne); Dick Liggett, alias Stephen Johnson (Harry S. Northrup); Mrs. Wallace Houston (Maggie Breyer); Aunt Jennie (Pauline Dempsey); Crazy Pete (Walter Broussard); Uncle Mose (Anthony Byrd). Adapted by June Mathis from the original story of Finis Fox. Directed by Edwin Carewe.

William Potter has been "framed" for a crime he did not commit by Dick Liggett, and sent to jail. Occupying an adjoining cell is James Houston, who is really guilty. There is a remarkable resemblance between the two. The night before Potter is to be released from prison, Houston hands him through a secret hole in the wall of the cell a letter forwarded from his sister, Allane, begging him to return to see his mother, whose eyesight has failed, and who is near death. Houston cannot go, as he has a few months yet to serve. He urges Potter to take his place. Potter at first refuses, but is eventually persuaded. At the Virginia mansion he is received with open arms and placed in charge of all the affairs of the estate. He takes his place at the head of the Houston Exchange Bank and is amazed to find Dick Liggett, under the alias of Stephen Johnson, in the confidence of Mrs. Houston.

Johnson has been planning to marry Allane, and to gain control of the Houston fortune. His plan is blocked by the arrival of Potter, whom he recognizes at once, but who he supposes is really Houston. Potter falls in love with Allane. The thought is torture to him as she is to all intents and purposes his sister. Conscience urges him to tell her the truth, but he has given Houston his word of honor not to do so as long as Mrs. Houston lives, to spare her the shock of knowing her son's dishonor.

While horseback riding, Allane meets Johnson. He first bullies her, hinting about her brother being an ex-convict. Then he tries to kiss her. She repulses him and at home tells Potter of the occurrence, and he goes to Johnson's office and thrashes him. Crazy Pete comes in while Johnson is suffering from his blows. At the sight of Johnson's lacerated face, Pete flees in terror. Pete has dropped the mail in his haste, and Johnson sees and opens a letter from the real James Houston to his impersonator, saying that he is returning and that Potter must leave at once.

Johnson plans to make his expose of Potter at the big Hallowe'en party to be given at the mansion. Mrs. Houston is unable to come downstairs for the affair, and when it is all over Allane finds her dead in her room. Johnson enters and denounces Potter to Allane, telling her that her brother is a convict and impostor, but she does not believe him. Johnson meets Pete and hires him to kill Potter. They secure Potter's gun to make it appear that he did the deed himself. Now that Mrs. Houston is dead, Potter considers that he is released from his promise, and he tells Allane his identity and confesses his love. Allane finds that her love for him is not that of a sister, but of a sweetheart. He promises her that he will clear himself from the charge upon which he was jailed before returning to marry her.

The real Jim Houston arrives at the station and is on his way home. Pete and Johnson see him approaching. Pete is afraid to shoot, so Johnson snatches the weapon and does the deed himself. Potter, hearing the shot, rushes out and finds Houston. Johnson hurries to the police to accuse Potter of the murder.

The case against Potter looks serious. On the night before the jury is to return the verdict, Pete, who has been hiding since the murder, comes home, half starved. Aunt Jenny comes in and tries to make him tell what he knows about the crime. He refuses. She works the voodoo charm to exact the truth, and, terrified, Pete falls on his knees and confesses. In court the next morning he makes his accusation. Johnson tries to jump out of the window, but is stopped by the sheriff, who fires upon him. Before he dies of the wound he confesses that he railroaded Potter to jail in the west for a crime he did not commit, and Potter's good name is cleared. He and Allane are later united.

GREATER VITAGRAPH.

WHO GOES THERE? (Five Parts—Nov. 26). The cast: Kervyn Guild (Harry Morey); Karen Girard (Corinne Griffith); Gen. Von Reiter (Arthur Donaldson); Peasant Maid (Mary Maurice). Written by Robert W. Chambers. Directed by William P. S. Earle.

Kervyn Guild, an American of Belgian parentage and a former officer in the Belgian Guides, a regiment of nobility, is brought with other Belgian refugees before General Von Reiter. The latter is in love with Karen Girard, who is in London, and he offers Guild his liberty and amnesty for the refugees, thousands of whom are being slaughtered, if he will go to London and bring Karen safely to him. Guild, to save the helpless Belgians, agrees.

In London, Guild is at once aware that he is being protected by German agents and dogged by British secret service men. He meets Karen, and after difficulties, get on a channel boat. She carries a satchel which Guild suspects contains secrets of value to the Germans, but she swears the documents are not of a military character. The boat is held up by a British warship and Guild is saved from apprehension only by a torpedo which destroys the cruiser.

Landing in France, they make their way within the German lines, where Guild determines to obtain possession of the satchel. He leads a band of Belgian peasants in a fight against the Uhlans and is preparing to flee

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when Karen admits her love and determination to go with him.

Their flight is intercepted by the arrival of General Von Reiter, but Guild disposes of him in a duel, and the general furnishes both with safe passage to the Belgian lines.

GEORGE KLEINE SYSTEM.

THE SMALL TOWN GUY (Essanay-Perfection Picture—Five Parts—Dec. 3). The cast: Ernest Gledhill (Taylor Holmes); Eleanor Ramsdell (Helen Ferguson); Swell Dresser (Fred Tiden); Slim McClearn (Mark Ellison). From the novelette "A Picture of Innocence" in Munsey's Magazine.

Swell Dresser and Slim McClearn, two Chicago confidence men, are forced to stay overnight in Compton Center. And by this incident does young Ernest Gledhill unconsciously beset his road with wrong. Innocent of all evil intent, yet puffed in his guilelessness by the tip from the confidence men that his cleverness should not be stifled in the little burg, he goes to Chicago and lands in with a gang of crooks.

He believes his position is honorable, writing Eleanor, his sweetheart in Compton Center, that he is secretary of the Typemetal Club, soliciting funds, on commission, for a new club house. But the game is caught in its infancy and Ernie, whose innocence is seen by the authorities, is advised to quit the gang. He goes back home to learn that his deceased aunt has made him her beneficiary. Ernie hesitates, however, in calling on Eleanor, feeling he is not worthy of her companionship.

The two crooks return to town, having heard of Ernie's good fortune. They try to get "hush money" out of him, threatening him with exposure. Ernie, unwrought, tells them both, though they come separately, to return for his answer at five o'clock.

A few minutes before five o'clock Eleanor rushes in, telling Ernie that he was cheated on a land investment; that property he had paid $25,000 for had been previously bought for $2,500. But Ernie is not the loser in the end, as a syndicate, wishing to use the property for a dam, gives him $50,000 for it.

Ernie then opens his heart to Eleanor, confessing his miserable affair in Chicago. But she tells him that she trusts in his integrity. Inspired by new courage, Ernie pounces on the two crooks who return for their hush money. As he finishes pummeling them, a federal officer walks in and arrests them for violating the mail privileges.

TRIANGLE FILM CORP.

THE REGENERATES (Five Parts—Nov. 25). The cast: Mynderse Van Dyun (Walt Whitman); Pell Van Dyun (Darrel Foss); Owen Duffy (John Lince); William Slade (Louis Durham); Paul La Forge (Allan Sears); James Forbes (Wm. Brady); Catherine Ten Eyck (Alma Ruebens); Nora Duffy (Pauline Stark). Scenario written by Catherine S. Carro. Directed by E. Mason Hopper.

Mynderse Van Dyun, a wealthy old New York aristocrat's one aim in life was to see his granddaughter and grandson, Catherine and Pell, married. For, although they were cousins, it would perpetuate the family name.

But Catherine had ideas of her own, and detested her whiskey-drinking cocaine-using cousin. She favored one, La Forge, whose only claim to distinction lay in the fact that he had a "grandfather who had been marshal of France and had fought for the king." Van Dyun refused to countenance the alliance.

Meanwhile Pell and Nora, Catherine's maid, had an affair which resulted disastrously for Nora, and she was forced to leave the house.

FOR VALOUR (Five Parts—Nov. 25).—The cast: 'Melia Nobbs (Winifred Allen); Henry Nobbs (Richard Barthelmas); Ambrose Nobbs (Henry Weaver); Alice Davis (Mabel Ballin). Directed by Albert Parker.

Amelia Nobbs is the daughter of a Boer war veteran living in Toronto, Canada. She takes care of the house for her invalid father and brother. When the war breaks out 'Melia begs her brother to enlist, but he is greatly annoyed, and tells Amelia he is going to be married and cannot volunteer.

Soon after this meeting Henry becomes involved in a financial tangle with his concern, and goes to his sister for help. 'Melia goes to the manager of the theater where she works, and asks him to advance her some money, but the man insults her. As she leaves the theater she passes the star's dressing room, and, seeing her pocketbook on the dresser, takes the money. She is observed by the manager. She gives Henry the money, but makes him swear he will enlist. He does, and goes across with the first contingent.

'Melia is arrested and sentenced to the workhouse, but the shock is too much for her, and she is taken to the hospital. Meanwhile, Henry saves his brother officer on the battlefield and wins the Victoria Cross. He is invalided and sent back to Canada, where he finds Amelia in the hospital. With her brother's arm around her and the Victoria Cross held tightly in her hand, 'Melia falls asleep.

PARAMOUNT.

PARAMOUNT-BRAY PICTOGRAPH NO. 94.—In this release of the Paramount-Bray Pictograph the friends of Bobby Dumps and his companion, Fido, will enjoy hearty laughs. With the assistance of Bobby, Fido celebrates his first anniversary, and Earl Hurd, the creator of these famous characters, has made this momentous event most mirth provoking.

A notable feature of the Pictograph is the showing of the tractor in modern warfare. The purchasing board of the United States army recently inspected all classes of tractors at an exhibition held at Fort Sam Houston, Texas, and the film gives ample evidence that most of the tractors in the competition measured up fully to the tests required of them by Uncle Sam.

The hints of Uncle Sam to housewives on the conservation of food will be found exceptionally valuable in the current release. The straw weavers of the tropics, illustrating an industry unique to Florida and other sections where the palmetto palm flourishes, makes an interesting display.

LAND OF MADAME BUTTERFLY (Burton Holmes Travelogue—Nov. 5).—John Luther Long, Pierre Loti, Lafcadio Hearn, and other writers of Oriental countries have told the world much of the charm, beauty, and mystery of Nippon, but it remains for Burton Holmes, in the ninety-first release of the Paramount-Burton Holmes Travel Pictures, to introduce his followers to the pictorial beauties of that modern fairyland, "The Land of Madame Butterfly."

Iris season is the loveliest time to visit this land of flowers, and amidst these natural blossoms the dainty Geisha girl is the human flower of which the Japanese are proud, for the word Geisha means "an accomplished one." In a lovely garden, with other travelers, the spectator sees the dances of these butterfly-like little entertainers.

Child life in Japan is particularly amusing and picturesque. Japan is crowded with little folk, and they are shown from the time they can scarcely toddle in the charge of other toddlers scarcely older up to the capable young Japanese, who is imbued with the spirit of the Samurai, and wants to be a soldier.

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Depository: Irving National Bank, New York

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ADDRESS.....

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MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS, INC.
145 West 45th Street New York City

Motion Picture Exposition
Grand Central Palace
NEW YORK CITY
February 2-10, 1918
Under the auspices of the National Association of the Motion Picture Industry and Motion Picture Industry of America
"OVER THERE" AND EVERYWHERE

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ORGANIST, A. F. M., experienced picture musician, orchestra leader, at liberty November 28. Wire H. M. Johnson, Columbus, Ga.

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CAMERAMAN at liberty. Recently in charge of photography Triangle Eastern Studios. Ten years' experience, highest standard of work, best of references and press comments. Address R. F. O., care M. P. World, N. Y. City.

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FOR QUICK SALE—Berrywood electric player piano, good condition, $200. Wurlitzer orchestra, style "B," used in theater, first-class condition, $500. Box 52, Portales, N. M.

MISCELLANEOUS.

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516 Fifth Avenue
New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1542.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

A Night in New Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).
In the Park (Two parts—Drama).

ESSANAY.

The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
All Aboard.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.

FALCON FEATURES.

The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 18.

The Queen of Spades (Five parts—Drama—Russian Art Films).
The Fatal Ring (Episode No. 20—"The End of the Trail"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 10—"The Hold-Up"—Two Parts—Drama—Astra).
Clubs Are Trump (Two parts—Comedy—Rolin).
Argus Pictorial No. 1 (One-Reel Educational).
Our National Parks—Mesa Verde Park (One-Reel Scenic—Pathe).
Katzenjammer Kids—"Der Last Straw" (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel) (International Split Reel).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Heast-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
We Never Sleep (Two parts—Comedy—Rolin).
Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
Argus Pictorial No. 2 (One reel—Educational).
Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).

PARAMOUNT SERIAL.

Oct. 29—Who Is Number One? (Episode No. 1—"The Flaming Cross"—Two parts—Drama).
Nov. 5—Who Is Number One? (Episode No. 2—"The Flying Fortress"—Two parts—Drama).
Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 28—Issue No. 91—Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, Chef, by Earl Hurd.
Nov. 4—Issue No. 92—Harvesting War Timber; Uncle Sam's Hints No. 4 to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1542.)

Universal Film Mfg. Co.

AMIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts)

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1542.)

Mutual Film Corp.

CUB.

Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).

STRAND COMEDY.

Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).

SIGNAL.

Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).

BRIND EDUCATIONAL MOVING PICTURES.

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The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).
Oct. 24—From Studio to Screen.
Oct. 31—Flying Trip Through Japan No. 1.
No. 7—Flying Trip Through Hawaii No. 1.
Nov. 14—Flying Trip Through Hawaii No. 2.
Nov. 19—Animals of Australia (Ditmar's Living Book of Nature).
Nov. 21—Me and My Dog (Bruce Educational).
Nov. 26—The Smaller Monkeys (Ditmar's Living Book of Nature).
Nov. 28—The Chain Gang.

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).
Nov. 19—The Fighting Trail (Episode No. 11—Two parts—Drama).
Nov. 19—The Greil Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"X" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).

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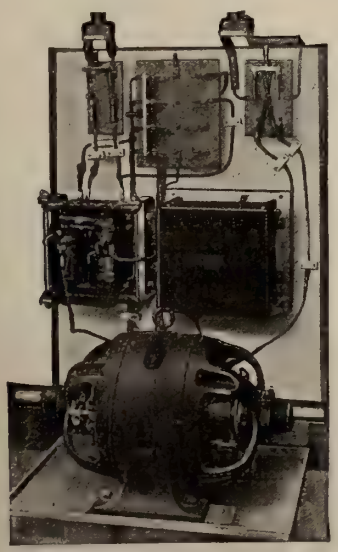

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Wagner Quality

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

(257)

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1542.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.

CORONET FILM CORP.
Living Studies in Natural History.
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COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

DUPLEX FILMS, INC.
Shame (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
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ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
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May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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Raffles, the Amateur Cracksman (Seven parts—Drama).

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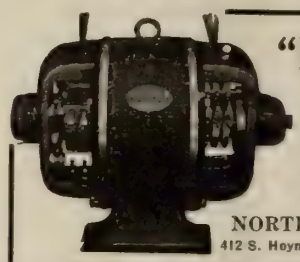

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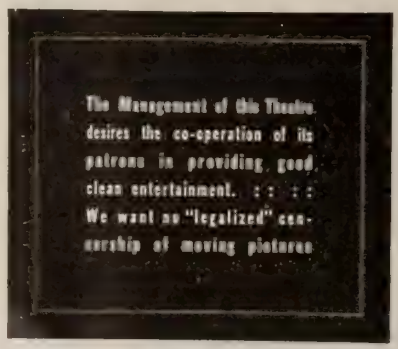
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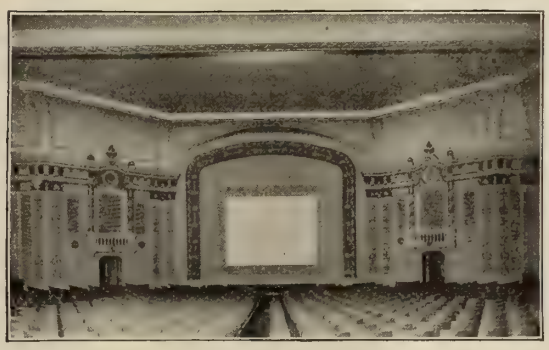

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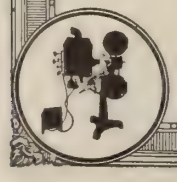

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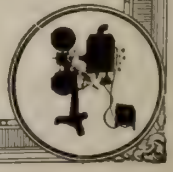

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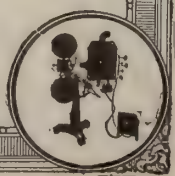

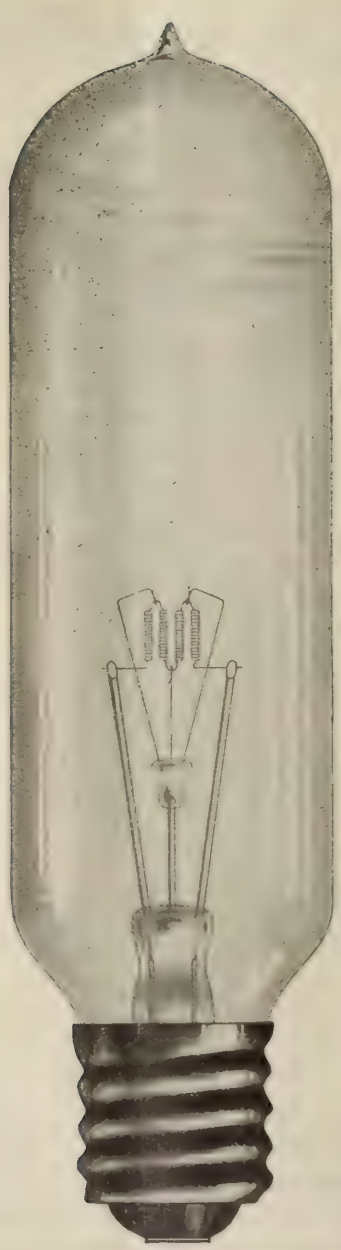

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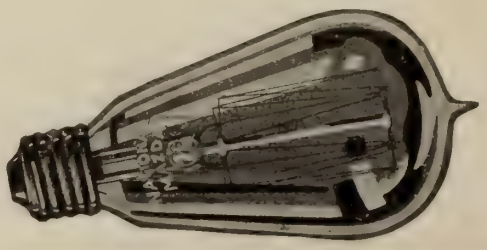

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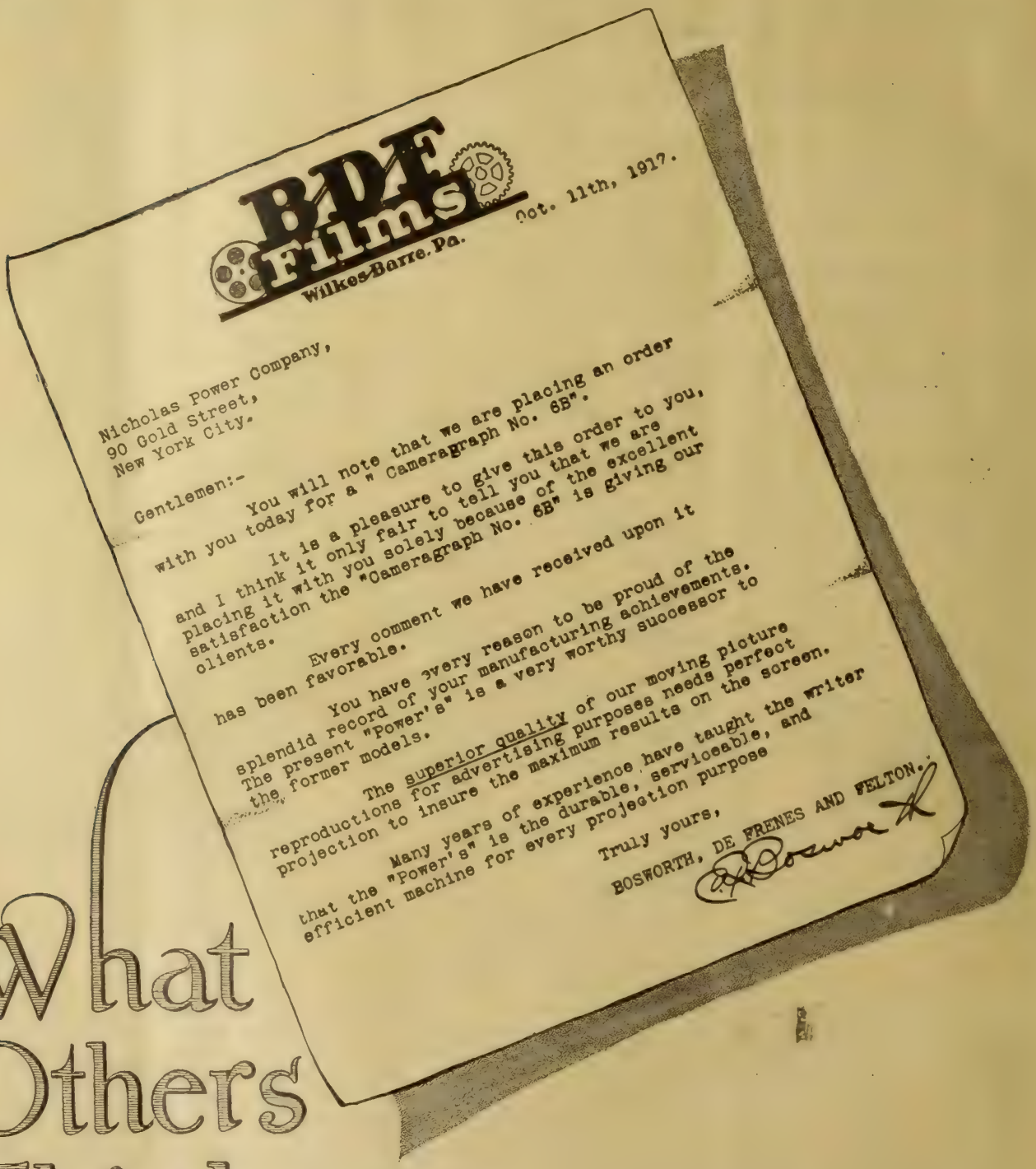
Executive Offices: 1604 Broadway, New York


BDF Films
Wilkes-Barre, Pa.
Oct. 11th, 1917.
Nicholas Power Company,
90 Gold Street,
New York City.
Gentlemen:-
You will note that we are placing an order with you today for a " Cameragraph No. 6B".
It is a pleasure to give this order to you, and I think it only fair to tell you that we are placing it with you solely because of the excellent satisfaction the "Cameragraph No. 6B" is giving our clients.
Every comment we have received upon it has been favorable.
You have every reason to be proud of the splendid record of your manufacturing achievements. The present "Power's" is a very worthy successor to the former models.
The superior quality of our moving picture reproductions for advertising purposes needs perfect projection to insure the maximum results on the screen.
Many years of experience have taught the writer that the "Power's" is the durable, serviceable, and efficient machine for every projection purpose
Truly yours,
BOSWORTH, DE FRENES AND FELTON.

What Others Think

Nicholas Power Company
INCORPORATED
90 GOLD ST
NEW YORK

Vol. 34, No 11 December 15, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn pictures

"Goldwyn Pictures demand unusual attention because they aim higher than others. They attain the height of merit."

Cleveland Press

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

LOUISE LOVELY and CARMEL MYERS in the most ravishing dream of female loveliness ever seen on land or sea. Directed by Allen Holubar.

Five Other Wonder-Jewels

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

"The Price of a Good Time"

Mildred Harris in heart searching realism surpassingly produced by Lois Weber, *the Belasco of the Screen.*

"Pay Me"

Dorothy Phillips — Idol of Millions — in five reels of rugged Western drama. Produced by Joseph De Grasse.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama. Suspense at the *shouting point.*

"The Man Without a Country"

The great patriotic classic modernized. The surest money-getter of our times.
Long run. Low war tax.
Made by Thanhouser. World's Rights bought on sight by Jewel Productions, Inc.

1600 Broadway
New York

GEORGE K. SPOOR
presents

-IN-

TAYLOR HOLMES

Uneasy Money

BY P.G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

THINK OF IT!

National Billboard Advertising

Plus the Famous Saturday Evening Post Story
"Uneasy Money"

Plus the Famous Comedian

TAYLOR HOLMES

24 Sheets All Over the Country

Everyone Is Looking For This

GREAT ULTRA FEATURE

Distributed through the George Kleine System

Perfection Pictures

A Volcanic Eruptio
WE caution and advise you—for your own best interests—NOT to book any serial until you have seen the first episodes of the Universal's biggest thriller—"THE MYSTERY SHIP." You will understand fully WHY we advised you when you view with your own eyes the spectacles in this big winning serial.
$35,000 spe
$35,000 for a few feet of film in the first instalment of "THE MYSTERY SHIP" establishes a record for expenditure in serials. Millions of people will get the biggest thrill of their lives when they view the $35,000 thrill provided in this episode No. 1.
"The MYS
18
Weeks

...n of Serial Thrills

Watch for Our Big Ad. Next Week Announcing a Nation Wide Publicity Drive That Will Arouse Millions

In addition to such big pulling features as the tremendous opening episodes —and the three big popular Stars—BEN WILSON, NEVA GERBER and KINGSLEY BENEDICT—we have prepared and ready to launch shortly one of the biggest publicity drives ever known in serial advertising.

...nt for a Few Feet of Film

It's a plan that will rivet the attention of millions and will carry into the homes of millions of American families the advertising message of the Universal Serial—"THE MYSTERY SHIP"—in such a manner as to keep the MYSTERY SHIP serial before these millions for weeks.

...TERY SHIP"

Don't Delay—Book "THE MYSTERY SHIP" NOW

DON'T delay your book. Don't let your competitor beat you to it and secure this tremendous winner. Get in NOW and get the full advantage of the sweeping nation-wide plans to popularize "THE MYSTERY SHIP." Bigger—better—and far greater in its power than newspaper advertising is this BIG IDEA to attract and hold the attention of millions. Tie up to the torrent of power this BIG IDEA will swing. Get a copy of the big ad campaign book from your nearest Universal Exchange, and BOOK "THE MYSTERY SHIP" NOW!

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway
New York

REX BEACH PICTURES

8

Stories in One

3 Love Stories
3 Melodramas
1 Drama of Night Life
1 Sensational Prologue

$\frac{1}{8}$

REX BEACH'S Greatest Story

THE AUCTION BLOCK

Tells the love story of Lorelei, the pretty country girl offered as a sacrifice in the Big City; the love story of the sarcastic critic and "the wickedest woman in the world;" the story of a beautiful mill girl and the Pittsburg steel millionaire.

The melodrama of Lorelei's wayward brother and Melcher, the blackmailer; the counterplot that rounds up these criminals and the thrilling story of a woman's vengeance.

An intimate, vivid picturization of the night life of New York and a daring prologue that will make every man and woman think.

Released everywhere December 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

HERE is a remarkable production of a popular stage hit embodying love, sentiment, drama, happiness and pathos. We announce confidently that it is the most appealing holiday attraction available in the industry—for grown-ups and children.

George Loane Tucker, one of the ablest and most original directors, has scored a new achievement for himself and for

Mae Marsh
in
The Cinderella Man

from Oliver Morosco's Stage Success
by Edward Childs Carpenter

This production will also enable you to hold morning or mid-day matinees for school children during its holiday engagement. *Released December 16.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

TRIANGLE

WHERE TRIANGLE STANDS

Right out in the open with nothing to conceal, working in every possible way to improve the industry——

Making every effort to produce better pictures, spending money for better stories——

Adopting clean-cut and up-to-date business methods, establishing equitable prices and close co-operative service for exhibitors—these are some of the things for which Triangle stands.

We may make mistakes—we would not be human if we did not, but we will always acknowledge our errors and correct them wherever possible.

These are not empty words. This is the absolute unalterable policy of Triangle.

Here are two recent instances of our effort to serve exhibitors.

We announced that Triangle would not transfer to exhibitors the war tax levied upon film manufacturers. We do not believe it is fair and equitable for exhibitors to be compelled to pay this tax, and therefore we will not charge it to them.

Again—we have just announced that we will release one seven-reel super-production each month to Triangle exhibitors on our regular program **at no extra cost.**

(Continued on opposite page)

TRIANGLE

(Continued from opposite page)

This is another evidence of our sincere desire to serve exhibitors to the best of our ability. The first seven-reel super-feature is "Because of a Woman," to be released December 16th.

In the Hart and Fairbanks reissues which we are now offering to exhibitors, we give them an opportunity to make money. Every exhibitor in the country knows the value of these pictures—knows that they are box-office attractions. We are furnishing new prints with new paper and accessories and at prices that guarantee a profit to exhibitors.

We are in the picture business to make money. We are not trying to hide that fact. However, we are not endeavoring to make all our profit in one day or one year. We expect to be in business for some time to come. We appreciate, and appreciate fully, that we will make money in exact proportion as the exhibitors that we serve are successful.

We are for fair and square dealing in every particular. Our cards are all on the table. Watch Triangle grow!

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway

New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Secy. and Gen. Mgr.

MR. FOREIGN BUYER

CHRISTMAS COMES ONCE A YEAR BUT—

$UCCE$$FUL PRODUCTION$

ARE AT YOUR COMMAND
EVERY DAY IN THE YEAR
FOR YOUR PARTICULAR TERRITORY

LET US CONVINCE YOU
NEW PRODUCTIONS CONTINUALLY ADDED
WE OPERATE EVERYWHERE
EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

Paramount-Mack Sennett Comedies

"Are Waitresses Safe?"

Surely!. Heaven will protect the *woiking goil!*

LOUISE FAZENDA makes a great maid of all work. Her "*heavy lover*" is illustrated by BEN TURPIN and SLIM SUMMERVILLE appears as the President of the "*heavy lovers*" gang.

Miss FAZENDA'S *humor is so unconscious!*

The way she *bounces bricks* from their brows is so delicate.

The technique with which she tosses the *butcher's cleaver* or the *family china* is superb.

Her "*angle shots*" are marvelous.

Her taste is so simple.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

MOTHER AND SISTER LIKE PARAMOUNT-MACK SENNETT COMEDIES

—they don't always like to admit it, but they always go on PARAMOUNT-MACK SENNETT nights.

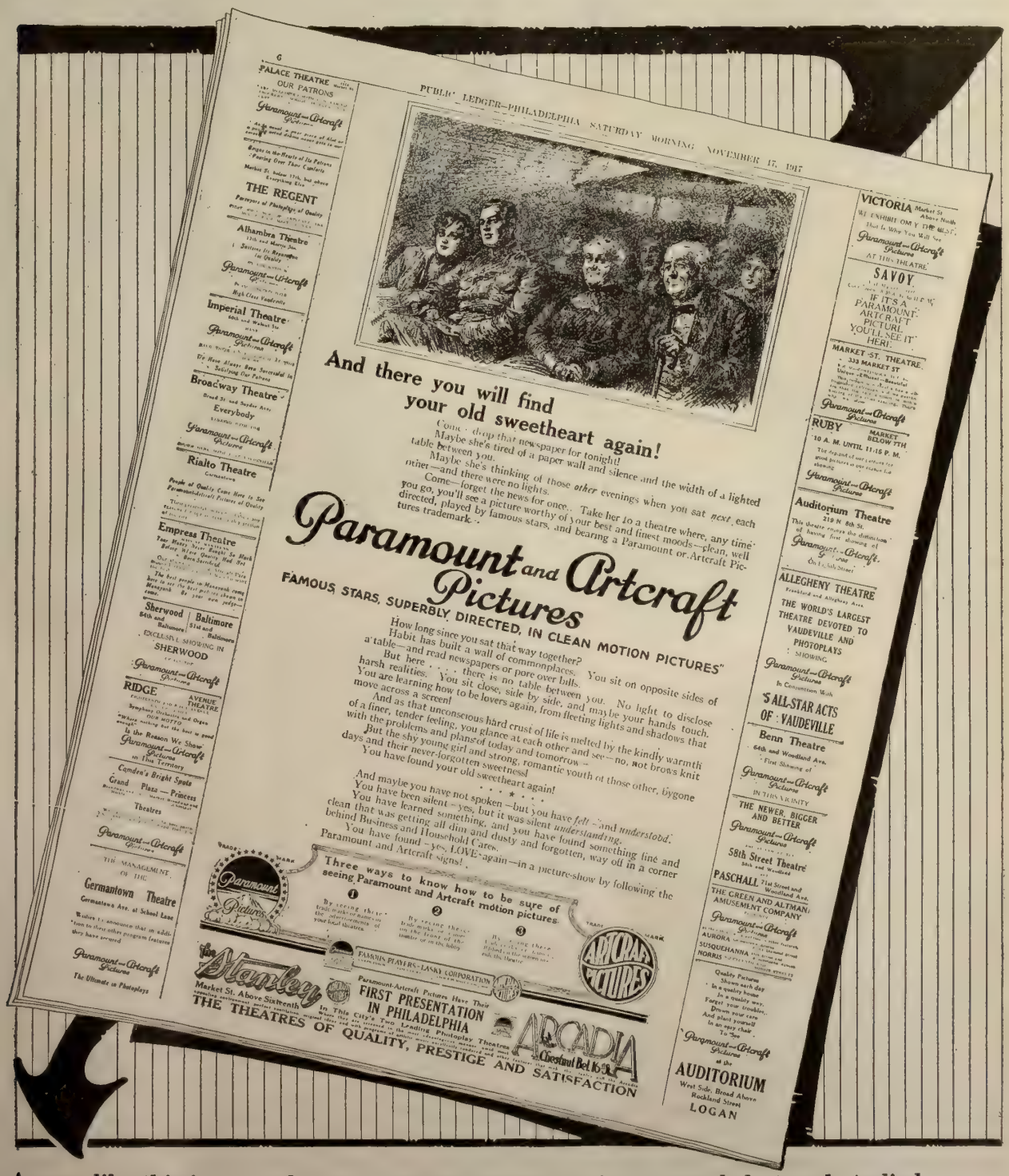
don't think that mother's thoughts are centered on Sunday's dinner, or Willie's new suit, or sister's chances.

Your dear old mother just lives for the annual trip to Broadway. The veil is lifted for a *joyous night*, perhaps once a year, and some years not even that—*there now, aren't you ashamed!*

Bring Broadway to mother with high class *slapstick*, but *clean*, PARAMOUNT-MACK SENNETT COMEDIES

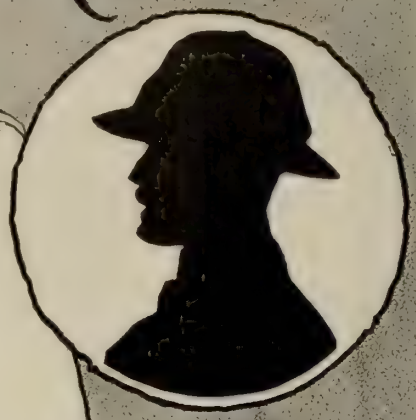
THE leading exhibitors in one of the biggest cities in the United States realize the tremendous values of National Advertising on Paramount and Artcraft Pictures. Not one group or another but *all* the leaders are there.

This is probably the best example of dealer cooperation *ever* known in *any* industry and we are proud of it.


PUBLIC LEDGER—PHILADELPHIA SATURDAY MORNING, NOVEMBER 17, 1917
And there you will find your old sweetheart again!
Come—drop that newspaper for tonight!
Maybe she's tired of a paper wall and silence and the width of a lighted table between you.
Maybe she's thinking of those other evenings when you sat next each other—and there were no lights.
Come—forget the news for once. Take her to a theatre where, any time you go, you'll see a picture worthy of your best and finest moods—clean, well directed, played by famous stars, and bearing a Paramount or Artcraft Pictures trademark.
Paramount and Artcraft Pictures
FAMOUS STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES
How long since you sat that way together?
You sit on opposite sides of Habit has built a wall of commonplaces. No light to disclose a table—and read newspapers or pore over bills.
But here . . . there is no table between you. No light to disclose harsh realities. You sit closer, side by side, and maybe your hands touch. You are learning how to be lovers again, from fleeting lights and shadows that move across a screen!
And as that unconscious hard crust of life is melted by the kindly warmth of a finer, tender feeling, you glance at each other and see—no, not brows knit with the problems and plans of today and tomorrow—
But the shy young girl and strong, romantic youth of those other, bygone days and their never-forgotten sweetness!
You have found your old sweetheart again!
. . . * . . .
And maybe you have not spoken—but you have felt—and understood.
You have been silent—yes, but it was silent understanding.
You have learned something, and you have found something fine and clean that was getting all dim and dusty and forgotten, way off in a corner behind Business and Household Cares.
You have found—yes, LOVE—again—in a picture-show by following the Paramount and Artcraft signs!
Three ways to know how to be sure of seeing Paramount and Artcraft motion pictures
1 By seeing their trade-mark name on the outside entrance of your local theatre.
2 By seeing their trade-mark name in the lobby or on the front of the theatre or on its lobby.
3 By seeing their trade-mark name in the screen announcement at the theatre.
Famous Players-Lasky Corporation
Paramount-Artcraft Pictures Have Their FIRST PRESENTATION IN PHILADELPHIA
In This City's Two Leading Photoplay Theatres
The Stanley Market St. Above Sixteenth
ARCADIA Chestnut Bel. 15th
THE THEATRES OF QUALITY, PRESTIGE AND SATISFACTION
PALACE THEATRE
OUR PATRONS
THE REGENT
Albambra Theatre
Imperial Theatre
Broadway Theatre
Everybody
Rialto Theatre
Empress Theatre
Sherwood 54th and Baltimore
Baltimore 51st and Baltimore
EXCLUSIVE SHOWING IN SHERWOOD
RIDGE AVENUE THEATRE
Camden's Bright Spots
Grand Plaza Princess
Theatres
THE MANAGEMENT OF THE
Germantown Theatre
Germantown Ave. at School Lane
VICTORIA Market St. Above Ninth
SAVOY
IF IT'S A PARAMOUNT-ARTCRAFT PICTURE YOU'LL SEE IT HERE
MARKET ST. THEATRE
333 MARKET ST
RUBY
MARKET BELOW 7TH
10 A. M. UNTIL 11:15 P. M.
Auditorium Theatre
219 N. 8th St.
ALLEGHENY THEATRE
Frankford and Allegheny Aves.
THE WORLD'S LARGEST THEATRE DEVOTED TO VAUDEVILLE AND PHOTOPLAYS
SHOWING
5 ALL-STAR ACTS OF VAUDEVILLE
Benn Theatre
64th and Woodland Ave.
First Showing of
IN THIS VICINITY
THE NEWER, BIGGER AND BETTER
58th Street Theatre
58th and Woodland
PASCHALL 71st Street and Woodland Ave.
THE GREEN AND ALTMAN AMUSEMENT COMPANY
AURORA
SUSQUEHANNA
NORRIS
AUDITORIUM
West Side, Broad Above Rockland Street
LOGAN

A page like this is not only sure to attract attention, it is marveled at and studied. Can you imagine the consternation of any of the 75,507 readers of the Philadelphia Ledger if they couldn't find the name of *their* theatre in the lists?

Paramount-Burton Holmes Travel Pictures



PARAMOUNT AMUSEMENT CO. INC.

GEO. E. CARPENTER MANAGER

PARAMOUNT-EMPRESS THEATRE

Salt Lake City, Utah,

June 18,1917.

Mr.C.C.Burr
Department of Advertising
Paramount Pictures Corp
New York,N.Y.

Dear Mr.Burr:-

I really must drop you a line to congratulate those responsible for the excellence of the Burton Holmes Travel Pictures. The combination of good photography,action,humorous sub-titles in the right place and the educational values of these single reels make the Burton Holmes Easy Chair Travels a big asset. They draw a splendid class of patronage, in fact we have some regular customers who will not come in the house unless there is a Burton Holmes on the screen.

I think so much of them that I always play them up in my newspaper ads and occasionally advertise them in bright lights out front.

Yours truly,
Geo E Carpenter
Mgr.

GEC:JB.

THE SALT LAKE TELEGRAM

HAVE YOU SEEN

LAKE TAHOE

AND

YOSEMITE NATIONAL PARK

reached via the

SOUTHERN PACIFIC

Motion Pictures of Both Now Being Shown at the

PARAMOUNT-EMPRESS

July 20th and 21st.

The Proof of the Pudding

An up-to-the-minute exhibitor states that Paramount-Burton Holmes Travel Pictures draw a **new** type of patrons to his theatre.

This substantiates Paramount's oft advertised claim.

Are Paramount-Burton Holmes Travel Pictures getting **new patrons** for you?

Paramount Pictures

Who is "Number One"?

Kathleen Clifford

WHEN
the crowds come back BIGGER
and BIGGER each week—

WHEN
the box office reports
are FATTER and FATTER
each week—

WHEN
audience and exhibitor say,
"It's the best serial we've
ever seen"—

THEN
you know that
Who is "Number One"?
is in the championship class.

BOOK IT NOW

Paramount Pictures

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

(A sequel to "TESS OF THE STORM COUNTRY")

Directed by Charles Miller

Picturized by Mary Murillo and Courtney Ryley Cooper from the novel of the same name by

GRACE MILLER WHITE

"Norma Talmadge is a very wonderful person, and her work in her new picture is one of the finest things that has been done on the screen."—*N. Y. Tribune.*

Norma Talmadge in
"The Secret of the Storm Country."

Norma Talmadge as Tess,
the Daughter of the Squatter Village.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE HONEYMOON"

By E. LLOYD SHELDON

Directed by Charles Giblyn

This smart comedy is Constance Talmadge's second Select Picture—following her smashing success in "SCANDAL!" A honeymoon with a chorus-girl hang-over! Do you get the idea?

Eagle Fox and Constance Talmadge in "The Honeymoon," Niagara Falls in the Background.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

SELECT SP PICTURES

"OVER THERE"

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN

and

ANNA Q. NILSSON

Title by permission of
GEORGE M. COHAN
[Author and Composer of the patriotic song]
"OVER THERE"

Anna Q. Nilsson and Charles Richman in "Over There."

Richman and Gertrude Berkeley in "Over There."

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

CLARA KIMBALL YOUNG

and Her Own Company

present

"SHIRLEY KAYE"

By Hulbert Footner
Scenario by Margaret Turnbull
Directed by Joseph Kaufman

Shirley Kaye is a smashing comedy-drama with Clara Kimball Young as a social buccaneer

Clara Kimball Young
as Shirley Kaye

And Shirley's Ancestor
was a Buccaneer

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Fascinating

Priscilla Dean

in Stuart Paton's Great Production

"Beloved Jim"

A Feature Unsurpassed for Xmas Showing

A TENSE and winning picture for every day in the year but particularly suitable for Christmas Time through the rich, wholesome sentiment of its holiday scenes.

AN affecting drama portraying the noble love of a great-hearted husband for friends and relatives, even though they basely deceive him. A beautiful girl-wife's struggle to hold that love against plots and temptations. Priscilla Dean fascinates in every moving situation. **Act promptly for biggest receipts.**

Book thru any Universal Exchange, or from

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Pathé

GLADYS HULETTE

GLADYS HULETTE

is announced in the five part GOLD ROOSTER PLAY .....

OVER the HILL

Written by Lois Zellner
Directed by Wm. Parke
Produced by ASTRA

"Over the Hill" is one of those charming plays which a person remembers long after he saw it on the screen .....

COMING SOON

BABY MARIE OSBORNE

is announced in her best picture yet, the five part GOLD ROOSTER PLAY .....

A LITTLE PATRIOT

Written by John Grey, Produced by ..... DIANDO, Released Dec. 2nd ..... Your audience will say that it is delightful. It is filled with laughter and pathos.

Pathé

THAT'S WHAT THEY ALL SAY—

The EXHIBITORS TRADE REVIEW SAYS —

"Another excellent PATHE serial... Plunges at once into a realm of mystery... Direction very good..... photography and lighting excellent. Cast exceptional.. Plenty of action, interest and suspense.... lives up entirely to high PATHE standard."

The MOVING PICTURE WORLD SAYS — .....

"Gives ample assurance of strong interest".....

PATHÉ SERIALS ARE THE EXHIBITOR'S BEST ATTRACTIONS.....

The BIG FOUR SERIAL

Story by ARTHUR B. REEVE
Scenarios by CHAS. A. LOGUE

Pathé

"EXCELLENT"

The HIDDEN HAND

WITH

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY AND
MAHLON HAMILTON

The MOTION PICTURE NEWS SAYS —

"Surprising innovations .... Gets under way brilliantly. Arthur B. Reeve as a writer of detective stories in a class by himself. Properties, photography, lighting, altogether suitable.. Four star cast."....

The DRAMATIC ..... MIRROR SAYS —

"It will draw crowds and the spectator may be confident that he will be entertained A deal of suspense and ... mystery ... Moves with rapid and exciting action. Players have box office value. Direction excellent. Will promote consistent patronage"....

PATHÉ

WHEN HOUSES LIKE THE FOLLOWING HAVE BOOKED THE IRENE CASTLE PICTURES, YOU, MR. EXHIBITOR, MUST RECOGNIZE THAT QUALITY HOUSES HAVE FOUND PATHE PLAYS TO BE QUALITY PLAYS .....

The STANLEY, ... Philadelphia
The STRAND, ... Nashville
" " ..... Buffalo
" " ..... Seattle
" " ..... Cincinnati
The CASTLE, ... Chicago
The REGENT, ... N.Y. (B.S. Moss house)
The HAMILTON, ... " (" " ")
The FLATBUSH, ... " (" " ")
The GARDEN, ... Washington
The CLEMMER, ... Spokane
The SHENANDOAH, ... St. Louis
The ISIS, ... Denver
The REGENT, ... Indianapolis

FRANK KEENAN

FANNIE WARD

BESSIE LOVE

BRYANT WASHBURN

PEARL WHITE

PLAYS

Bewitching

IRENE CASTLE

The star of "The MARK OF CAIN"
"SYLVIA OF THE SECRET SERVICE"
and "STRANDED IN ARCADY".....
is presented in .....

VENGEANCE IS MINE

a powerful dramatic play written by John A. Morosco and produced by ASTRA
.....*Directed by* FRANK CRANE.....
.....*Released December 16th* .....
Five Parts

Pathé **FACTS!**

Ascher Brothers of Chicago and their managers state that "*The* PAINTED DOLL" is a 100% picture, ...

I. Adelstein of the Mount Morris Theater, N.Y. writes that judging from the expression of approval from his audiences *The* Russian Art Pictures will catch on like a house afire, ...

Well known houses like the Isis of Denver, after seeing "*The* PAINTED DOLL" have booked it for extended runs .....

The PATHÉ Washington office wires that Washington and Baltimore exhibitors have written that "The PAINTED DOLL" is one of the best pictures of the last twelve months. .....

And the reviews! Have you read them?

Harlem's Perfect Playhouse

Mount Morris Theatre

116TH STREET AND FIFTH AVE.

ISIDORE EDELSTEIN, GENERAL MANAGER

Pathe Exchange, Inc.,
115 E. 23rd St.,
N. Y. City.

NEW YORK

Gentlemen:-

I played your "Painted Doll" Oct. 29th and 30th and judging from audiences expressions of approval, the rest of this series of Russian Art Pictures will catch on "like a house afire".

This picture is so different from the average feature on the market today that it is a distinct novelty and it strikes me that a new note in motion picture art has been struck.

Let me know when you release the next one.

Sincerely yours.

I Adelstein

Coming— another strong Russian Art picture in five parts.

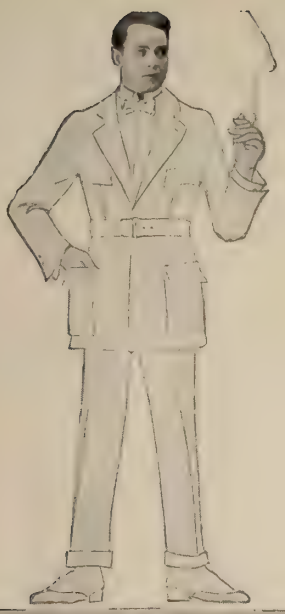
HER SISTER'S RIVAL

with

V.V. COLODNAIA

one of Russia's most beautiful and talented stars .....

RELEASED DECEMBER 9th



WILLIAM RUSSELL

IN

"NEW YORK LUCK."

The majesty and mystery of the big city.

An adventure story of unusual cleanness and marked originality.

A drama with laughs and punch.

The two-fisted hero of red-blooded photodrama in a new adventure play.

Supported by Francelia Billington.

Directed by Edward S. Sloman.

December 17

OLIVE TELL

IN

"HER SISTER."

The gracious Charles Frohman stage star in a Charles Frohman play.

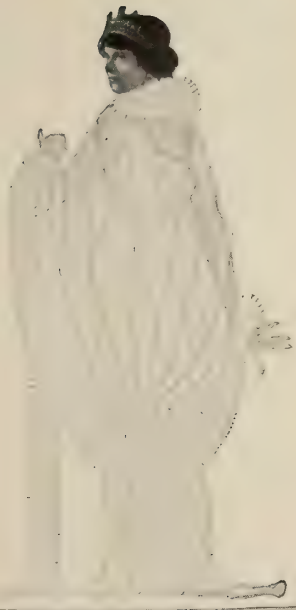
Cast in the roles of a sweet American girl and an Egyptian princess.

The glamour and fascination of the far east—the hustle and pitfalls of modern business.

Supported by David Powell.

Directed by John B. O'Brien.

December 24



EDNA GOODRICH

IN

"HER SECOND HUSBAND."

The jolt that prosperity handed Cupid.

What happens when business and pleasure are mixed.

The perils of commercializing the charm and beauty of a young wife.

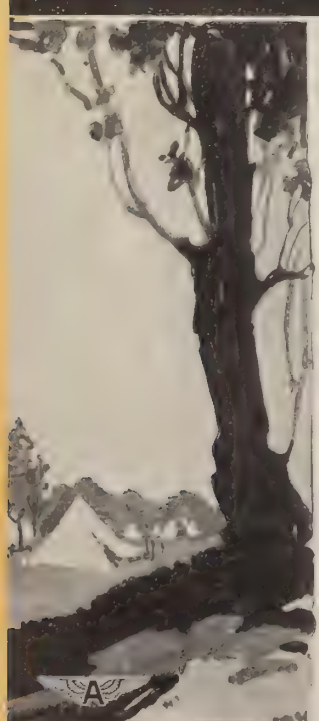
The far-famed beauty in her most dazzling gowns.

A five act drama of New York business and society.

Directed by Dell Henderson.

December 31

AT ALL MUTUAL FILM CORPORATION EXCHANGES



Margarita Fischer

made her biggest hit in
Miss Jackie of the Navy

NOW in

MISS JACKIE of the ARMY

an army play built on the thrills
of today and now — sure fire
at the box office.

PRODUCED BY
American Film Company, Inc.,
SAMUEL S. HUTCHINSON, PRESIDENT.

At all MUTUAL FILM
CORPORATION EXCHANGES
December 10

STANDARD PICTURES

A GREAT BIG STIFF PUNCH IN THE HEART

WILLIAM FOX
Presents
WILLIAM FARNUM
in

The HEART *of a* LION

Based on Ralph Connor's novel, "The Doctor"

Staged by Frank Lloyd.

NO PERSON, YOUNG OR OLD CAN SEE THIS PICTURE WITHOUT BEING THRILLED.

BOOK NOW

RELEASED IN DECEMBER ON THE OPEN MARKET

FOX FILM CORPORATION

William Fox presents the Rose of Dixieland
Virginia Pearson
FOX SPECIAL FEATURES

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The ZEPPELIN'S LAST RAID

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BROADWAY THEATRE, Broadway at 41 St., at 10.15 A.M.

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SPECIAL PRODUCTION

Bessie Barriscale

in

THOSE WHO PAY

Written by
C. GARDNER SULLIVAN
Directed by
RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS
IN
A DRAMATIC THUNDERBOLT.

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STUPENDOUS HEART INTEREST SPECTACLE -

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STARRING
WALKER WHITESIDE
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IN

FREDERIC ARNOLD KUMMER'S
SENSATIONAL STORY OF MARTYRED BELGIUM

THE SUBJECT THAT IS COMMANDING THE ATTENTION OF THE WORLD

THE ACME OF ADVERTISING AND EXPLOITATION VALUE - BACKED BY A MAGNIFICENT PRODUCTION - WITH TWO IMMENSELY POPULAR STARS

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Rita Jolivet

IN

"ONE LAW FOR BOTH"

Direction
Ivan Abramson

DYNAMIC EPIC OF AMERICA AND RUSSIA

Grace Valentine

IN

"BABBLING TONGUES"

Direction
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MOST CULMINATING DRAMATIC FORCE EVER DEPICTED

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PLAYS AND PLAYERS

Mollie King

IN
"HUMAN CLAY"

Direction
Wray Physioc

A DRAMA OF REDEMPTION

Milton Sills

IN
"MARRIED IN NAME ONLY"

Direction
Edmund Lawrence

THE EUGENIC ARGUMENT MASTERFULLY DRAMATIZED

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RODUCTIONS INC.
th St. New York

An Advertisement by W. W. Hodkinson

AN OPEN LETTER TO MR. STANLEY V. MASTBAUM AND THE EXHIBITORS OF THE UNITED STATES

Gentlemen:

In Mr. Mastbaum's telegram to the trade press and others under date of November 26, 1917, he cites three very obvious facts:

1st. Great overproduction with consequent waste.

2nd. Producers' inability to organize to cure their own difficulties, much less those of the exhibitors.

3rd. The suggestion of reduced output and concentrated distribution.

Mr. Mastbaum asks: "What is to be done?" and suggests amalgamation.

Just what elements, Mr. Mastbaum, in your opinion, should amalgamate? Those of Production, and Distribution controlled by Production? Or those of Exhibition? Or do you mean a joint amalgamation of Production, Distribution and Exhibition?

Before replying very pertinently to the vital matters touched on above, I want to emphasize to exhibitors the fact that I am today, by choice, unattached and alone, free both in viewpoint and from business interests that could possibly shade my opinions. Furthermore, my views are the result of ten years of close contact with this business and intimate association with exhibitors individually and in groups; likewise producers.

During these ten years I have worn no one's collar and wear none today. I am a free agent. I have accurately forecast developments for years ahead and have always worked with definite plans. I believe in the law of cause and effect in the motion picture business. I do not believe that success or failure is due to chance. If my views expressed herein meet with opposition, stop to think whether the opponent is as free to express an unbiased opinion as I am—and whether or not as much time has been devoted by him to constructive work.

Do you, Mr. Mastbaum, mean by amalgamation" a combination of producers after stating that they have made no effort to help themselves?

But suppose they did combine. What then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value? ***This aggregate exhibitor investment is the only considerable value there is in the business,*** the value upon which producing and distributing organizations have been built. I, as an exhibitor, with a memory of past producer co-operation up to this time, would not welcome it.

Perhaps you mean a combination of exhibitors. Difficult! But for the sake of argument granted. Would the producers under this combination fare any better if dominated by the exhibitors considering their own interests?

Perhaps you mean amalgamation of all interests. How can all the present elements—those who are fighting, those who are winning and those who are losing—become reconciled? A combination of all elements existing today, stable and otherwise, would be a mighty unhealthy amalgamation.

Such an amalgamation could be controlled and could be easily defeated because of the lack of an essential element which the business has thus far neglected. ***That element is principle.***

Principle has always been missing in this business, and where individual elements are not built on principle, there does not exist the capacity to adapt principle to the more complicated structure an amalgamation would create. An industry without principle is like a large building of concrete without reinforcements. You can build it, but it caves in easily. The iron rods of principle, without which nothing really great and permanent can be built, are lacking from our structure. To expect that a magic remedy for a lack of principle in the past can be found in amalgamation is wrong.

Dismissing amalgamation there are two other very important questions brought out in Mr. Mastbaum's telegram:

1st. How long can the industry stand the present abuses before a crash must come?

2nd. What is to be done to prevent this crash?

I am going to endeavor to answer these two questions, not haltingly nor hesitantly, but right from the shoulder. Furthermore, I am going to ***work out*** the answer to Number 2 in co-operation with those elements which are qualified to aid in the solution.

In answer to Number 1, "How long before the crash will come?" The crisis is already here. The telegram from Mr. Mastbaum, the organizing of numerous exhibitors' distributing corporations throughout the country, the deadlock of the producers and exhibitors over the reel tax, are all rumblings of an impending crash. Any expediency which staves it off only increases its scope when it comes. By expediencies I mean such policies resorted to by producers as selling their best negatives, with the result that rival exchanges are encouraged to spring up like weeds to choke their own growth.

Today the producers surely realize this. I realized the danger of this policy when it was first tried years ago, but because it took years to run its course no one else feared the disease. All factors in the industry have resorted to such expediencies to the extent that these expediencies are today choking all future progress.

I claim that I have a clearer perspective. Why? Because I have paid for it. For ten years I have looked ahead and never compromised with the present for the sake of expediency. Therefore I have never destroyed my perspective nor mortgaged my future.

I went out of the business last spring with the feeling that I could not safely invest money in any branch of it under existing circumstances. For months I waited to be sure my perspective was right, and meanwhile I formulated the plans which I now give you in answer to question Number 2---"What is to be done?"

My answer is that we must have a new type of organization, one which does not now exist, a type founded on a definite plan and developed according to principle. Such was the principle of the organization I created in 1914 when it was controlled by distributors instead of by producers, when it was free to do justice between exhibitors and producers alike and not forced to accept the producers' viewpoint as to what was justice.

The new type of organization must combine, in some manner, the functions of production, distribution and exhibition. I could describe it and its workings in a finished state in detail, but much preliminary work, the nature of which I shall now go into, will be necessary before this new type of organ-

ization will be arrived at. I shall only say that it will not be a heterogeneous collection of elements that might be handy and rushed together for expediency to stave off disaster, but rather it will be the result of well planned co-operative efforts on the part of the best elements in the business. Only elements that should be a part of such an organization will be able to recognize the road when it is pointed out. Such an organization would have so many advantages that other surviving elements would have to follow its lead.

I am now taking advantage of the present conditions to build such an organization. This organization will be a perfectly logical development of my work in this industry from the very beginning to the present time.

My plans are comprehensive and complete. They follow:

The W. W. Hodkinson Corporation and the subsidiaries it controls will devote themselves to the distribution of high-grade motion pictures on an equitable basis to the manufacturer. We are not and will not be controlled by exhibitors, and a producer can therefore be assured that his product will not be furnished to exhibitors on a basis unfair to the manufacturer.

However, three-fourths of the profits of distribution will be turned back to the exhibitors who deal with us---provided these exhibitors care to avail themselves of this opportunity and assume part of the functions of distribution.

The thinking exhibitor everywhere will deal with me today, because I am going to build a permanent organization of which he will be a part. The fact that I will not ask him to assume risks nor to pay more than any product supplied him is worth will insure his continuance in the business. On the other hand the producer can safely market his product through my organization, because my offer to the exhibitor of a fair price and three-quarters of the distributing profits will create a group of exhibitors of sufficient size and standing to assure quality producers a stable and ample market, a group furthermore that will continue to support that producer as long as his product warrants such support.

In other words, my organization assures exact balance between producer and exhibitor. My willingness to turn over three-quarters of the distributing profits to the exhibitor who wishes to perform some of the functions of distribution, recognizes the exhibitor for what he is, namely the all important indispensable element in the business, where the larger profits should center. But my plans do not contemplate taking anything away from the producer, except distribution profits which so many now have. Furthermore my plans contemplate a reduction in the expense of distribution for the producer through greater efficiency secured in tying in the exhibitors.

My plans do not contemplate an assured market to a producer of inferior pictures, nor the continuance of highly profitable service to a theatre that expects to pay less than the producer is legitimately entitled to. Only from such a comprehensive, co-operative scheme in a truly broad sense can the elements of this business work together to further unify and finally combine their efforts in one organization for the purpose of taking even further steps forward in this great industry.

Consciously or unconsciously, the whole industry is working toward the same goal. The big producing interests are facing a condition where the ownership of theatres is necessary for their continuance, as an assurance of a market for their goods. The big theatres and even the smaller ones, feeling their strength and the need of freedom from producer domination, are drifting consciously or unconsciously into competition with the producers for material and believe that with the assured market they can offer, they can dominate production.

Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength—each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other. I cannot see how further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, a viewpoint that must be based on long years of experience gained in studying and working on this problem.

Today, I, as an exhibitor could not start a theatre with any assurance of a continual product on which I could depend and build successfully year in and year out.

I, as a distributor, could not encourage a producer to invest money in motion pictures to be rented in competition with all the other films going out and all of the exchanges which handle them.

I, as a producer, would not spend money on product to meet present conditions.

To exhibitors I can say that I will get under the burden of working out what I would want in their places if I owned their theatres.

To producers I say that my appeal is being responded to by hundreds of exhibitors to whom my plans have not as yet been expressed, but who recognize in my return to the industry, from past experience with my work, that I come back not as a transient but only to take an advanced step.

To both exhibitors and producers I will say that commendable as my objects are in themselves and deserving of support, I expect to use a leverage to help me bring about a mutually satisfactory condition by offering the industry a new process which I control, under which the first picture is now being made and which will insure each exhibitor who contracts for it a better class of motion pictures than he could otherwise get. This added force will further insure me the support of the best theatres throughout the country.

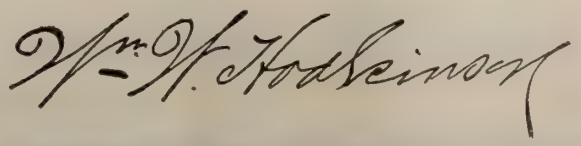
As the trade knows, I am already doing business. I have product for sale, a product of peculiarly high quality.

This consists of twenty-four Paralta plays a year, and to this supply will be added, when present negotiations are completed, a product of at least equal quantity and quality.

But beyond this present product, for which contracts are now being made, I have in my new process of picture making a lever which will further increase the support of every solid influence in the industry. With this process, which offers many opportunities and advantages to the producer, as well as an assured market in the house using its product, I shall be enabled to secure the best productions.

This process I shall speak of more fully and definitely in succeeding advertisements.

To sum up, this has been a business that has transgressed all business laws: I shall work with those laws instead of against them. I expect opposition. I have always had it. All progress is opposed by those whom it disturbs. You may think it takes courage to start a new movement. Not at all. I have a background of previous experiences with the same principles and the same business laws. I would not have the courage to do otherwise than I am doing, because I would not dare to work against these laws as I believe the whole industry is doing today.



527 Fifth Avenue, New York
November 30, 1917

Managers Do You Know That

THE DEEMSTER

WITH

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HALL CAINE FAMOUS

AND PUT THE

ISLE OF MAN ON THE MAP

To the thousands of exhibitors who have inquired about this wonderful feature—please consider this a reply to your letters. We refer you to the following buyers:

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DESERET FILM CORPORATION, 52 Exchange Place, Salt Lake City, Utah	Washington, Oregon, California, Idaho, Nevada, Montana, Wyoming, Utah, Colorado, Arizona, New Mexico
AMERICAN MAID FILM COMPANY, 451 Loeb Arcade, Minneapolis, Minn.	Minnesota, North Dakota, South Dakota
ALL STAR FEATURES COMPANY, Inc., 301 Realty Building, Jacksonville, Fla.	North Carolina, South Carolina, Georgia, Alabama, Mississippi, Florida
LIBERTY FEATURE FILM COMPANY, 627-629 Crockett Street, Shreveport, La.	Texas, Oklahoma, Arkansas, Louisiana
AMERICAN FEATURE FILM COMPANY, 60 Church Street, Boston, Mass.	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut
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MASTERPIECE FILM ATTRACTIONS, 1225 Vine Street, Philadelphia, Pa.	Maryland, Delaware, Virginia, District of Columbia
BIG FEATURE RIGHTS CORPORATION, Mary Anderson Theatre Building, Louisville, Ky.	Kentucky, Tennessee
MIDWEST PHOTOPLAY CORPORATION, Garden Theatre Building, Des Moines, Ia.	Iowa, Nebraska
STATE FILM COMPANY, 221 Broadway Market Building, Detroit, Mich.	Michigan
LEWIS J. SELZNICK PRODUCTIONS, Inc., 729 Seventh Avenue, New York City	New York State

Arrow Film Corporation, Times Bldg., New York

W. E. SHALLENBERGER, President

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

Excerpts from Real Reviews by Regular Big-Time Newspaper Critics

Great audiences yesterday welcomed J. Warren Kerrigan back to the screen. Crowds filled Clune's Auditorium all afternoon and evening to felicitate W. H. Clune upon his **masterly coup** in securing the first run of "A Man's Man," and last night became a veritable "Kerrigan night."

.....**Kerrigan** in creating this play **advances** the cinematic art..... Tremendous applause marked nearly **every foot** of the final reel and certified without doubt the **big success** of the first Kerrigan-Paralta release.—***Los Angeles Evening World.***

"A Man's Man" cost a large sum. It has **magnificent sets** that were apparently built with **no regard for expense**..... "A Man's Man" looks like a **sure-fire hit**.....the play is an important contribution to the art of the cinema.—***Los Angeles Express.***

"A Man's Man," which is the first Paralta production to be shown, and which stars the **popular** film favorite, J. Warren Kerrigan, showed last night at Clune's Auditorium before **a crowd which packed the house** from garret to cellar.....

Mr. Kerrigan knows how to fight in more picturesque ways **than even** Douglas Fairbanks.....

We shall look forward to **great things** from Mr. Kerrigan.....

The story is full of strong situations, **smashing climaxes,** real originality of plot. In fact, no fan can afford to miss it. It is told with **wonderful clearness,** and the photography demands a paragraph all to itself.—***Los Angeles Times,***

It would seem impossible that Clune's **big** Auditorium, with its **immense seating capacity,** should be **"turning them away,"** but that is exactly what happened at every presentation yesterday of Peter B. Kyne's vigorous story of love and South American intrigue.....

As a lover, as a fighter, as a man, Kerrigan's acting leaves nothing to be desired. He is simply himself..... **the kind of a hero you and I would like to be**..... There is not a foot of film wasted.....

"A Man's Man" may **well pack the big Auditorium** for the rest of its engagement here.....—***Los Angeles Evening Herald.***

It is one of **the fastest moving pictures** of recent times; it gathers suspense with every reel, and it displays liberality of treatment and **its rich settings,** interior and exterior.....

.....incidents of the story are vividly and sometimes **tremendously staged.** The picture is **a triumph**....

Altogether the premier of "A Man's Man" was **auspicious for the Paralta Company** and an augury of some fine pictures from that studio in the future. —***Los Angeles Morning Tribune.***

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President — ROBERT T. KANE, Vice.-Pres.
JOHN E. DeWOLF, Chairman Directors — HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
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PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

**". . then may ye also do good,
that are accustomed to do evil."**

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

TO ALL EXHIBITORS:

The Greatest of the William S. Hart Productions will be handled by

The Best Independent Exchanges

"It Will Make a Lasting Impression"

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As

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In

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6 Reels

Produced by THOS. H. INCE

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OR HAVE YOU CAPABLE REPRESENTATION ?

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BUT

COMPETENT REPRESENTATION HAS BEEN THE SOURCE OF NUMBERLESS ARTISTS' SUCCESS

We are now actively engaged in looking after the Interests of Recognized - Established Film Players.

WE INVITE AN INTERVIEW

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ENTERPRISES
1604 BROADWAY NEW YORK CITY

Introducing in Pictures,

Charlotte

THE GREATEST WOMAN SKATER IN THE WORLD

IN

"THE FROZEN WARNING"

STATE RIGHTS SELLING

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

Morning Telegraph says:

Charlotte on the screen is an engaging and self-possessed personality, one whom film fans will catalogue in the list of captivating ingenues. Her initial screen work in the first Commonwealth Pictures Corporation release is a revelation, quite as clever as that of many very experienced stars. She photographs unusually well and appears quite oblivious to the proximity of the camera, except in her exhibition skating. She has a good chance to display the skill on the ice which has made her famous.

The feature is characterized by splendid photography and light effects. The fade-outs are excellent. In fact, the pictorial appeal of the film is unusual and few new companies reveal such promising results technically. The ice skating scenes, including Charlotte's clever stunts, film effectively.

Commonwealth Pictures Corp.

H. A. SPANUTH
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GENERAL FILM COMPANY.

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By E. W. HORNUNG
Author of "Raffles"

Feeling the Public Pulse

is a difficult task. The day's news is more thrilling than the average film. A distracted public turns eagerly to novel and cheerful entertainment.

Far away from the scenes of war the amazing adventures of breezy, big-hearted "STINGAREE" take place. The world's most ingenious plot-builder wrote them. The sensational exploits—the feats of daring—each with a touch of humor—are sure to thrill and charm the most serious-minded.

Assure enthusiastic patronage and box-office records by booking this

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Sure fire on any program are these latest ludicrous adventures of HAM and BUD.

"Politics at Pumpkin Center"
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"DARE-DEVIL" GEORGE LARKIN and OLLIE KIRKBY in
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"The Man With the Limp"

HELEN GIBSON, the daughter of daring, in
"A Race to the Drawbridge"
"The Munitions Plot" "The Detective's Danger"
"The Railroad Smugglers"
"The Deserted Engine"

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Four-color one, three and six-sheet lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 West 23d Street New York City

MOVING PICTURE WORLD

Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

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516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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(The Index to this issue is on page 1686.)

Saturday, December 15, 1917

Facts and Comments

A NATION at war. Every industry in the country knows it and is having to readjust itself, every home in the country knows it and our young men are going forth to make these homes secure and to protect our nation from the enemy. Can the moving picture industry expect to escape from the upheaval and readjustment that war conditions bring? Surely not. Let us face this fact like men who have a great task to perform. Conservation of the enormous business of the industry as far as possible is our duty during this crisis in our ocuntry's history, but it is not our paramount duty at the present moment. Private and individual interests must give way to the supreme duty, the successful prosecution of the war.

"A HOUSE divided against itself cannot stand." What a sorry spectacle this industry is presenting right now to the whole country, or at least to the business men and political leaders who are familiar with or take note of the industry and the men in it. Who is the more responsible for this condition? On many previous occasions we have been compelled to refer to the methods of League President Ochs, although we have realized that our criticism was at best liable to be discounted by many, especially since Mr. Ochs entered the publishing field. We claim that this, however, has had nothing to do with our judgment of his baleful influence. If any further evidence as to the correctness of our judgment in this respect was necessary, surely the present rule or ruin policy that he and his advisors are following should be more than sufficient. He and some of his henchmen have had a good deal to say about the power of the exhibitor and they are evidently bent on testing that power regardless of either the present crisis in our country or the ultimate result to the whole industry. Who is Ochs and what does he stand for that he should be permitted to pull down what so many have labored to build?

* * *

"AS in the moving picture" has long since become a familiar saying when one wishes to describe an altogether impossible situation or improbable achievement. Fault was recently found with a member of our staff who took a rap at a scene in a dramatic film so far-fetched that it brought a ripple of derision from several spectators. Playing up to a climax is a most necessary consideration in the work of both director and actor, but to make the hero do the obviously impossible, and do it with ease, is to completely spoil the illusion, to say the least. If your lone bandit must hold up an armed train or your clever gunman protect the innocent or something else equally becoming to a hero, do not expect him to do it at the muzzles of a hundred other guns in equally capable hands. Truth is stranger than fiction, we admit, but we do not like to hear "As in the movies" for more reasons than one.

* * *

A TIMELY warning to exhibitors who are anticipating greatly increased business because of their proximity to training camps may be found in the experience of exhibitors whose theaters were already conveniently situated. For the first few months business from the soldier boy was promising, but now the Y. M. C. A. is getting its part of the work in good shape and in nearly all cantonments their huts or tents are in full swing. As they are using moving pictures very extensively in the amusement part of their work, the boys naturally are not so keen to see more pictures when on leave. This may be less true, however, when the weather out of doors is less inviting.

* * *

THE exhibitor who expects something for nothing is doomed to disappointment just as truly as the one who expects to make a success of his business without any individual attention or study and work on his own part. We are prompted to this observation by the men who are looking for some easy system of percentages or cut and dried method that will enable them to book only the winners every time, or to blindly adopt the methods of other managers with equal success. In the MOVING PICTURE WORLD we give every week more helpful and reliable information on the films and on the industry than can be compiled from all other sources, but we make no claim to any infallible system of help that will work by itself. Local conditions and a hundred and one things must be considered. What is successful with the other fellow may be of no benefit to you.

Educational Experience

By Louis Reeves Harrison

HAVING dared to state, in spite of many contradictory definitions, that the acquirement of knowledge constitutes education, I may as well venture further and assert that our most important source of knowledge is experience. From surrounding fields of circumstance, sometimes fruitful, quite as often barren, we gather a very large proportion of what we know, but we need not draw any hasty conclusions therefrom, at once decide that contact with the world offers a better guide to conduct than any regular system of instruction. It is not so much a question of the experience we have as of the inferences made from it.

Not to shoot over the heads of those who are still in words of one syllable, let us start with the case of the child who plays with fire. If it had to learn from its own grasp of cause and effect, it might be badly scarred before any principles or rules of conduct were established in its cerebrum, but there is mamma to warn it of peril and start it to thinking, so that when experience grows more complicated, with long intervals between cause and effect, the child can do some reasoning of its own, aided by a vast accumulation of human experience handed down by one generation to another. Thus human character is formed.

Now our Ben Franklin forefathers dumped human experience into word mills and turned out some very smart precepts for parents to fling in the faces of their children, but the spirited human being hates advice from the cradle to the grave and prefers to learn from a personal and practical acquaintance with events or from observation of what is going on. Knowledge is thus acquired almost entirely through the perceptive faculties as motion pictures of life are unfolded to view.

Motion, according to scientists, involves space, time and matter. Its product, force, is the experience from which our conscious existence is derived. The motion picture has a value beyond immediate recognition, for it portrays the force behind heat, light, electricity and the original cause of all we are, even of the thought which is here put into active circulation. In picturing motion we may picture everything that is done on earth and throughout the known universe. We can thus present to the eye and the mind the entire sum of human experience.

What we see in the still picture is false to that experience. It depicts matter at rest, whereas there is no such thing. The cessation of movement is as inconceivable as the destruction of all that exists. Stories flashed on the screen, however, contain the constant action and reaction going on in our growth, the wonderful drama of our evolution. The same two forces are at work in nature as in the photodrama, those which tend to separate and those which tend to unite. Through moving pictures exhaustless funds of experience, far too great for calculation, have fallen within the direct contemplation of us all.

The limitations of one's individual experience makes it an imperfect guide. Depending on it alone, most of us would be groping around in the dark, stumbling over our own weaknesses and faults, rarely finding the truth we are seeking. Then whatever we attempt to do for the first time has no previous experience to guide it. From the experience of others, from their struggles and failures, from their tragedies and comedies we may obtain material for guidance in our own cases. That individual experience *alone* is inadequate has been proven by wasted fortunes in the production of moving pictures.

A man with experience in one branch of motion picture production plunges into the game with a surefire idea. Perhaps he has the star fever! He hires stellar ladies of the theater at salaries undreamed-of in their wildest nightmares and wastes a fortune pushing his releases on the exhibitor at almost prohibitive rates. All this while some unostentatious product of definite aim and well-typed roles is coining money at reasonable rates. A study of what is going on elsewhere might have saved the surefire man from attending a costly school of experience and have accomplished all he desired at less expenditure.

There are experiences which bias judgment and prevent a man from succeeding simply because he is warped by them when he might have been broadened and have greatly increased his knowledge by studying other experiences than his own. We are unconsciously studying other experiences than our own when we sit in the twilight theaters and watch well-told screen stories presented swiftly on the screen. It would take us days instead of hours to read them in books. We get twenty-four times as much for our time and for our money, and it is offered in easily assimilated form.

Read straight through the periodicals of any one month—make a business of it—and see for yourself what a wretched lot of trash is handed out to the public in printed form. Then attend all the motion-picture theaters and make a comparison. Even should you decide that the quality of matter afforded in the two arts of expression is a fifty-fifty proposition, you will *remember what you have seen and not what you have read* and be able to use judgment accordingly. In spite of their faults, the screen portrayals more forcibly present to the mind their fascinating sum of human experience.

A few of us have enjoyed culture as it is provided for a leisure class in a manner highly approved by our intellectual leaders, but the great mass of people most need education and it must be given in concrete form because such people have to work for a living and lack time for a comprehensive system of study by means of books. Their knowledge is often limited to what they are permitted to observe in very narrow careers. It is out of the question for them to get at the full meaning and beauty of classic literature, but they need no longer be denied access to translations of Nature's superb classics.

They may enjoy themselves in scant leisure hours at the picture show and, at the same time, see for themselves how the rest of the world lives, moves and has its being. They can put behind them a mode of life which is special and comparatively valueless and observe others which are broad, general and of value according to their truth and inspiration. The very absorption of other experiences, in other walks of life, is bound to enhance general intelligence and stimulate ambition for wider opportunity.

The child follows the religious and political beliefs of its parents because other opinions and faiths have not been suitably brought to its attention. Such is the case with undeveloped minds among the common people. Their success as individuals, like ours as a nation, depends upon a widening of their viewpoint and a correct acquaintance with the means they must employ to become a part of our common progress. Our status is important, but more vital is our movement, and to accelerate it we must depend upon a medium clear, comprehensive and accessible to all—Motion Pictures.

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Increase or Decrease, Which?

By Sam Spedon

WE have read editorials galore pro and con touching upon the reasons why the exhibitors cannot bear any more expense without facing ruin and passing out of existence. Likewise we have read why the producers are face to face with the same calamity. One writer advocates cheaper service, another says raise your prices of admission. In contradiction to these we read and listen to arguments against them until we don't know whether we are on foot or horseback and don't know where we are at. We believe that many exhibitors as well as producers are up against a very serious proposition; they cannot solve the problem. We can only offer up a fervent prayer that things will adjust themselves before anything worse presents itself.

We publish herewith a letter from a leading distributor, E. I. Farrell, of Boston, and the article to which he refers published in the Boston newspapers. These give the views of both exhibitor and distributor of the same city and probably are parallel with the views of many exhibitors and all the distributors in the larger cities. We have advocated for the past six or eight months the increase of admissions to meet the very condition to which Mr. Farrell calls attention. In opposition to our views many of the smaller exhibitors said it could not be done unless all the theaters, both large and small, increased their prices simultaneously.

To get at the question, here is the letter and the article:

A recent article in the columns of the Boston newspapers in reference to the increase of admissions at the various theaters and the opinion of on exhibitor is to my mind so absolutely unfair to the great number of theater owners all over the country that I feel that the other side of this question should be opened up for the benefit of the theatergoing readers of your paper.

"Thomas P. Soriero, manager of the Park theater, Boston, who has been in New York the past week making a study of the results from the raising of prices of admission to motion picture theaters, told the newspapermen with whom he talked that in his opinion the only increase that is warranted is the Government's 10 per cent. tax. He says that he believes addition charges such as the 5-cent "boost" added to some places is unwarranted.

"It is also the opinion of Mr. Soriero that the houses which have been raising their admission prices are suffering for it. 'Many of the New York theaters which have shot up their prices are having such a falling off in busness that they are closing up,' said Mr. Soriero. 'The people in this country are unquestionably learning the value of the penny.'

"As to the claim that many managers are making that the added expense is caused by the fact that they must pay 15 cents a day per reel for films. Mr. Soriero says that this expense is almost negligible in the theaters of a city. In only the smallest towns is it an excuse for raising the prices over the regular admission and the 10 per cent. stipulation that the Government has added to all purchasers of theater tickets.

"After careful analysis of the problem, Mr. Soreiro asserts that in even the biggest theaters the 15 cents asked by the film owners per reel per day does not count up more than $21 a week, and that in most city theaters it hardly goes over $15. He says that it is reasonable for a small town theater owner to be affected by the increase, but that for large theaters to feel it is a joke.

"As to the effect of this increase on the theaters of the country, Mr. Soreiro states that from his observations it is most grave. He says that the public simply cannot pay for their amusement at a high rate in war time than before the war, and that the managers who have boosted the admission out of proportions are paying dearly for it by gazing each day at 50 per cent. audiences."

As the manager of the largest motion picture exchange in New England to whom all of the great body of exhibitors in this territory come for the rental of photoplays for their individual theaters, I feel that I am qualified to make the statement that today nine out of ten exhibitors should increase their admissions at least fifty per cent., and must do this in the very near future or face financial loss, if not ruin. The recent war tax imposed upon admissions by the Government is not alone responsible for this, for there are countless other burdens upon the theaters of which the public are entirely unaware.

Permit me to offer some facts and figures to prove to the public that the theater owner is not the grasping, money-mad person that the above article would seem to make him.

Less than five years ago the average theater paid for its entire week's supply of photoplays from $40 to $60. Today the average theater pays from $200 to $350 for its weekly supply of film. These figures would apply to the theaters outside of the downtown section of Boston. Let us apply figures to the big Washington street theaters. Less than five years ago the biggest theaters on Washington street and the downtown district were paying in the neighborhood of $150 for a week's service. Today these same theaters pay from $1,000 to $1,500 per week.

These figures will astonish the average patron of the photoplay theaters because it has never been appreciated how the cost of operation has so rapidly advanced for the theaters, and this, because the theater managements have refrained from adding the extra burdens to the patrons until actually forced to for the salvation of their investments.

Yet the cost in rentals for photoplay productions is not all of the theater's added burdens over a few years ago. Employees' salaries have risen rapidly; supplies of all sorts have increased tremendously in cost; carbons used for the projection of the film upon the screen have increased in price over 1,000 per cent. We have today theaters costing a million dollars to erect, a tremendous investment. The lone pianist or pianist and drummer have given way in a great many theaters to orchestras from six to twenty men. The small store show has gone, and in its place the public finds big, handsome theaters that cost ten and twenty times as much to operate.

Yet how little has the increase in admissions been to the public? A five-cent raise in some instances; none at all in a great many of the theaters. The theater-owners have accepted increase after increase caused by the demands of their patrons for bigger and better productions, with famous and more famous stars, and have fought and struggled to keep the admissions down to the same low prices until forced to increase them for their own financial existence.

It is well known by all that the salaries of the great stars have soared to almost unbelievable figures; directors, too, of whom the public knows and hears but little, are being paid tremendous salaries; authors are demanding tremendous sums for the production of their stories and plays. All this has swept the cost of production in motion pictures to almost staggering figures. For a railroad wreck scene necessary for the realistic production of "The Whip," a photoplay which graced the screen a few months ago, and which included but thirty feet of film, it was necessary to destroy an engine, seven passenger coaches, and a box car, the total cost of same being a little over $12,000, or over $400 for each and every foot of the scene taken.

All these tremendous costs must affect the rental of the productions at the various theaters, and the exhibitor has to pay. Is he then taking unfair advantage of the public when he finds that his weekly expenses have swept beyond the total of his receipts, and he finds that he must increase his admission or go out of busi•ess?

In fairness to the theaters will you not let the public know just what the real conditions are, and just why the time has come when theater admissions must increase or a great majority of the theaters go out of business?

In Canada conditions are about the same as they are here. In some instances where theaters have increased their prices of admission every thing is favorable. In other cases they have had to return to their usual prices. Quoting from the editor of the Canadian Digest on increased prices: "I feel that conditions differ so much in different towns that the individual manager must decide for himself what course it is advisable for him to pursue. The replies from those in position to know ranged from disastrous failure to pronounced success." We are not taking any special credit for the opinions of others; we are only taking credit for publishing them.

In Passing

By Sam Spedon.

THAT the motion picture industry is passing through a crucial test cannot be gainsaid. We are nearing the top and are going over. It has come to the point where the survival of the fittest is a reality. Those who are best equipped to survive will remain in it and those who are not will have to bow to the inevitable. The day of small and narrow ideas in this industry are fast fading into obscurity, and the men of ideas, ability and fitness for things are fast coming to the front. The present crisis has brought it into national and international prominence and it is going to grow and spread to all corners of the earth. The people have seen through the eye of the camera, reflected on the retina of the screen, the things they must know and can learn in no other way. It furnishes them with food for thought and has given them a relish for entertainment that has become part of their existence. It has come as a light to enlighten the heathen to show them the way to life, peace and happiness; the "universal language" to make all nations as one. Three years from now, after the war, those who live will see a marked change in this industry. When the chaff is separated from the wheat and we will return to a full measure of the good that is in store for us. Our fore-

cast may be a little bit too previous, but just as sure as there is a bill on a crow, these things will come to pass; if they are not already on their way.

Big Men.

Never has there been a greater need in the industry for big men, not physically big nor men with big ideas about themselves. The really big man never knows how big he is. We mean men who are big and broad enough mentally to enter into the importance of the industry. Men who will try to conduct it and themselves in the same way as they would the automobile or any other established business that is of vital importance enough to the rest of the world to command its respect and retain their own. This applies to all no matter how humble their share in it may be. Most of us measure the importance of the industry by what we get out of it and not what we contribute to it.

Safety in Numbers.

In the midst of all the contention about the 15-cent war tax, ruination, etc., we are sometimes led to think of what might happen if the exhibitors and distributors both stood pat. If exhibitors were obliged to close up, what would they do with their theaters? Would not this be an inducement or an opportunity for some one with money to buy them up or build a bigger up-to-date theater that would accommodate the whole neighborhood? Might it not be a satisfaction to the big fellows who would become bigger and absorb their patronage? If some of the producers go out of business would not their patronage be absorbed by the survivors and make them stronger? What is one man's loss is another's gain. These are questions that must be carefully considered and weighed by both sides.

A Mistake.

Many times it has occurred to us that the "fifteen-cent tax" applied to each and every thousand feet of film is an anomaly. We can find no such tax imposed by the Government. We can read between the lines of the decision rendered by Judge Phillips of Common Pleas Court of Cleveland, Ohio, that the distributors have a perfect right to increase the price of their productions fifteen cents a reel, to cover the increased cost of production and the ¼ cent on raw stock and ½ cent on printed stock, but no record or ruling on a "fifteen-cent tax." We believe the distributors made a mistake when they called the extra charge of fifteen cents *a tax*. Had they avoided applying it as a tax all the squabble would have been settled. The exhibitors feel that a five cent increase in prices of admission would be a great boom to them at this time, but they realize that they would have to educate the public as to the why and wherefore. Surely it is not necessary to educate the exhibitors as to the increased cost of production.

Acting for the Camera

By Edward Weitzel.

A DEAL of nonsense is being written these days about the vast difference in acting for the camera and on the stage. No one will deny that, while the art of the screen and the stage blend at many points, they each have separate and distinct limitations. Neither will the observer who has looked at the matter with understanding attempt to refute the statement that the well schooled and intelligent actor of the spoken stage has but little difficulty in grasping the requirements of the silent drama and adapting his art to the newer medium. Elsie Ferguson is a conspicuous example of recent date. Both in "Barbary Sheep" and in "The Rise of Jennie Cushing'" her quick comprehension of every essential detail of acting for the camera put her impersonations on a par with the best screen tradition. To be sure, she has been given a personality that lends itself readily to the screen, but that, as Dogberry remarked of reading and writing, "Comes by nature." Her technic—the thing which is hers by right of study and practical application—enables her to express the feelings of the heroines of both pictures in terms that conform to the art of the photoplay. Temperament is often a determining factor in the matter; but, as a general rule, an artist is a master of his art either on the stage or the screen.

The old controversy breaks out frequently on the spoken stage as to whether an actor should feel a part or not, is yet to become a bone of contention for the screen. Should this occur it will be found that the answer lies in regarding the art of the actor as the rails upon which he reaches his goal. The fire and passion and depth of feeling that are in him are like the motive power in the engine, which, controlled by a keen intelligence, can only obtain the best results when given a clear track. Knowing every foot of the rails the engineer will throw the throttle wide open and permit his locomotive to exert itself to the utmost, but always under his control. And the same with the actor: No matter how much he may exert himself, he is running on a well tested right of way and his hand is always on the throttle. If this were not so, many a great scene would end with the actor's tragic effect in the ditch, and the spectators shaking with laughter.

An extract from one of the latest articles on acting for the camera: "The 'close up,' like all real motion picture acting, is not an assumption of feeling, but its revelation." So far as the actor is concerned, his art has to do with his assumption of the character he is portraying, and the revelation is the result of the assumption.

To quote further from the same article: "The thing is not that something is done, but that, an X-ray being provided, something is shown. An exercise of pure imagination . . . What the theater diminishes the camera enlarges. So much as one's actions must be slowed down before the camera, so much must it be lightly touched in."

The whole matter is a question of effect, and the real artist is never at a loss how to bring this about. In screen acting he has the added advantage of seeing himself "from in front" after the picture is completed and he receives a practical demonstration that the expression, "the necessary exaggeration of moving picture acting," is misleading.

What is required is the necessary art to convey to the spectator the meaning of the scene with the least possible effort and the greatest possible effect. How many recall the skill with which Charles Hawtry accomplished this in "The Messenger from Mars?"

DIRECTORS' ASSOCIATION GROWING.

At the next regular meeting of the Motion Picture Directors' Association, to be held at the Association rooms, 234 West 55th St., on Tuesday evening, Dec. 4th, a full attendance is desired as, in addition to several interesting papers which have been prepared to be read on that occasion, business of vital interest to the members will come up for discussion.

Application for membership are coming in so rapidly that it is evident that in the n ar future all the competent directors in the East will be on the rolls of the New York Studio and when the various production managers require the services of a director upon whose ability they can absolutely rely they will engage a member of the M. P. D. A.

CHICAGO CRICIC VISITS FOX STUDIOS.

Luella Parsons, photoplay editor of the Chicago Herald, spent an entire day last week visiting the William Fox studios in New Jersey and chatting with the Fox stars who are at work there.

Goldfish Denounces Extravagance in Industry

Manufacturer's Strictures on Present Conditions Draw Responses from Messrs. Mastbaum and Berst

SAMUEL GOLDFISH, president of Goldwyn, started something when on November 25 in an interview in the New York Times he declared the motion picture industry was close to disaster, ascribing this condition to competitive extravagance. He said this extravagance was threatening the modest prices of admission to picture theaters, which he believed to be the chief safeguard of the permanence of the screen.

Mr. Goldfish insisted that fundamentally all producing, all distributing organizations, are wrong. Particularizing, he calls attention to the twenty-five distributing companies maintaining on an average two dozen offices at an average expense of $10,000 a week. He declares two big organizations could handle all the films in America and save the industry $200,000 a week, $10,000,000 a year. On the producing side Mr. Goldfish says every factor is being overpaid with the exception of the pocketbooks that supply the capital.

"Obviously," says Mr. Goldfish, "the producer is paying too much, the exhibitor is paying too much, and the public—through all this extravagance—is paying too much. It is a vicious circle that only the producer can break."

It is probably right here many exhibitors will take issue with the president of Goldwyn. Mr. Goldfish goes on to pay his respects to the exhibitors who enter the producing field, referring to a circuit which has gone into a new form of production and which is now bidding against producers for stars. "Up go salaries again, and up go rentals, too," he says.

Goldfish Draws Out Mastbaum and Berst.

The strictures of Mr. Goldfish on the system of production and distribution were responsible for a long telegram from Stanley Mastbaum of Philadelphia under date of November 26 and a letter from J. A. Berst of Pathe. Mr. Mastbaum's telegram was sent to Walter H. Green, Carl Laemmle, William Fox, Samuel Goldfish, Richard A. Rowland, Adolph Zukor, Lewis J. Selznick, George Kleine, Walter W. Irwin, William A. Brady, J. A. Berst, John R. Freuler, Harry Schwalbe, Frederick L. Collins, to the presidents of Perfection Pictures and Triangle, and to the trade press. Mr. Berst sent his letter to Mr. Mastbaum by mail, explaining that he believed "waste of all kinds should be eliminated when the government is striving so hard for economy."

What Mr. Goldfish Said.

The motion picture industry is in a dangerous condition. Disaster is very close indeed. The war has not hit attendance at motion picture houses as hard as it has at the Broadway theaters, but that is only because the scale of prices is so much lower, and the great democratic audiences of the screen are drawn largely from those who are getting more employment and more profitable employment through the war. The success and the health of the motion picture is based on the modest price of admission at which good films can be seen. The dangerous, even disastrous, conditions in the industry of which I have spoken are due to the fact that all manner of competitive extravagance is threatening to destroy that one safeguard—and, with it, the industry itself.

I am not a calamity howler by temperament. And I'm not disgruntled; for Goldwyn is getting its share, and more than its share, through the most careful attention to organization. But in the plain face of the criminal waste of the producer's money, the exhibitor's money, and—in the last analysis—the public's money, somebody should speak out plainly.

If you ask me what is wrong with this topheavy industry of ours, I should say—organization. Fundamentally all our producing organizations are wrong. Fundamentally all our distributing organizations are wrong.

Take distribution. There are about twenty-five different distributing organiations in America, all of them maintaining some two dozen organizations in America, all of them maintaining some two dozen serving the State of Maine, to take a single flagrant example, have only twenty-eight cities and towns—small ones at that—in which to sell films. Think of the absurdity of twenty-five salesmen trying to sell the same product—motion picture entertainment—to only twenty-eight customers! It is worse than absurd. It is ruinous. The cost to a producer of maintaining his score of exchanges, with managers, salesmen, clerks, stenographers, film inspectors, and traveling men, is easily $10,000 a week. And no exchange is working at anything approaching half its capacity. Two big distributing organizations could handle all the films in America—and save the industry $200,000 a week. That $10,000,000 a year would mean something to producers, to exhibitors, and to the public. To get another angle on it, suppose every magazine in America maintained its own exclusive distributing channels. Would The Cosmopolitan still sell for 20 cents or Harper's Magazine for 35 cents?

We are facing just the same problem in production—lack of organization and topheavy financing. Everybody in the industry is being overpaid except the pocketbooks that furnish the capital. All in a mad, unscientific scramble for a very few illusory big profits which have been made here and there.

The cost of production has gone up at a terrific rate, a rate that the public has no conception of. When we made the first Geraldine Farrar picture, "Carmen," during my connection with the Lasky Company, it cost only $35,000. Today the same production could not be duplicated for less than $150,000.

Rentals, the prices charged exhibitors for the films, have advanced accordingly. To pay these increased rentals the exhibitors have had to increase prices—to strike at the prop of popularity on which the public's love for this new entertainment fundamentally rests. The producer, in turn, has had to put more and more money into productions in order to give the exhibitor the quality pictures which will induce the public to pay higher admission prices. Obvously, the producer is paying too much, the exhibitor is paying too much, and the public—through all this extravagance—is paying too much. It is a vicious circle that only the producer can break.

It isn't easy—trying to put matters right. See what happens under this condition of abnormal competition. A man who has picked up enough capital in Wall Street to make a single picture can jump in, offer some big star a fabulous salary—about all the money he has—and then, with the contract safe in his pocket, draw forth enough further capital to start making pictures. Meanwhile his big salary to the star has done its great harm and sent other salaries skyrocketing.

The exhibitors themselves are now coming into this game. Some of the theater owners have organized a circuit which has gone into a new form of production and distribution, and is now bidding against the producers for stars. Up go salaries again. And up go rentals, too.

It has got to the state where, if a star wakes up and finds it's a nice day, she makes up her mind she wants a million dollars instead of eight hundred thousand.

The joke of it is that there aren't twelve stars in pictures that really draw money to the box office. For the balance, the industry is simply wasting money in extravagant competition for a doubtful product—personal fame. For no matter how big a star may be, unless there is a big story, too, business will begin to wane after the first night. Broadway has found that the star is very nearly played out as a lone drawing card. Some of its biggest stage figures have had ignominious failures this season because their plays were no better than the so-called "vehicles" which had done service for them in the past. The screen is as "star-crazy" as the stage was five and ten years ago, but evolution is at work in the studios quite as much as on Broadway.

Another tremendous evil of the industry's disorganization is the overproduction of pictures. We are making too many for either profit or art. More than twenty long feature films are being turned out every week. We could get along with ten. We could give them to the exhibitors for less, and they would earn more money for us. The public would like them better and talk about them more. Word of mouth advertising would take the place of exploiting star names. It is simply impossible to find good stories at the rate they are demanded by our present system.

Spending money for famous plays to make into films is no cure-all. Goldwyn encountered a very interesting difficulty with Margaret Mayo's "Baby Mine." A year or so ago film versions of plays were supposed to kill theatrical versions. The all-star "Trilby" had to quit because it found the film "Trilby" taking all its business and utilizing the advertising it had created. Right now, within my own knowledge, the condition has been reversed. When "Baby Mine" was announced in a large up-State city, a stock company promptly put the play into rehearsal and got the benefit of all our publicity.

What's to be done about all this? Well, first of all, box-office prices must be kept within reason—or this great, popular, democratic industry will be killed. The strength of the motion picture lies not in its novelty—which would have been exhausted long ago—but in its ability to satisfy a great, broad desire for entertainment at a price within the reach of all the people. The two-dollar spectacle is done for. As a matter of fact, there was only one that ever made money. And for every dollar made by "The Birth of a Nation" twice as much has been lost by producers who tried to follow that lead.

The big factor in keeping down moving picture prices, I feel, is the producer. He must organize. The great steel industry was in just such a chaotic condition before the coming of the United States Steel Corporation. If the producing factors in moving pictures do not shortly come to their senses, I predict failure—spectacular failure—for a great many of the leading plungers of filmdom today.

Half a Million Wasted Weekly, Says Mastbaum.

Mr. Mastbaum's telegram is as follows:

Five hundred thousand dollars is wasted weekly by over-production, over-advertising, too many exchanges, which necessarily means the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all the tremendous salaries paid by the manufacturers in every branch of the business. What is the solution? Who will solve it?

The crisis will soon be at hand. There is but little time to save the motion picture industry from several severe setbacks. Should these be temporarily avoided, others will come and will continue until the motion pictures industry is standardized on a sound basis. In the meantime the exhibitor must pay.

The manufacturers cannot help the exhibitor because the manufacturers have made no effort to help themselves. The trouble is at the manufacturer's end, not the exhibitor's.

There are three factors that make for success in any line—observation, deduction, concentration. Why not apply them to this business?

Features released per month by various organizations based on any eight weeks' period for two months, October and November just past: Artcraft, two; Bluebird, four; Butterfly, four; Fox, six; Goldwyn, two; Metro, four; Mutual, eight; Paramount, eight; Pathe, four; Perfection, four; Select, four; Triangle, eight; Vitagraph, four; World, four; miscellaneous, state rights, etc., fourteen. Total, eighty.

This makes a total of eighty pictures purchased during each four week period at a negative cost running all the way from $12,000 to $160,000 per feature. It is true that there are very few made as cheap

as $12,000, and very few made as high in cost as $160,000. A fair average negative cost, however, would be about $40,000; so that taking this four-week period and dividing it into eighty, we find that we are manufacturing on the American market at the present time twenty feature negatives at an average cost of $40,000 each, amounting to $800,000 a week in negative cost.

In addition to this negative cost there is a positive cost of prints to be added. Anywhere from twenty to forty-five prints are used on each production. A fair average would be thirty positive prints. Positive prints on a five-reel subject cost at the present time $225 each; therefore, the positive prints that are being used would cost $6,750, and twenty times $6,750 would amount to $135,000 for positive prints of features only.

The overhead for the handling of these features is immense. In each territory there are at least twelve offices, meaning salaries for twelve managers, twenty-four solicitors, twelve office rents, and twelve separate and distinct inspecting forces, shippers, nightmen, etc.; and all this in at least twenty-five points in the United States and Canada.

The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the negative costs were reduced and carried by nine features there would be remarkable saving for the exhibitor and the manufacturer. If the business organizations for distribution, now handled by not less than twelve distributors, were concentrated in not more than two, or better yet in one center, an immense overhead could be saved for the exchanges, and thus save money for the exhibitors. It would be a practical saving in our business by co-operation and concentrated efforts of not less than $500,000 each week, as follows:

Saving of ten negative costs at $40,000 each would amount to $400,000 each week; saving of ten times thirty-five positive prints, which would amount to $67,500; saving of overhead and operation of exchanges by concentration, which at a very modest estimate would be $32,500 a week.

In total this is an estimated cost of $500,000 a week.

Why should we, as exhibitors, carry an unnecessary burden of $500,000 a week? No other line of business would. These conditions can be cured by amalgamaton.

STANLEY V. MASTBAUM.

Berst Insists Competition Saves Exhibitor.

A combination of producers and distributors would strangle the exhibitors of the country instead of aiding them, according to Mr. Berst. Mr. Berst made this statement in a letter to Mr. Mastbaum in reply to his recent telegram. The Pathe official points out that the very competition of which Mr. Mastbaum complains is the salvation of the exhibitor. Any combination, according to Mr. Berst, would automatically increase prices and the burden of competition would be shifted from the shoulders of the distributors to those of the exhibitors. Mr. Berst admits that already the exhibitors have all the burdens they can shoulder.

Mr. Mastbaum's statement is in some circles considered significant at this time because of circumstantial reports from inner circles in the Quaker City regarding the formation of a company to compete with the Stanley Booking Company. It is expected a full announcement of this venture will be made public shortly. Here is Mr. Berst's letter to Mr. Mastbaum:

The so-called waste and overproduction about which you complain in your 833-word telegram of November 26, mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

It is true the competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell also are losing money, by reason of the same competition, but Pathe and a few of the other good companies that are selling pictures at prices that assure a profit to exhibitors are prospering, and will continue to prosper.

This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years' experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures, which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in price, and I am frank to admit that at the present time the exhibitors generally, are not able to carry any more burdens than they are now struggling under.

I am answering your telegram by mail, because I think the waste of all kind should be eliminated when the Government is striving so hard for economy. J. A. BERST.

HADIE CLAYTON WITH PARALTA.

Miss Hadie Clayton, who has been a great favorite in stock for some time, has become a member of the Paralta forces, and says she likes her new environment fine, but that it is full of confusing contrasts. For instance, she said, "To go down on a location and be a waitress in a cheap restaurant. All sorts of contrasts like that are continually coming up. An extra will be a millionaire and some star his valet in the picure." As for Miss Clayton herself, she aspires to be a vampire.

BROWN RETURNS TO NEW YORK.

Nat. I. Brown, general manager of Paralta Plays, Inc., returned to New York last week from the Paralta studios in Hollywood, Cal., where he had been spending several weeks devoting his time to the activities of the studio.

Another Revenue Ruling

Commissioner Roper Says Taxes on Continuous Performance Apply Only Where It Exceeds Five Cents.

THE Commissioner of Internal Revenue at Washington has decided that where the maximum admission to matinee performances at motion picture theaters is five cents, but at evening performances in excess of that sum, the tax on admissions provided by the war revenue bill is due only on the evening performance.

This decision removes the doubts felt throughout the industry as to just how the tax was to be applied in such cases, many exhibitors fearing that the fact that their admission charge part of the time was in excess of five cents would make it necessary for them to pay the tax on all admissions collected, regardless of the fact that some of their performances were given with a maximum admission of five cents.

In an order to collectors of internal revenue, Commissioner of Internal Revenue Daniel C. Roper, advised them that "the rule has been established that where the charge for admission to any part of a theater during a matinee performance does not exceed five cents and a charge exceeding five cents is made for the evening performance, tax will be due only on admissions to the evening performance. However, all admissions for the evening performance, including those not over five cents, will cause liability to tax to accrue."

The same rule applies where the performance is continuous and the maximum charge up to a certain hour is not in excess of five cents, and the maximum charge after such time does exceed five cents. In such cases, tax is due only on admissions paid after the time when the increased charge takes effect, but is due on all admissions paid after such time, including admissions not exceeding five cents.

The attention of collectors is called to the fact that bona fide employes of the theater, municipal officers and official business and children under twelve years of age are exempt from the tax when admitted free. All other persons admitted free are subject to tax the same as parties paying for admission.

The admission tax has been a great source of worry to exhibitors operating five cent matinees or continuous performances to which admission before six o'clock in the evening is but five cents. A strict interpretation of the wording of the war revenue bill would leave these men open to tax on all admissions collected, as that section of the bill exempting five cent admissions made no reference to cases where the maximum admission at certain times was five cents and at other times more.

Moving Picture Day at "Hero Land"

Miss Justice Has Arranged for a Notable Gathering of Screen Stars and Photodramatists for December 5.

MAIBELLE HEIKES JUSTICE, the photodramatist, has been appointed to arrange for moving picture day and evening under the auspices of the Authors' League of America, at the Authors' Fund Booth at "Hero Land," December 5. Moving picture day will be devoted entirely to the representative motion picture craft, when well-known screen stars as well as dramatists of the screen will be present as hosts and hostesses and sell their autographed photographs or the books on the screen which they have written. Miss Justice's guests will represent some of the best known artists in these lines.

Among the screen stars will be Miss Fanny Ward, Miss Hazel Dawn, Miss Helen Ware, Mrs. Sidney Drew, Miss Juliette Day, Miss Pauline Frederick, Miss Shirley Mason, William Farnum, H. B. Warner, Sidney Drew, Frank Mills and several others.

Among the dramatists of the screen will be the Rev. Cyrus Townsend Brady, Rex Beach, Louis Joseph Vance, Elaine Sterne, Mary Rider, Henry Albert Phillips, Epes W. Sargent, Mrs. Wilson Woodrow and others.

The Authors' League Fund has lately been founded by the Author's League as a war relief, for many of the artists and writers of fiction and the drama because of war conditions have been rendered urgently in need of temporary financial assistance, and no deserving case will be refused. A man or woman's word is the only security asked—but so far there have been more requests than could be cared for, so that the Author's Fund was started. All money taken in at the League Fund Booth, which is in a most prominent location of the big bazaar, will be devoted to this purpose, and it is earnestly hoped to raise ten thousand dollars. Many books, fine work of art and Christmas novelties have been donated.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Association Organized

Officers Elected at Convention Held in Detroit and Organization Made Permanent.

TUESDAY, November 27, was a big-important-profitable day in Detroit for the exhibitors of Michigan. They turned out in goodly number to participate in the various business meetings and the vaudeville funfest that night.

The state exhibitors held a short business session at the Hotel Tuller in the morning, talking over preliminaries and things in general. The big meeting of the day was at 2 o'clock, there being a joint session between the Detroit and state exhibitors.

The state association, so far as its being a branch of the American Exhibitors Association, was heretofore only a temporary one and officers were only temporary. At this session it was unanimously decided to put the state organization on a permanent basis, elect permanent officers and to affiliate permanently with the A. E. A. Officers elected for the ensuing year were as follows:

President, S. A. Moran, Ann Arbor; first vice-president, Herb L. Weil, Port Huron; second vice-president, J. R. Denniston, Monroe; secretary, Claud E. Cady, Lansing; treasurer, Wirt S. McLaren, Jackson; state manager, Raymond J. Branch, of Detroit.

The state branch will soon open permanent offices in the new film exchange building, 63 East Elizabeth St., Detroit.

It was unanimously decided to oppose the payment of the 15-cent reel tax, so that with the fight of the Detroit exhibitors, Michigan is a strong factor in opposing the tax. While many exhibitors throughout the state are paying the tax, there will be plenty belonging to the opposition side. Of course, conditions vary in the state, and in some localities exhibitors will pay the tax in order to hold certain pictures that might otherwise go to competitive houses. Exhibitors in some towns should not be asked to join the opposition side because in order to continue their theater as a success they must have those particular stars and pictures in which they have built up their business. In Detroit, the situation remains about the same. Some of the larger theaters are paying the tax—such as the John H. Kunsky theaters, the Broadway-Strand, the Knickerbocker, Ferry Field, Fine Arts, Norwood theaters, but there still remain about 100 theaters which are not paying and who have refused absolutely to sign any new contracts containing the war clause.

On the music tax, there was a unanimous resolution passed opposing the payment of the tax, and there isn't a single exhibitor in the state, with the possible exception of one or two, where taxable music is being played.

Jacob Smith, Detroit correspondent of the Moving Picture World, was elected an honorary member of the state association. A vote of thanks was also tendered the Moving Picture World for its co-operation.

Charles C. Pettijohn, general manager of the American Exhibitors Association, was a big feature of the meeting, and his remarks were listened to with considerable interest. Mr. Pettijohn reiterated what he said in Detroit a m nth ago, that Lee Ochs was not acting for the best interests of the exhibitors of the United States. Mr. Pettijohn certainly speaks frankly, openly, straight from the shoulder, and with sincerity, despite the fact that he attacks bitterly some of the methods used in the motion picture industry. He "panned" the extravagance of some producers in the way they fitted up their New York offices and said that in no other business in the world was money spent with such ease and in so extravagant a manner as in the motion picture industry. He bitterly assailed the salaries of a half million dollars and over paid some of the stars. "I don't blame these stars for getting all they can get. They are only human and they are justly entitled to it if they can get it, but I am blaming the producers who bid for their services and pay such fabulously extravagant salaries which, after all, must come from the pockets of the exhibitors," said Mr. Pettijohn.

Speaking of the National organization, he said the A. E. A. had a total membership of nearly 3,000 bona fide exhibitors, and that his books were always open to prove the veracity of this statement.

M. W. McGee, of the Majestic theater, Detroit, was another interesting speaker. He pointed out the great benefits to be derived by proper organization. He spoke against the film tax and the music tax, and placed the Majestic theater, one of Detroit's largest theaters, as standing with the exhibitors in their fight.

Charles W. Porter, of the Forest theater, Detroit, assailed the methods of some exhibitors in taking each other's program. He urged that exhibitors get together in their various sections and in their various localities, as this spirit of working together would get better results than any other.

In the evening there was a vaudeville entertainment at the Temple building, which started at 11 o'clock. King Perry, chairman of the entertainment committee, was in charge. One of the best attractions was the personal appearance of Miss Myrtle Stedman, who sang a few songs, and who was given a tremendous ovation. Charles C. Pettijohn spoke a few words thanking the exhibitors for the beautiful flowers sent to himself and Mrs. Pettijohn at their hotel. He admitted just becoming a bridegroom the Saturday previous, and then followed a few words by Mrs. Pettijohn also thanking the Michigan exhibitors for their flowers and treatment.

The funfest was attended by nearly 500 persons. In addition to the entertainment, there was dancing, and it was along about hree o'clock A. M. before the party came to an end. Everybody had a jolly good time, and there was a large amount placed to the special fund for arranging the entertainment in connection with the coming national convention of the A. E. A. in Detroit next July.

Ray J. Branch, state manager, reported just before closing that over 100 new applications for membership had been

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex.....December 3
Motion Picture Exhibitors' League of America, Washington, D. C.... ...December 11, 12 and 13

made in the state branch, and that the work of organization would continue until the state had 100 per cent. of the exhibitors as members. "If an exhibitor will not join our organization, there must be some reason and we want to know why," he said. JACOB SMITH.

Manhattan Exhibitors Discuss Tax

Strong Talk Made in Favor of Canceling Service—No Action Taken.

THE Manhattan local of the Exhibitors' League called a mass meeting of the exhibitors of Greater New York at its rooms, 218 East 42d street, on Tuesday morning, November 27. At least one hundred and twenty-five exhibitors were in attendance. The main subject of discussion was the "fifteen-cent tax" on reels by the distributors. Sydney Cohn said he as a member of the committee to confer with the distributors had interviewed the Vitagraph and Fox exchanges. The former was particularly determined to collect the tax because the Brooklyn exhibitors had accompanied their request for its elimination with a threat of cancelation if the Vitagraph did not withdraw it. The committee had interviewed William Fox, and he felt that Mr. Fox has shown a very fair and courteous disposition towards the exhibitors. He said if the exhibitors had approached the distributors in the same spirit as the committee had treated with him he hasn't the slightest doubt that the "tax matter" could have been amicably adjusted.

As things stand now the distributors would enforce the collection of the tax from the exhibitors and all the distributors of the N. A. M. P. I. had, at a meeting held on the previous Saturday, decided to cancel with all the exhibitors who decided to cancel the Vitagraph and Fox contracts. Mr. Fox also informed us that he would hold all money collected on the "fifteen-cent tax" in separate fund and refund it to exhibitors if any contrary ruling was given or any adjustment made. Charles Haring, as a member of the committee, confirmed Mr. Cohn's report, and agreed with him. He believed the whole matter could have been adjusted if conducted in the right spirit.

Ben Title of Brooklyn said he believed some action should be taken to bring the issue to a test. He had asked some of the distributors if they were making a test as to whether the exhibitors or distributors were the stronger. They told him yes. Mr. Title urged the exhibitors not to weaken. "Already," he said, "I have receievd a letter from Mr. Gibbons, the local manager of the K. E. S. E. exchange, that they would absorb the tax." In confirmation of this statement he read the letter from Mr. Gibbons.

Somebody asked if the K. E. S. E. were members of the N. A. M. P. I. The reply was "No." Title said he was in favor of taking the same action as the Brooklyn association— to cancel all contracts with the Vitagraph and Fox. Sydney Cohn again rose to differ with Mr. Title and the general sentiment of the meeting. He said he believed that fifty or sixty cancellations out of 500 theaters of Greater New York would have no weight and the intention would fail. Cancellations must be made unanimous to win. Personally he would make himself unpopular in taking this stand, but unless cancellations were unanimous he would not cancel. Weinstock and Picker were on their feet to differ with him, urging the meeting to "stand pat." Distributors will give in. They don't want cancellation.

Rudolph Saunders of Brooklyn said: "Can't you see what the distributors are after? If they compromise we will have an extra charge placed on our films. We will have no comeback if we give in. Can't you see it, or are you all as ignorant as I am? If I had to close my theater four days a week I could make as much money as I do now running the whole week."

A motion was made by Sydney Ascher to appoint a committee to confer with the Brooklyn association, with full power to act, and follow the same course as the Brooklyn exhibitors. This was seconded and carried. The meeting adjourned to meet again at the call of the chair to take further action.

TEXAS CONVENTION DATE CHANGED.

Dates for the convention of the Texas Amusement Managers' Association at Dallas were moved up. Instead of meeting there on December 10, Texas moving picture men, together with amusement managers in general, gathered at the Jefferson Hotel on December 3. The conference of amusement folk called for Washington, December 11 to 13, by order of the National Exhibitors' Association, is the cause. Notice of the changed Texas date has been given Texas managers by President E. H. Hulsey, through Secretary R. H. Campbell of Dallas.

Powers Addresses New England Exhibitors

Tells Them They Should Be Patriotic and Pay the Fifteen-Cent Tax.

P. A. POWERS, of the Universal Film Company of New York City, was the principal speaker at a recent meeting of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, which was held at the headquarters of the association, at 174 Pleasant street, Boston. The meeting, which was called for the purpose of discussing the fifteen-cent reel tax as it affects the motion picture exhibitor, was attended by a record delegation of theater men from all parts of New England, nearly one hundred members and guests being present. President Ernest Horstmann of the local branch presided.

A clear and complete explanation of the film tax was delivered by Mr. Powers, and was listened to with intense interest by every one present, although he was interrupted several times by hecklers. He received all of the questions hurled at him by various exhibitors and answered them all in a clear and satisfactory manner, with a few exceptions.

Mr. Powers appealed to the exhibitors to show their patrictic spirit and stand solidly behind the President and the motion-picture industry by accepting the reel tax as a "war necessity" and paying it without hesitation. He stated that the exhibitors should "come across" and then pass the tax on to the public, whom he believes should stand the burden.

When asked why the manufacturers did not shoulder the tax, Mr. Powers declared that the loss would be so tremendous they could not stand it. In the course of his address he pointed out to the exhibitors present the enormous loss of film in its manufacture. "Eighty per cent. of each foot of negative film is destroyed in its manufacture," he explained, "thus causing a loss of 800 feet of every reel of film. Six per cent. of the positive film is destroyed in its manufacture, and this tremendous wastage of film brings the tax up to nearer nine-tenths of a cent a foot instead of three-fourths of a cent, which the Government is charging the manufacturer."

The tax, Mr. Powers said, comes to more than fifteen cents a reel, but he stated that the manufacturers, in conference, decided that that sum would be an adequate price to charge the exhibitor. Consequently the manufacturer is losing money.

Nathan Gordon, connected with the United States Exhibitors' Booking Corporation, and head of the Gordon chain of Olympia theaters in Massachusetts, stated that the distributing company with which he was interested was not going to charge the fifteen-cent tax, but was going to shoulder the burden themselves. He declared that he was not in favor of charging the tax. He was interrupted by Mr. Horstmann, who said: "Is it not a fact that you are charging double for your pictures?" Mr. Gordon answered that the United States Exhibitors' Corporation was paying double for their pictures.

One member of the league accused Mr. Powers of coming over from New York to secure business in this city for the Universal Film Company. Mr. Powers, noticeably hurt at the remark, answered by declaring that if he could get every contract in Boston he would not accept them.

Mr. Powers, in closing, told the meeting that he was perfectly willing for the local organization to nominate a committee to go to New York and look over the Universal books in order to find out for themselves if the company could charge less than fifteen cents per reel and still cover itself.

Mr. Powers was forced to bring his address to a sharp close in order to catch a train back to the metropolis.

New Orleans Exhibitors Defiant

Say They Will Close Theaters Rather Than Pay Fifteen-Cent Tax.

THE exhibitors in the New Orleans territory are getting over their fright at the prospect of being compelled to pay the assessment of fifteen cents per reel per day, which the rubber stamps in the majority of the exchanges denominate as an "excise war" tax. The greater number of the better class of exhibitors have read the Moving Picture World and the other trade journals, and they have extracted therefrom sufficient reliable information to set them rather at ease concerning the ability of the distributors to collect the tax when it comes to a showdown. At any rate, the exhibitors of New Orleans, in the name of the Motion Picture Exhibitors' League of Louisiana, held a meeting on Friday, November 23, and went on record with a vehemence, which amounts to open defiance, against the payment of the fifteen cents per reel per day,

as proposed by the majority of the distributors. They even went so far, when the expedient of closing their theaters on account of the inability to procure service confronted them, as to declare, "So be it"—just like that.

Four Exchanges Are Not Collecting Tax.

Four of the film exchanges in this territory have served notice that they would not collect the "excise war tax," and two or three of the managers have advertised the fact in the local newspapers. The result is that they have been flooded with orders from the smaller exhibitors in the territory, and the larger exhibitors have entered the compact to close their theaters on the days that they find it impossible to get service from the concerns that do not collect the tax, and the fact the most influential exhibitors are resolutely refusing to pay the tax indicates that they are in earnest in their stand against it. The chief argument against the payment, outside of the claim that the distributors can just as well afford to pay the tax as the exhibitor, is that the greater portion of the levy already made is charged against films that have not been taxed and never will be taxed under the present law. They scoff at the assertion of the distributors that the tax will be lifted immediately upon the repeal of the law and that advance collection is necessary in order that the payment of the entire tax may be equalized, pointing out that there will be sufficient time in which to adjust the inequalities in collections after Congress begins to consider the elimination of taxes at the expiration of the war period, which, of course, appears to be rather remote at the best.

Say Manufacturers Were Arbitrary.

Some of the most prominent exhibitors express regret that the present action has seemed necessary. They freely charge that the arbitrary action of the distributors, rather than the actual amount of the alleged tax, has caused the greater part of the resentment against the payment. That some of them would much rather pay the alleged tax than to have the strained relations at this time is freely admitted. Nevertheless there is no denying the fact that the exchanges that have attempted to collect the extra charge on the reels have suffered a marked loss of business. To counteract this loss subterfuges of various sorts are resorted to, it is stated. One exchange manager is said to have rewritten contracts in such a manner as to include the new charge without having it made apparent. Another manager gives extra reels to offset the "tax" and still another is said to have tendered a five-reel subject when the cumulative "taxes" have reached a certain figure. All of which breeds new resentment and new complications, which will keep the waters muddled until there is a fair, final and clear adjustment of the whole question.

SPENCE TO WRITE WALSH COMEDY-DRAMAS.

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh. This was made known incident to the announcement that Director R. A. Walsh had signed a contract with Goldwyn Pictures Corporation. Mr. Spence has written several of the most successful comedy-dramas in which George Walsh has appeared, the last two being directed by R. A. Walsh, who is the popular Fox star's brother.

Before joining R. A. Walsh as scenario writer Mr. Spence was editor of the Fox-Sunshine comedies in Los Angeles. Previous to joining Henry Lehrmann at the Sunshine studio Mr. Spence was assistant manager of the Fox comedy department at Los Angeles, his new duties as scenario editor of the Lehrmann plant coming as the result of the merger of Foxfilm comedies with Sunshine comedies. Mr. Spence's first comedy efforts were at the Mack Sennett-Keystone studios, where he specialized in humorous subtitles.

Taking a common Bermuda onion as the basis for a series of complications Mr. Spence is now writing a farce for George Walsh that bids fair to surpass all his previous efforts. The temporary title of the new farce is "In Onion There Is Strength." George Walsh has gone on record as venturing the opinion that it ought to be a "strong play."

SOUTHERN ILLINOIS EXHIBITORS MEET.

At a meeting of exhibitors held recently at Christopher, Ill., the Southern Illinois Exhibitors' League was formed with 25 members on the roll. In order to follow up the good work so well begun another meeting was scheduled to be held at Carbondale, Ill., on Sunday, December 9. It is expected that there will be a large attendance.

J. S. Woody With Select

Will Be General Manager for Pacific Northwest—Has Had Long Experience as Distributor.

SELECT Pictures Corporation has secured the services of J. S. Woody for general manager of the Pacific Northwest territory. Mr. Woody will make his headquarters at Select's Seattle exchange. This is the new branch established by Select, at 308 Virginia street, the new center of the picture industry in Seattle. Mr. Woody left New York on the Twentieth Century Limited, to go direct to Seattle, where he will take charge on December 3d. He was accompanied by Select's General Manager, Arthur S. Kane, who, at the same time, started on his previously announced trip to visit Select exchanges in the Central and Middle West districts.

J. S. Woody.

In order to accept the newly created position as Pacific Northwest General Manager for Select Mr. Woody resigned the position of general manager of the Chicago territory for Triangle, which he had held for the past six months. Prior to taking charge of Chicago for Triangle he had been manager of the Triangle New York exchange.

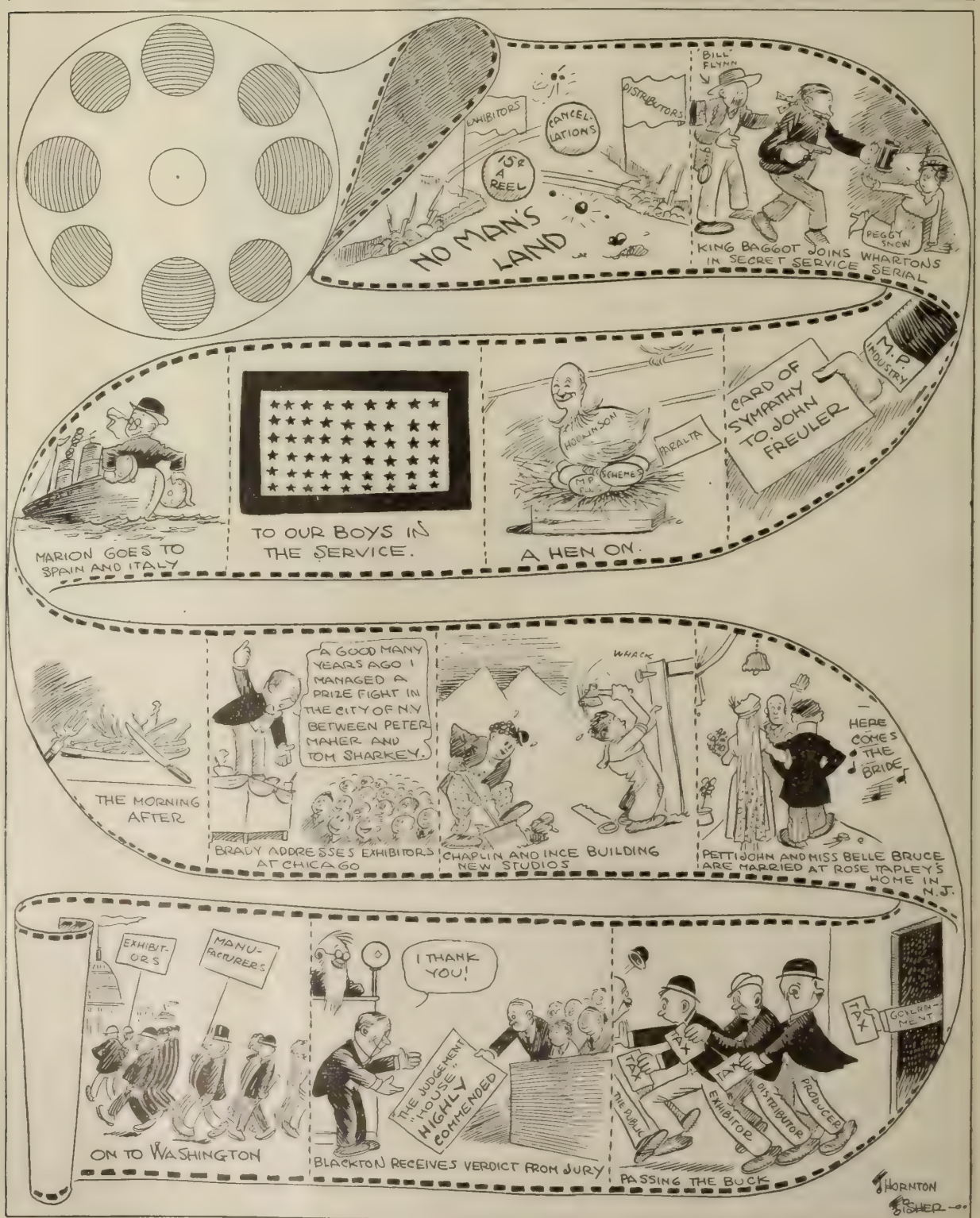
Mr. Woody handled the Arbuckle campaigns in Chicago before he went to New York to take charge of the Triangle branch. He is credited with having put Arbuckle across in the Chicago territory. About 1912 J. S. Woody became associated with the General Film, Seattle exchange. He was then under Arthur S. Kane, who was at that time special representative for the General Film Company. Mr. Woody's return to work in a company of which Mr. Kane is general manager brings them together again after a lapse of five years.

Woody stayed with the General Film Company two years, and in 1914 became district manager for the Mutual Film Corporation for the entire Northwest, with headquarters at Seattle. This position he held for two years, and it was during this period of four years that he became so thoroughly conversant with the Pacific Northwest territory that he is counted one of the men best versed in distribution in this section. At that time both the Mutual and the General maintained exchanges in Butte, Spokane, Portland and Seattle, and distribution was handled in a somewhat different manner from that of recent years.

STARS AT EXHIBITORS' BALL.

The committee of arrangements for the New York Exhibitors' ball at Terrace Garden next Friday night has been fortunate in securing the consent of several of the motion-picture stars to appear in some specially staged tableau. S. M. Berg, the musical director, has written some original music to accompany these features of entertainment which will be of a most novel and impressive character. The sale of boxes has been most gratifying already. The following companies have reserved them: Triangle, Four Square, Hallberg, Metro, Trade Review, Select, Moving Picture World, Nicholas Power Company, Morning Telegraph, Vitagraph, Paramount, Simplex Precision Company, Fox, Ivan, Pioneer, Myer and Schneider. The price of tickets being placed at two dollars each has had the effect of making the sale of them confined to the industry and more select motion-picture patrons and public at large, assuring those who attend a most enjoyable and delightful evening.

MOVING PICTURE WORLD NEWS REEL FOR NOVEMBER



Hodkinson's Prophetic Vision

Today's Conditions Predicted By Him Seven Years Ago—His Coming Announcement May Look Into the Future

THERE is no little feeling in the industry that the plans which W. W. Hodkinson is preparing to announce in connection with his distributing coming will have a broad and important bearing on the present problems of the exhibitor. Mr. Hodkinson has demonstrated a clarity of vision and an ability to touch the heart of the difficulties of the business which have been of help not only to the companies with which he has been associated, but for every company in the field.

When he announced, last week, that he was more interested in the plans and intentions of Paralta Plays, Inc., than in the quality of its product, those who have followed his carecr knew that he was absolutely sincere. They interpreted it in the light of his repeated emphasis on the need of solid business principles in the industry. The records of his activities throughout the ten years of his connection with the film trade show a remarkable consistency not only in the wisdom of his prophecies, but also in the consistency of his stand for what he believed would lead to the greatest permanent success of everybody concerned, the rest of the trade as well as himself.

The re-entry of Mr. Hodkinson at this moment in the history of the business will recall generally the situation which was developing when he promoted Paramount three years ago, but to the older men in the industry it will be yet more interesting to go back of even that, and to the editors of the Moving Picture World to dig into the files of the Film Index, later merged with this publication, where, in 1910, Mr. Hodkinson first secured a hearing for ideas that were then called revolutionary and "ridiculous."

It was in the Film Index of March 26, 1910, for instance, that Mr. Hodkinson made the statement, often quoted since:

"You will see picture theaters, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestra, lectures, effects, in every large city; prices up to 50 cents, and attended by people in evening dress—no, not yet for a while; the baby must learn to creep before he walks."

This was written four years before the Strand was opened in New York, in an issue of the Film Index which announced in the course of a complimentary editorial on the Hodkinson articles, that "licensed manufacutrers will soon be issuing twenty-four reels of pictures a week!"

At this time, the five-cent theater was the only general type of motion picture house. Mr. Hodkinson and a few others in the West were advocating and charging ten cents admission, and only in those ten-cent houses was there any approach to the "longer run," which is still, today, the slogan of not only Mr. Hodkinson, but of every other distributor who has a grasp of the business. Longer runs were in actual action in Ogden, Utah, where Mr. Hodkinson had begun, and as he expressed it in the Film Index articles: "A dramatic play makes a grand success in New York City, and runs six months. Later it comes to Ogden for one night. A film manufacturer makes a wonderful film. It runs a week in Ogden. It runs one day in New York."

To quote the conclusion of Mr. Hodkinson's article, all of which are either as true today, with modern theaters showing five and seven reel features as they were in 1910 with one-reelers, or else have been proved true in the seven years which have followed:

"1—The present plan of too frequent changes will ruin the business. (Undoubtedly truer today than then.)

"2—The prices of picture theaters are too low throughout the country. (The death of the five-cent house has followed.)

"3—Higher prices can be secured and must be to preserve the business. (The developments of Paramount, etc., was a result.)

"4—Existing prices defeat the aims of the manufacturers to produce works of art that would appeal to everyone. (Refer again to Paramount and to other big distributors.)

"5—Motion pictures cannot die; but may be killed. (At this time they were almost killed by use as a means of emptying vaudeville houses.)

"6—The business will work into the hands of people broad enough to save it. If you are not broad enough for it, you had better educate yourself. (Many exhibitors were actually driven out in the following two years. This statement is truer today of the new conditions than it was then.)

"7—Vaudeville in a motion picture theater is its ruination. This does not refer to legitimate vaudeville, where a reel of pictures is used as an act, but to picture theaters which put on cheap acts that kill the patronage of the better class of picture lovers. (Conditions worked out to eliminate cheap vaudeville. In many localities today cheap vaudeville houses are being carried by their high class feature pictures.)"

All this was written seven years ago, when songs were considered indispensable after each reel of film, and when the issue of the Film Index in which the article was printed quoted in all seriousness, a comment from the Dramatic Mirror to the effect that "the motion picture has ceased to be a distinctively children's diversion, as the grown-ups have learned how very entertaining pictures are."

It was in the Film Index article, also, that the phrase "feature film" was used, perhaps for the first time, in connection with the prediction of the then unknown multiple reel productions, statements which then appeared to have no foundation on experience, but which the developments of the business have shown to be in every sense prophetic:

"Shows universally must run 3,000 or 4,000 foot programs for a considerable period, depending on population and receive increased prices before the manufacturers will be able to do their best in the way of producing long subjects of especial importance and interest, consisting of several reels on one theme which could be made so attractive that ten cents and more could be drawn from everyone with any desire for knowledge or entertainment. When this is done, it will force exchanges to place the true valuation on real feature films and not regard each film as just a 'reel' as at present. The present system prevents either exchange or exhibitor from placing a true value on an unusually good film, and it must be discouraging to a manufacturer to see it handled in exactly the same manner as a reel of worthless matter."

The rapidity of the movement of affairs in the motion picture business makes seven years a long time ago, but the quotations from this article of Mr. Hodkinson's bring to mind not only the real shortness of this time, but also the solidity of at least some of the principles of the business. A prophet is sometimes required, but facts, whether foreseen or not, are the same seven years ago as they are today. Only the relationship of the facts is sometimes clouded in the vision of the man who sees them, and it is because Mr. Hodkinson's correlation of facts has through his history in the business been so generally correct that his activities at the present time will be watched with interest.

SERVICE OVERSEAS.

Moving picture operators are wanted for early service overseas. The men in the front line trench need the help and co-operation of skilled men back of the lines, and moving picture operators are wanted at once for the Enlisted Ordnance Corps, National Army.

Uncle Sam is calling on our trade to come across and help his fighting men. There is a lot of work to be done over there, and the call has gone out for moving picture operators between the ages of 18 and 40 who want to do their bit, and who know their job.

Modern war is a tremendous business, and the army that wins is the army which has the best equipment and the best men. The men are over there now—they are ready to go ahead, but they still need experts in our line to repair and maintain their equipment. There is a fine chance for every man who wants to help. Write to the Chief of Ordnance, War Department, Washington, D. C.

CHARLES CONDON WITH PHOTOPLAY MAGAZINE.

Charles R. Condon, long time manager of the New York office of Motography, has resigned that position to take over the management of the film advertising department of Photoplay Magazine. Mr. Condon in his association with the men and women of the film trade has made many friends. They will wish him every success in his new field.

Mabel Condon Opens New York Office

Rising Young Publicist Joins With East and West in Effort to Be of Service to the Trade.

THE most interesting people in the world are the people who are doing things; and to this class belongs Mabel Condon who skipped across the desert from far-off California a few weeks ago merely to say "How-do-you-do," as we thought. On investigation we discover that under her hat she had something of far greater importance—a plan which has apparently in these few short weeks developed to matured completion—for we find her comfortably installed on the eighth floor of the Longacre Building, as serenely unconcerned as though she had just stepped down from the tenth floor, where at the head of the New York branch of Motography she was established three years ago.

Mabel Condon.

Miss Condon's rise to success in the publicity end of the business is well known; for most of us are aware that her offices, with an "honest- to- goodness" executive staff, cover an entire floor of one of the Los Angeles business buildings. There she handles the motion picture rights of novels, stories and plays, helps to keep prominent screen players in the limelight, and has proven a real comfort to the producer and others in that part of the world, for the reason that she recommends only the best.

And now with her western office in competent hands she has planted herself in the heart of New York for the space of a few weeks, or until possibly some time in January, for the purpose of establishing a New York branch office to be handled along the same lines as her western office. The only difference will be that here in the East she will pay particular attention to the moving picture actor or actress from the West who lands in the great metropolis with only a hazy idea of just what to do in the matter of getting settled. These will be as well looked after by Miss Condon in the same manner as her western office looks after the wanderers from the East.

Let us say right here that we are all glad to welcome Miss Condon back in her business capacity, and wish her the best of success in her eastern venture.

WHEELER OAKMAN OPPOSITE MISS STOREY.

Wheeler Oakman, the well known screen leading man, was engaged this week by B. A. Rolfe to play opposite Edith Storey in her forthcoming Metro wonderplay, "Revenge," from the scenario by H. P. Keeler.

Mr. Oakum will be remembered for his portrayal of the leading role opposite Mae Murray in her recent success "Princess Virtue." He has lately been identified with several of the West Coast producing organizations.

In "Revenge" Oakman will be seen in a characterization that is said to vividly depict a Western type in a country where hardships and hard living run hand in hand.

TRIANGLE MEN JOIN ARMY.

Several new names have been added to the roll of honor at the Triangle Culver City studio in the past week. Among these are Harry Gunstron, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, Camp Lewis; Chick Collins, employment bureau, Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, Camp Lewis; Oliver Perrault, assistant cameraman, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

Noted Work for Clara Kimball Young

Clara Kimball Young has just secured the rights for the screen to the celebrated "La Fille Sauvage," by Francois Curel. This work, which is variously known as "The Barbarian Woman" and "The Daughter of the Wild" in its English translation, will present to the versatile Miss Young a wonderful opportunity for characterization in a role in which the primal passions and appetites are ever contending for mastery of a soul endowed with love of beauty. While in the original French "La Fille Sauvage" proves what might be considered rather strong meat for Anglo-Saxon taste, the screen adaptation made for use by Miss Young will, of course, contain nothing offensive, although every effort is being made to retain the savor and virility of the native French.

Clara Kimball Young.

An elaborate production of this work will be made by Miss Young in the West Indies—probably in Jamaica—during the winter months. She will be directed in this play, as in all others in the future, by Emile Choutard, who has signed a long term contract as Miss Young's director. Jacques Bizuel will again do the camera work.

In the meantime, Miss Young and Mr. Choutard are busily engaged bringing her production of "The Marionettes" into shape. It is expected that another week will complete the screening of this play.

THE KNITTERS.

The first business organization in New York, and it is believed, the first in the United States, to encourage knitting among its male employes during lunch hour is the Universal Motion Picture Company, of 1600 Broadway, the oldest and largest picture concern. It employs four thousand people in its home office and Pacific coast studios. The company furnishes the yarn and needles while several of the girl stenographers act as teachers of the intricacies of "Twenty-one, twenty-two, twenty-three, twenty-four, purl one, knit one, purl one, knit one." There are 271 stars in the Universal service flag which hangs over Broadway, corner of Forty-eighth street.

The Universal Knitters.

Tax Panic Shortlived in England

So Says Ernest Reed, Fox's English Manager—Situation Proved Less Serious Than Exhibitors Expected.

ERNEST REED, the Fox Film Corporation's managing director for Great Britain and Ireland, has been visiting New York. He has just sailed for home after having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield R. Sheehan regarding expansion policies.

"How is war affecting the motion picture industry in

Ernest Reed, Theda Bara and Harry Engholm.

the United Kingdom? Perhaps I can explain by citing our own experience," said Mr. Reed. "The William Fox offices in London were opened in June, 1916, and although we had very large and commodious quarters at the outset, we since have found it necessary to take another building. Our United Kingdom headquarters now occupies the whole of two buildings. That is the way the war is affecting us."

It is true, Mr. Reed explains, that at the outset of the war there was a sort of general panic in English business circles and that the motion picture industry was affected in common with other lines of trade. But this was of short duration. "Like water, conditions sought their level, and since then changes have come so gradually the public has been prepared for them.

"The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions has developed a temporarily unsettled state of affairs. We have been through all of this in England, and have not found it as serious as some exhibitors thought it would be. Indeed, there just now is going into effect a new and higher schedule of amusement taxes.

"Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. 'The Tale of Two Cities' is the film of the year in England."

One effect of the war, Mr. Reed explains, has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it sometimes is surrounded. In this respect, the motion picture theaters seem to have profited in greater proportion than any other form of amusement.

Discussion of peace, according to the Fox representative, has practically been abandoned by the British public. "The people," he says, "have heard so much of this sort of talk without anything having come of it that the disposition now is to drop the subject entirely. The war, long since, has become the principal business of the nation."

That which most greatly impressed Mr. Reed and Mr. Engholm on their arrival from London was the blaze of lights along night-rejoicing Broadway. In London, if one works in his office at night, or if he uses lights in his home, he draws the shades. On the streets in the evening he often finds a pocket flash light a convenience. But in spite of this, people go forth in the evening in search of amusement, and business in the theaters, although conducted less ostentatiously than here, goes merrily on.

While in this country Messrs, Reed and Engholm visited all of the Eastern offices and studios of the Fox organization and watched the filming numerous pictures. At the studios in Grantwood, N. J., Miss Theda Bara posed with them in a group photograph.

Reforms Recommended in British Shows

Commission Conducts Inquiry Into Picture Theater Conditions and Influence of Films—Suggests Improvement in Houses and Stricter Censorship of Productions.

IN a recent issue of Commerce Reports, U. S. Consul E. Haldeman Dennison, stationed at Birmingham, writes that the motion pictures in the United Kingdom continue to increase in popularity, so that at present a large proportion of the population depends upon this form of amusement for regular recreation. According to the latest statistics there are 4,500 picture houses in the British Isles, with an annual attendance of 1,075,000,000. The average for the entire population is a visit to a picture show once every two weeks.

A commission was appointed by the National Council of Public Morals about a year ago to inquire into the physical, social, moral and educational influence of the films, with special reference to the young. The president of the commission was the Bishop of Birmingham, and he had as colleagues several clergymen, educators, representatives of the Incorporated Society of Authors, Playwrights, and Composers, and various experts. The commission received evidence from all parts of the country, and the results of its investigations have just been published. It devoted careful attention to the nature and extent of the complaints that had been made against picture exhibitions.

It was decided that improvements in picture houses could and should be made. Better lighting and closer supervision are recommended. While recognizing the impossibility that all shows should be determined by exclusive regard for children, the commissioners feel that care must be taken to protect them from what would be morally injurious to them. They say that a much stricter censorship should be exercised, and urge that this should include not only films, but all the posters advertising the films. Some connection of the motion picture with imitative juvenile crime was found to exist, but only to a limited extent. It is suggested that apart from "sex" and "crime" films, an injurious effect on young minds is produced by excessive sensationalism and frightfulness.

Greater provision is urged for special exhibitions for the young, and the educational authorities and societies that are interested in the welfare of youth are invited to cooperate. Films for the young, the trade declares, are "not a commercial proposition," so that if the need is to be met it must be through the agency of philanthropic effort or by public authority. As a set-off against the evil for which the pictures may be responsible is placed the benefit to be derived from keeping the young off the streets. The commissioners further consider the decrease of street gangs to have resulted in no small measure from the popularity of the pictures, and they conclude their findings on the moral and social aspects by declaring that the abolition of the picture house, as advocated by some, is impossible even if it were desirable, and in their judgment it is not desirable. On the other hand, they are strongly of the opinion that not only is improvement practical, but also of great national importance.

Also they refer in high terms to the existing censorship; they are of the opinion that for the protection of the motion picture, as well as for the insuring of its continued suitability to the nation, it should have the support and official countenance of the State, and therefore advocate a State censorship.

SCENARIO WRITERS GET MARRIED.

Somewhere in Jersey recently, just to show that scenario writers have a sense of humor, two members of the Pathe staff were united in bonds of holy matrimony, Marc Edmund Jones and Lela Owens Leibrand being the principal characters in the drama. The film was produced by the minister, photographed by Old Sol, stills by Luna, and the assembling was in the hands of Gilson Willets, also of the Pathe staff, who reluctantly left his typewriter long enough to act as best man.

Music was furnished by Messrs. Parsons, Franconi and others.

Allied Crafts To Be Represented in Show

Women's Tailors and Milliners Will Contribute to Making Motion-Picture Exhibition Interesting.

NOT only the motion picture industry, but other lines of business as well will be interested in the big motion-picture exhibition to be held in Grand Central Palace February 2-10, 1918. At a meeting of the exposition committee, held at the headquarters of the National Association of the Motion Picture Industry, November 27, considerable progress was reported.

General Manager Frederick H. Elliott, with whom Sam Grant, F. W. Hartmann and others are co-operating in the organizing of the exposition, expressed himself as highly elated at the substantial number of entries of larger motion-picture producing companies who already have contracted for space. It was also most encouraging to note that numerous inquiries regarding space have been made by concerns not directly connected with the industry, but catering to a certain extent to motion picture actors. Among these are creators of gowns, tailors, milliners, toilet articles and make-up manufacturers, wig makers, etc. Arrangements are being made to give space to a number of these higher class concerns and several of the fashionable dressmakers, who are making creations for the foremost leading women in the screen profession plan to exhibit new models of frocks and evening gowns on manequins. At least one make-up manufacturer will have a booth in which the art of make-up as applied to motion-picture studios will be demonstrated.

"We shall endeavor only to take in exhibitors such as these when they have displays to offer which are really interesting to the visitor. It is not desired to have booths which will simply resemble a department store counter," said Mr. Elliott. "It is our intention to keep the exposition as high class as possible. I am convinced it will be not only a much larger exposition than has ever before been held for the motion-picture industry, but it will be higher in quality and more replete in novel features than anything heretofore offered. The part motion pictures are playing in the war will be illustrated in a novel manner."

Application for space may be made at the office of the Association, in the Times Building. Prospective exhibitors are urged to make application at once while there is a certain amount of the more desirable locations to be secured.

Cameramen Gunning for Santa

Boys in the Signal Corps Laboratory in Need of Athletic and Amusement Paraphernalia.

THE boys of the Signal Corps moving-picture laboratory, Washington barracks, have written a note to the moving-picture Santa Claus, addressing it in the care of the Moving Picture World. These cameramen a year ago were all over the map of the country, and drawing down good money. Today they are centralized under Uncle Sam, wearing his uniform and forgetting the money

Members of Signal Corps, Moving Picture Laboratory, Washington Barracks.

side of life. There is an intimation, however, they are shy some of the articles of every-day outdoor life, which add to the lightening of the hours of drill. Reference is made to Hypo and Static. There is a suspicion the first mentioned is a William Goat. Static sounds like a stray pup. Some of the things in which the boys are shy are enumerated as follows:

Something to smoke and something to smoke it in; a catcher's glove and a couple of balls and bats; a set of boxing gloves; a football; a new set of chips—Hypo chewed the last ones, he thought they were bones; a new collar for Static—he is growing so fast the old one hardly will fit; and also please give our regards to the other lads when out Los Angeles way.

P. S.—Phonograph needles; a few new records, too; better bring a phonograph, otherwise we can't use the records.

George Le Guere With Brenon

GEORGE LE GUERE, the popular young actor now appearing in "Business Before Pleasure" at the Eltinge, has been engaged by Herbert Brenon to play the role of Christopher Penny, in "The Passing of the Third Floor Back" with Sir Johnston Forbes-Robertson.

Le Guere made his first hit on the stage as "Jan," the dreaming Boer boy, with Lena Ashwell, the celebrated English actress in "The Shulamite." From that time on, his career has been a series of successes in New York and elsewhere. He has created no less than 12 parts on Broadway. He was leading man with David Warfield, and was featured with Jane Cowl in "The Song Bird." He also appeared in "Under Southern Skies" with Henry B. Walthall as the heavy; with William Hodge in "The Man from Home," playing the part of the American boy 830 times, not to mention many other engagements.

George Le Guere.

In addition to his stage activities, Le Guere has devoted much of his time to screen work, in which field he has been extremely successful. He has been featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. Perhaps his most noteworthy achievement in the film world was his interpretation of the role of the young lover who protects Shirley Mason in her seven five-reel battles with temptation in "The Seven Deadly Sins." In these McClure productions Le Guere was both starred and featured, playing opposite Anne Murdock, Holbrook Blinn, H. B. Warner, Charlotte Walker and Nance O'Neil.

His role in "The Passing of the Third Floor Back" is that of the young painter who, in order to earn money, is a traitor to his art, wasting his time and talent by painting pictures that are beneath him.

The engagement of this noted young artist entirely completes the cast for "The Passing of the Third Floor Back." Headed by Sir Johnston Forbes-Robertson, it includes: Molly Pearson, Ketty Galanta, Grace Stephens, Ben Graham, Ricca Allen, Augusta Haviland, Dora Mills Adams, Germaine Bourville Sydney Golden, Thornton Bastion and Robert Fisher.

CANADIAN CENSOR BOARD VISITS GOLDWYN.

To signalize their visit to the eastern film capital, the members of the Ontario board of censors, who spent the past week in New York, visited the Goldwyn studios in Fort Lee and watched Mary Garden, Mae Marsh and Mabel Normand at work. The party was headed by C. W. Matthews of Toronto, who expressed himself as personally most gratified at the opportunity of seeing "the Goldwyn Standard" in actual application at the studio.

DANIEL FROHMAN WITH FAMOUS PLAYERS ONLY.

Daniel Frohman announces that the only moving picture company with which he is associated is the Famous Players, and that he has never been connected with any other organization; that the Charles Frohman Company (Inc.) is associated only in the Empire All-Star Company, and that Gustave Frohman has no connection whatever with any picture company.

Select Pictures' New England Manager

Louis B. Mayer Brings Strong Personality to His Vocation—Has Had Remarkable Success.

WITH the enlistment under its banner of Louis B. Mayer, Select Pictures Corporation has brought to its aid in New England one of the most powerful, and at the same time popular personalities in the entire field of the motion picture industry. Mr. Mayer has become New England General Manager of Select Pictures, with headquarters at 69 Church street, Boston, Mass.

In associating himself with Select Pictures Corporation, of which Lewis J. Selznick is president, Mr. Mayer has made another interesting move in the ever progressive development of his motion picture activities. Until recently, Mr. Mayer was in control of the Metro franchise for New England, and had become prominently identified with Metro progress in this territory.

Louis B. Mayer.

The story of Louis B. Mayer's rise to prominence in the film industry is a remarkable one. Less than ten years ago, as a young man with little capital but abundant energy, and endowed with a native keen judgment, he made his appearance in the little city of Haverhill, Mass. Here he assumed the lease of a small theatre which had been running burlesque attractions, and which had gathered for itself a distinctly unsavory reputation. Mayer announced he was going to turn this dark spot of the little city into an amusement Mecca for the ladies and children of the town. And he did—to the intense surprise of everyone but himself. Soon this small theater, which was operated under the name of the Orpheum, was found unable to accommodate the packed audiences which its program of high-grade pictures attracted. The theater was enlarged to twice its seating capacity, but still patrons were turned away nighly, as a sold-out house became the rule and not the exception at the Orpheum.

Two years after Mr. Mayer first entered the town, he had built and opened the new Colonial Theater, with a seating capacity of 1,500, devoted to pictures, vaudeville and road attractions. Like the Orpheum, which was purely a motion picture house, this enterprise prospered exceedingly.

Mr. Mayer investigated the possibility which lay in the conducting of a feature exchange for New England. He was encouraged to enter this field of the motion picture business, and opened a small office in Boston under the name of the American Feature Film Company. Here, in an office equipped with a single desk, and with only two three-reel features to sell, Mayer started to carve out a career for himself.

Perhaps the most brilliant achievement of Mr. Mayer was his handling of "The Birth o a Nation" throughout New England. When this big production was making screen history in Boston, there was a continual struggle with the opposition which was directed against it by the colored population. So strong was this antagonism, that "The Birth of a Nation" was considered a lost proposition for New England. It was considered impossible to profitably exploit D. W. Griffith's big photoplay in the puritanical cities and towns of this territory after what had occurred. Louis B. Mayer, however, thought otherwise. Backing his own judgment, he bought the New England rights for the production following its Boston engagement and brought to this problem the same determined energy, common sense and keen judgment which had distinguished his former successes. The result was that "The Birth of a Nation" was successfully shown in practically every city, town and village of New England, and netted a handsome profit for its backer.

Louis B. Mayer has interspersed his other activities with theater management and ownership with great success. Besides the houses already mentioned, he established a record when he took the famous Park Theater in Boston, at a time when it had been losing money for a long period, and placed it on the winning side of the ledger during the very first week of his control. His, also, was the moving spirit in the establishment of the Strand Theater, Lowell, Mass., one of the most elaborate and lavishly outfitted photoplay theaters in New England.

Now It's Done

S. L. Rothapfel Discovered, Japanese Valet, Kitchen Cabinet and All—A Secret or Two Uncovered in Educational Film Presentation.

By Margaret I. MacDonald.

THE SUBJECT is an old one, I know, for a great deal has been written and said about S. L. Rothapfel's genius in presenting a moving-picture program; but still there are a few new things to be said and some old ones that may not have reached the ears of all our readers. We have visited the New York theaters of which Mr. Rothapfel has had the management many times, most of us admiring what we saw and enjoying the subtlety with which the programs were handled without giving way to serious thought. We have done this in much the same manner in which we have done other things, without a thought as to why certain things digest better than others. After giving weekly attention to the Rialto programs for the period of about six months I decided that it was time to investigate a bit behind scenes, and so I hied me to the private office of S. L. Rothapfel, the guiding star of the most remarkable educational program in the country.

If you succeed in getting by the vigilant watchman of the Rialto Theater you are perfectly safe and on your way to one of the pleasantest, most artistic offices in the city, where the wizard of moving-picture presentation meets you smiling and gracious, and pleased beyond words when you become enthusiastic over his surroundings. There are golden brown walls and curtains and lambrequins, and there are lights shaded with a lighter tone of tan, and there are pictures and books, bits f statuary and rich and comfortable floor furnishings; and, altogether, the place is suggestive of the man and his work. Here where he spends so many of his hours he has had installed all kitchen conveniences, a shower bath, and various other comforts, including a Japanese valet.

My chief purpose in calling on Mr. Rothapfel was to discover whether the remarkable effects which we see produced in the presentation of the Rialto program were premeditated or more or less happenings; whether the psychological effect of pictures, color manipulation and music was a hit or miss proposition, or thought out systematically.

I found as I had expected to find that psychology was the foundation upon which the Rialto Theater was managed; that every little "if" and "but" was thought out and arranged with the same studious toning that a painter might bestow on an individual masterpiece. Each program has its light and shade and its color spots, and is, moreover, a wonderful combination of music and picture, arranged in psychological sequence. I found also that, contrary to the usual method of fitting the music to the picture, Mr. Rothapfel chooses his musical selections first and then fits the picture to the selection. For instance, a Faust overture which breaks off in a cathedral scene was followed by a scenic beautifully colored, showing the waterways of the cathedral town of Bruges, and as the picture broke into lighter vein a strain of Nevin's "Narcissus" was used, and in the subtlest fashion, delightful to the eye, a group of swans on one of the canals faded gracefully from view behind the gauze curtain drawn over the screen just at the psychological moment.

Then there is the arrangement of the Rialto magazine, which is a remarkable concoction of the most interesting current topics, prefaced by a salute from a natty group of Rialto ushers. Of the development of this magazine its editor is justly proud, for with the utmost care does he make his weekly choice and arrangement of a variety of subjects, which follow each other with a correctness of sequence that brings storms of applause from the most commonplace audience.

Then there is the delightful play of colors, prevalent throughout the program; there is the warm red light, or the less ardent, but more exquisite, violet shade and there is the burst of sunlight, or the restful emerald tint. But whatever it may be we are contented; our senses are alive to a feeling of keen satisfaction. We are consciously unconscious that the five-reel feature of the program is a mere incident in a delightfully arranged program the greater part of which is of educational value.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Reaching for the Moon"

Douglas Fairbanks Thrills in Story of Fine Moral Acumen.

Reviewed by Rev. W. H. Jackson.

THERE IS that in this picture which brings it under the review of the Educator in that a strong lesson is taught in a way that any who wish may make it still stronger if they will apply it practically. An unlawful and unbridled ambition indulged in by an office clerk leads him to believe that there is a great future for him if he can only "concentrate" himself upon it. No process of development unfolds itself before him but the certainty of a miraculous happening in which he imagines himself to be the central figure. Obsessed with this idea he becomes a bye-word in the office and with his employers who discharge him, "foregoing the value of his services to enable him a better opportunity to 'concentrate' upon his anticipated great future."

A young lady of his acquaintance is the only one who lends an attentive ear to his vaporings and even she tries to show him from the very book which has fired his mind that growth and development are the surer ways of progress, but without effect.

Unlike the wise man who said, "I do not exercise myself in matters that are too high for me," this young man claims the possibility is his to "hitch his wagon to a star." Thus without plan or method or training he demands to be supported in the idea that there is nothing too good or too great for him and that his very aspirations alone command success. Truly a veritable "Reaching for the Moon."

Discouraged by every one and without a situation he goes to his room disconsolate and falls upon his bed, and dreams that he is the heir to the throne of a certain kingdom, the filling of which brings him nothing but trouble.

The dream had its reward. The fictitious nature of the foolish ambition which had possessed him now stands clear before him, and he is changed by a bitter experience. Convinced he seeks again his former position, which he secures when he admits that he is cured of his mania.

In the "little home in the country," in company with his lady love, now his wife, he is happy and prosperous, profiting by the lesson the film teaches to all. In many ways this is one of Fairbanks' best pictures. There are none of those objectionable little incidents which make many former pictures such that they cannot be used away from the theater. This picture may be seen anywhere; its strong moral teaching is valuable; the lesson is well taught in the best Fairbanks' style; thrills abound, humor is overflowing, scenes are rich, the interest is intense. This is why the Educator has for the first time placed a review of a Douglas Fairbanks picture on this page, believing that by such a driving home of the lesson many will be taught the futility of "Reaching for the Moon."

Anticipating Christmas

Some Film Numbers to Please the Children During the Festive Season.

WITH THE approach of the Christmas season exhibitors and those looking for something to add a festive note to the children's Christmas program will meet this year with the usual difficulty in finding really Christmassy things. And for this reason we have tried to help out by suggesting a few pictures which, while they do not all deal with the subject of Christmas, are calculated to please by reason of the fantastical or fairy-tale element which they possess. This list is as follows:

"A Bit of Heaven" (5 Parts)—Frieder Film Corporation, 215 West Randolph street, Chicago, Ill.

"Aladdin and the Wonderful Lamp" (5 Parts)—Fox Film Corporation, 126 West Forty-sixth street, New York City.

"Babes in the Woods" (5 Parts)—Fox Film Corporation.

"Beloved Jim" (5 Parts)—Universal Butterfly, 1600 Broadway, New York City.

"Blind Fiddler, The" (1 Part Fairy Story)—Kleine-Edison.

"Cinderella Man, The" (6 Parts)—Goldwyn Distributing Company, 16 East Forty-second street, New York City.

"Dream Doll, The" (5 Parts)—Kleine-Essanay, Kleine Office, 63 S. Adams street, Chicago, Ill.

"Little Princess, The" (5 Parts)—Artcraft, 729 Seventh avenue, New York City.

"Little Red-Riding Hood" (1 Part, Silhouette)—Kleine-Essanay.

"Momi's Dream" (5 Parts)—Itala, Harry Raver, 116 West Thirty-ninth street, New York City.

"My Little Boy" (5 Parts)—Bluebird Photoplays, Inc., 1600 Broadway, New York City.

"Princess Necklace, The" (4 Parts)—Kleine-Edison.

"Puss in Boots" (Mo-Toy Comedy)—Educational Films Corporation of America.

"Slumberland, In" (5 Parts)—Triangle Film Corporation, 1459 Broadway, New York City.

"Seven Swans, The" (5 Parts)—Paramount, 485 Fifth avenue, New York City.

"Treasure Island" (5 Parts)—Fox.

"Your Obedient Servant" (3-Part Story of a Horse)—Kleine-Edison.

From a year ago there are still to be had the Bluebird adaptation of "A Christmas Carol," which was released under the title of "The Right to be Happy." This is a five-part picture and a well-made one, which we believe can be had still at the Universal exchanges. A four-part version of "Snow White" can be had from the Educational Films Corporation of America, 729 Seventh avenue, New York City, and a five-part version of the same fairly tale was released a year ago by the Paramount Pictures Corporation. "Budy's Christmas," a two-part Christmas picture, was released at the same time by the Mutual Film Corporation. The seven-part portrayal of "The Life of Our Saviour" is still available at Pathe exchanges throughout the country, and a more recent production of the same subject entitled "Christus" was made by the Historic Features Corporation of 200 Fifth avenue, New York City.

Interesting Educationals

One Scientific Subject, One Industrial, One Topical and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"An X-Ray of the Teeth" (Paramount-Bray).

IN the face of the fact that science has recently discovered that fifty per cent. of the chronic illnesses of the human body result from infection of the head and teeth, a series of views included in the 96th release of the Pictograph will prove especially interesting. In addition to the showing of X-Ray photographs taken of the teeth, some of which are sound and some of which have abscesses at the roots, suggestions for the proper care of the teeth are also given. The picture is not alone an interesting one, but highly useful in teaching sanitation and care of the teeth, which is especially necessary that the young should know.

"Making Big Shells" (Pathe).

An interesting illustration of the manufacture of shells will be found as a half-reel of a recent Pathe release. It shows how the roughly cast shells are turned on a lathe and made ready for the explosives. The filling of the shells under 40,000 pounds pressure and other details in the making of the shells is clearly illustrated.

"Training Fire Rookies" (Universal).

The Screen Magazine No. 50 gives a good illustration of the training which the applicants for service in the New York Fire Department are put through. The deft manner in which they eventually learn to place and use the scaling ladder, the skillful manner in which the cellar nozzle, which is used in fighting a basement fire, is handled, the carrying of hose to an adjoining building, and the

various other difficulties which they are forced to master are well pictured.

"How Birds Feed Their Young" (Pathe).

A nicely-colored series of closeups of the linnet, the chaffinch and the wren bear evidence of the remarkable instinct with which nature has endowed the mother bird. Especially pleasing are the views showing the hungry young birds greeting their mother in open-mouthed ecstacy at her approach with a nice fat worm. One of the amusing incidents in the picture is a line-up of young birds on the branch of a tree getting ready for a lesson in flying.

Universal Films Ancient Models

Screen Magazine Teaches Theory of Fashioning Modern Gowns After Ancient Models.

WHILE fashion wends its way from year to year in and out and back and forth searching madly for something new, she has at last arrived at the point where it has become necessary to revert to the costumes of two thousand years ago for newness of line and design. The Universal Film Manufacturing Company is presenting as one of a series of interesting subjects photographed by contract with the American Museum of Natural History a series of views showing some of the ancient costumes taken from mummies and which are lending inspiration for modern dress models. The actual copying of designs worked or printed on the costumes of Peru, China and Japan, from which ancient models have been obtained, is also shown in the picture. One of the interesting points of the picture is the demonstration of the block printing process, with one block for each color, by which the design is transferred to the modern gown.

This interesting subject will be found in the 50th release of the Universal Screen Magazine.

ALICE HOWELL WITHOUT MAKE-UP.

Alice Howell does herself such perpetual injustice while she is making her fortune and winning fame as a screen comedienne, that the publicity agent of Century Comedies submits a picture of this clever girl unsullied by grease-paint and divested of the unsightly make-up she affects for business reasons only. Reckless and daring in her conduct before the camera, Alice Howell is docile and domestic

Alice Howell Without Make-Up.

when off duty. The picture proves it and therefore is worth printing as a truthful reflection of Miss Howell in repose.

Apart from the moments set apart for tea-drinking and slumber, General Director J. G. Blystone keeps Miss Howell up and at it, in fulfillment of her unique position as star of screen comedies. Just now, after completing five other subjects, Miss Howell is working on a paraphrase of the venerable poem, "The Village Blacksmith." The things she accomplished in "Automaniacs," "Balloonatics," "Neptune's Naughty Daughter" and "Her Bareback Career" are well known to buyers of State rights and exhibitors throughout the country. There is promise that nothing similar will be "pulled" in the stunts she will perform with hammer and anvil in her forthcoming merrymaker.

Camilla Dalberg

AMONG the stars of the legitimate stage whose frequent appearances have been noted in film productions of the past year or two few perhaps have had a wider and more varied experience than the subject of this sketch, Camilla Dalberg. From her French and Austrian parentage she inherited her love for dramatic art, and her whole life has been devoted to the stage. Seasons and special engagements at the Imperial Alexandra Theater in Petrograd and leading theaters in Brussells, Leipsic, Berlin, London and Vienna were followed by tours through England, Scotland and Ireland and on the continent with her own company; among the engagements played being one in Miss Horniman's theater in Manchester.

Camilla Dalberg.

Mme. Dalberg's first engagement in this country was with David Belasco, and her latest was two years ago with Leo Ditrichstein in The Great Lover company. Her repertoire has included, among others, Portia, Taming of the Shrew, Salome, Madame Ciprienne in Divorcons, Nora in the Dolls' House, Beate in The Joy of Living, etc. In film productions she was featured in "The Heart of Nichette" and "After Many Days." She also appeared in "The Bishop's Carriage" with Mary Pickford, "Seven Sisters" with Marguerite Clark, "One Million Dollars" with William Faversham, "One of Our Girls" with Hazel Dawn, "Draft 258," "Just a Woman" and several others. Mme. Dalberg enjoyed the distinction of appearing before the late King Edward by special command, and at the gala performances at Easter, given in Petrograd in honor of the Czarina.

Madam Dalberg's work, both on stage and screen, has been characterized not alone by refinement and perfection of technique, but with a sincerity of interpretation that adds a dash of realism to whatever role she undertakes.

JASPER RECOVERS FROM ILLNESS.

After an illness of more than a week, during which time his case baffled attending physicians, John Jasper, general manager of the Charlie Chaplin studios, is said to be on the road to recovery and will shortly resume his duties at the new half million dollar plant in Hollywood. Mr. Jasper's illness coming suddenly was the cause of the deepest concern at the Chaplin studios. Apparently in the best of health, the manager was seized with a coughing spell and when he was examined by Dr. J. C. Negley it was stated that he had injured himself internally.

Submitting himself to an X-ray examination Jasper was informed that he had ruptured an artery in his chest, slightly above and to the right of his heart. He was ordered to his bed with absolute quiet. For three days the case stumped Dr. Negley and consulting physicians, but finally a slow leakage of blood was stopped through a careful bit of surgery. Gradually the patient's condition improved until his recovery was almost certain.

S. S. CASSARD PROMOTED.

Samuel Snowden Cassard, who has had charge of the purchasing and stock departments of the Nicholas Power Company for the past five years, and has been responsible for the Power company's advertising for the past year, was appointed assistant general manager of that company. Mr. Cassard's promotion is due to his close analysis of the manufacture of projection machines, which called the attention of the Nicholas Power Company to his wide knowledge of their business and to the remarkable executive ability which he had developed, and is in keeping with the well-known policy of picking the highest class men in their own organization for promotion.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Be a Somebody.

JUST who are you in your town? Are you somebody or are you merely "that fellow at the picture show?" You advertise your show, but do you give yourself the proper advertising? We don't mean get out three-sheets of yourself, but there is advertising and advertising. You talk about your shows to advertise them, but do you do things to make people talk about yourself? Lately we got a letter from George A. Bleich, of the Empress, Owensboro, Ky., that has a lot of meat. We advertised that he had not come in very recently, and in reply he said:

> Rather than have you think I am a "dead one" I shall send you in some of "newspaper noise" from time to time hereafter, but if you do not hear from me as often as from others please bear in mind that I am a busy "gink," as it seems I am drafted for everything in civic affairs from soliciting memberships in this, that and the other thing, selling Liberty Bonds, attending meetings, etc., until I am half "batty" at times.
>
> But list—there's a reason for being identified with the Rotary Club, The Chamber of Commerce, the Y. M. C. A. and other like things—because I have fooled the community into believing that the business of amusement is as worthy and as reputable as any other. And in doing these things I still find time to be on hand in the foyer of my theater at the busiest hours, where I try to make every person possible feel like I have a speaking acquaintance with him.

Several years ago Mr. Bleich started in Owensboro with the Grand. Now he has also the Empress; the result of good advertisement. But you will note that while he has advertised himself through hooking up with the town, he has never neglected his house. The house comes first, but his activities as a citizen are a part of his work for the house.

But Be Genuine.

But Mr. Bleich does not make himself a figure in his sphere merely to advertise his house. It would be the same were he a dry goods dealer or the minister. He *wants* to be a part of his community. He *wants* to work for the common good. It is natural for him to assume a leading position. It is not sufficient merely to pose as a figurehead. You must be a worker; you must be genuine. You must take a sufficient interest in general affairs to find payment for your efforts in accomplishment alone. You must have enough alertness, sufficient public spirit, to make it impossible for you to sit in the back row and listen. You can be that way if only you remember that you are both a man and a manager. Take a real interest in things outside of the four walls of your theater. Study affairs and keep up with the times. Then, when the call comes be the first to answer the call. Put every ounce of yourself into your work and make your public efforts your play. Take a real interest and you'll be surprised to find out how easily it will come. One night we sat in the meeting of a secret order. Some twelve hundred men were present. Ninety percent know certain self-evident facts. One new member got up and applied those facts to the Order itself. He proved that he had been thinking of the Order and at the next election he was put in line for advancement. Some of those others wanted to get in line, but year after year they sat silent and without voice. Any one of those men, applying his general business knowledge, could have raised the same point, but did not. The new member used his brain and did things, so he got ahead. It is the same way in running a picture theater in a town. You can be the janitor and wait for people to come to you, or you can use your brain outside the house and take your theater to the people. Be a leader, be a somebody, and you'll find that it reacts in favor of your house. Mr. Bleich works to good effect. He helps the town. He has two theaters where he had but one before. He has not consciously sought to help his house, but he has consciously sought to uphold the dignity of his profession, and in doing so has helped his house.

Side Liners.

And there is another paragraph from Mr. Bleich's letter that it will pay to read and reread. He writes:

> And you know and I know that conducting a motion picture theater these days is a radically different thing than a few years ago. Why the question of program—the keeping of days filled with the right things—is alone a task of no little consequence now. It used to be that a bill hook, a letter file and a calendar were all that were seemingly necessary in the office end of a "picture show." If you will spend a few hours these days in the office of any house abreast of the times the amount of detail work necessary to keep the screen filled and things coming and going smoothly you will find Mr. Exhibitor a busy man.

The Motion Picture theater is no longer a side line, and it cannot profitably be run as a side line. Lately we said something to this effect and a number have sought to traverse our views. It cannot be done. We are open to argument, but no one can advance an argument in favor of the side line. One disputant pointed out that his theater could not support him and so he had to hold a city job. It never will support him so long as he holds that city job. City jobs are sinecures, but you cannot make a theater pay a profit by working at it evenings. In Washington, where there are thousands of department clerks in the various branches of the government, they have what they call "Sundown Doctors;" men who practise medicine only in the evenings. If a patient is so inconsiderate as to desire to die through the day, they have to get leave of absence. None of them makes much money, because it is a side line, and every one of them will tell you that there is no money in the practise of medicine. There isn't—as a side line, but we know a man, the son of an emigrant, who specialized and who won't take less than five dollars a call. He didn't make medicine a side line. He gave his whole time and energy to it. He joined the "sections" of the Medical societies that deal with his specialty, he wrote for the papers, he was prominent at the conventions. It was not immediately profitable. He lost some practise through his activities at the start, but he more than brought it back. The time has passed when a man needed only some sort of a shack and a little nerve to be a manager. Now he must manage, and he cannot run as a side line. The side liner and the man who makes the management of a house merely a side line to loafing is the one who keeps wailing that he is merely running his house for the benefit of the exchanges. Mr. Bleich writes—"Business for the present year is all that could be wished." If you cannot make a living out of your picture theater, you should not try to run it. You should sell it to someone who can. You are keeping a good man out of an opportunity.

The Hustlers.

And one thing more that Mr. Bleich says. He is amused at the criticism leveled at Ruffner and Fullerton and others for keeping in print. He says, "I want to tell you that I think Ruffner and One-hundred-percent Fullerton are the best I know of to judge from the specimens you print, and they are entitled to all the credit and praise you have given them." They are. They have done things worth while, and they have sought to help others. We don't believe that Ruff, for instance, blushes violently when he is praised, but we would have no use for him if he did. He is good, he knows he is good, and he would be an ass not to take a proper pride in the fact. But primarily he wants to help others with his ideas because he knows that the better he helps make the business, the better his own business will be. Some have written that Ruff's stuff is all right where you can afford half pages in the papers, but they cannot. But they *can* get Ruffner's ideas and put them into practise on a smaller scale. Ruffner's half pages can at least tell the ten-line man that advertising pays, and encourage him to do a little better. Be willing to learn from the big men of the game. They were starters once, but they learned how to advance, and if they are willing to tell you how to do that same thing, be willing to learn.

Specials for Serials.

The Garfield, Chicago, has something new again. This time it is a special showing of "The Fighting Trail" for school children. There are two special performances on a Saturday, one at noon and the other at twelve-thirty, only the two reels of the serial being shown. Tickets were issued good for either matinee or evening show. Where an exhibitor plays to a large territory, this special show will get the kiddies out of the way before the regular program runs.

A Twelve-Page Supplement.

To mark the opening of the New Newark theater on the site of the old playhouse built by Harry C. Miner, the Star-Eagle got out a twelve-page supplement devoted wholly to the theater and its makers. The supplement idea seems to be growing in the last few years as supplement to the old souvenir program. This is well done with some interesting matter on a playhouse almost historic.

Blending In.

Here is the way the Elmwood, Buffalo, put it, and puts it very neatly, at that:

> ANNOUNCEMENT
>
> Saturday Performances are continuous from 2 to 11 p. m.
>
> Pictures for young people up to 4 p. m.
>
> Regular show follows.

This shows the way to give your kid matinee without interfering with the continuous feature. It would be better, though, in most cases, to open earlier and wind the kiddies up about two.

The First Four.

The Family, Jackson, Mich., sends in the first four issues of its new house program with a request for comment. "Criticism" is the word that was used, but a man who can get out a program like that prob-

ably knows that there will not be much criticism. It is only a four-pager 5½ by 8½ inches, but it works hard for its size. After the first issue the best thing in the sheet is the program talk on the front page. The program is spread on the middle pages, but the front tells you of the list in a way that sends you to the next page convinced that the offering is pretty good. After that it is only a question of which plays you want to pick. There is no form of advertising that will do more good than a smartly written comment on the full program. Here is the way one of these reads:

YOURS FOR ACTION.

We'd like to write you each a personal message about this week's program, if that were practicable, and if we did we'd have to conclude it, "Yours for action."

Pictures with an abundance of action is what we are going to show you all week.

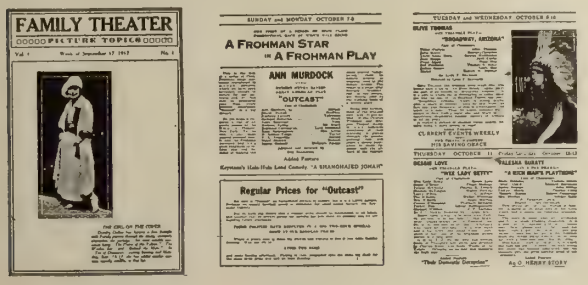
Take for instance, "Flying Colors," Sunday and Monday. Handsome, athletic "Bill" Desmond is the star of a sparkling comedy-drama about a college athlete who temporarily turns society detective. Recall what he did in "The Iced Bullet" and "Paddy O'Hara" and you'll easily picture the vim he puts into this new play.

Then there is "The Bond of Fear," a big, smashing drama of the desert places. As proof that there is action we only need to tell you that the leading male roles are in the hands of Roy Stewart and Melbourne MacDowell who, as "Black Jack" Hovey in "The Flame of the Yukon," was one of the participants in the most spectacular fight we ever saw in a picture.

And speaking of "Flame of the Yukon," it comes back for one day return, Thursday, with "Teddy at the Throttle," as good a comedy as Keystone ever made, as an added feature.

Friday and Saturday bring George Walsh in "The Yankee Boy." George Walsh, we said, and since it is action we are talking about, what more can be said?

There is kick in a chat like that. You turn the page merely to look for particulars, and you find them set forth in a way you can get at



them. We show the front page and the two middle pages. The back page is given to underline and house talk, frank, convincing talks that mean something and not merely words hung together with some regard for rhetoric. The program seems to fill the bill—particularly on the front page. Far too few managements use the resume of the bill.

Ruff Stuff.

Apparently Ralph Ruffner got up his Iggleteewigglette Telegram for a joke, but it would make a corking good frame for his advertisements, and with a frequent change in the drawing he could get twice as much

attention for his display at half the space. We are passing along his poetical explanation as a suggestion to others. Don't use an Ig&c, but something along those lines. It makes a nifty letter head. We take the top off one of Ruff's half pages. The duck lamenting the fact that the Fairbanks picture does not start until "tomorrow at eleven o'clock" is another idea that could be worked in series. That "starting tomorrow at 11 o'clock" is another stunt, matching the "Now, right now." Ruff takes half pages for his displays, but his characteristic expressions probably do more for his house than the space itself. Note this announcement for the re-booked Triangles:

RETURN ENGAGEMENT

of a soul-stirring drama of right and might, excelled in intensity only by the great storm that forms a part of it. The first of a series of Hart and Fairbanks early masterpieces to be re-presented by the Liberty during the fall and winter season at regular prices for the especial benefit of the thousands of brother taxpayers who muffed 'em first time up. The crowds will be enormous. Three days only. Attend when you can.

That announcement will stick in the memory long after a more formal wording would have been forgotten. It is read with a smile and remembered the same way. With his vivid expressions Ruff does not really need to take half-pages, but with his expressions *and* half pages, he gets all there is.

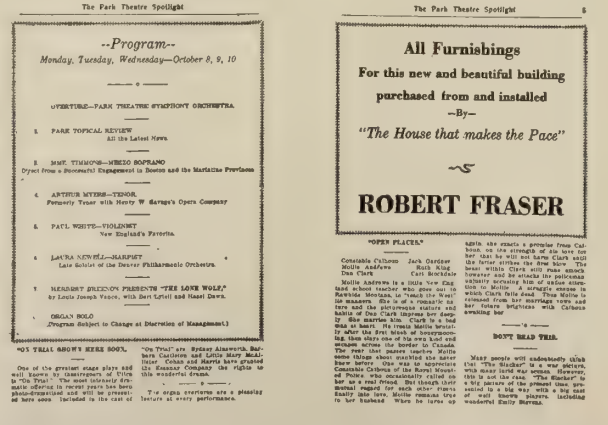
His First Try.

Clifford A. Carroll, of the Park, Utica, N. Y., sends in his first effort at a house program with this note:

I am enclosing our first issue of our house organ. Please let me have your comments on it. It is my first attempt so please make a little allowance.

Your "Advertising for Exhibitors" is very interesting and I always await with interest each issue of the World and immediately look for that section.

The program is a good initial number, on the whole, but surely Mr. Carroll has read that the chief office of the house program is to advertise the house, and that the right hand pages should get the program part. Here they are hidden on the left hand pages. The right hand pages belong to the house announcements. The cut shows the program



for the first half of the week. It also shows what a poor job a printer can turn out without even trying. The program doesn't look like anything. No one is going to give that a look and feel that it is worth while. It doesn't look important, and so it will not convey the suggestion of importance to the reader and all because a printer was too lazy or too stupid to take an intelligent interest in the job that lets him eat regularly. He does manage to get in one line of machine full face, but that is all. Eight or ten point should be used for the names of the musicians, and ten or twelve point for the title of the feature. The feature should be played up precisely as a theater program plays a production. The cast should be given where possible, and eight or ten lines taken to show the proper arrangement. There is plenty of space there. People are prone to take you at your own valuation. They will until they find you misrepresent. If the program is merely thrown in, they will not be impressed. Play it up. Put it over on the right hand page and then see that the printer makes something of it. Stand over him while he is doing it the first time, if that be necessary. The program runs eight pages with a few trade advertisements. There is ample information about the house and its comforts and facilities and some press clips that are not always well chosen. It would be better to clip from the papers than from the average press agent dope. Even the New York papers are dodging the "dog stories" nowadays and the country papers stopped using much of this stuff long ago, but the agents keep on writing the same old stuff. The program should be more newsy if it is to be read with interest. It is not easy to get out a good

looking first with a stupid printer on the job, but the typographical display can be remedied and with smarter clip stuff the program should work hard for the house.

Booming Number One.

The press book for Who Is Number One? is unusually complete, even for a Paramount book, and the stunts are particularly good. The Teaser stunt was first printed in PICTURE THEATER ADVERTISING and it works in well with this serial. It works well with any advertising, for a coming attraction or for the house alone. Unusual importance will be given the serial publication of the story in the daily papers and this will make it easier to land press stuff with those papers, or in smaller town papers that do not take the service. Another good feature is supplying the top block for an advertisement, the house using whatever follow text it pleases. It gives a good display, but is far more elastic than the mat of the ready-set cut. Here you pay only for what you need. There is almost as much advertising help on the back of the ad.-suggestion sheets as there is on the front. A very good form for a season ticket is suggested, but if you use the serial number scheme follow the sales suggestions in the chapter on Serials in PICTURE THEATER ADVERTISING for the benefit of your opposition.

Bad Taste.

The program of the 58th Street theater, Philadelphia, is in very poor taste. Doubtless there are some who will be surprised at this statement, but it is a fact none the less. The house sticks to a ten-cent admission most of the time. There is no reason why it should, or should not. There is no reason why it should not make advertising capital out of that fact, but there is little to be gained in suggesting that houses charging more than ten cents do it to get money under false pretenses. From a recent program we clip this announcement:

> The 58th St. Theater is now the most popular theater in this vicinity, because our plays are absolutely the best obtainable, our projection is perfect and our prices are the fairest possible, never more than 10 cents for children, in most cases, 5 cents. While certain theaters are taking unfair advantage of you and charging 15 cents for children, we very seldom charge more than 10 cents for adults, only on special occasions where it is not possible to secure a costly picture to show for 10 cents, we are compelled to charge 15 cents, while some theaters show you ordinary 5-reel pictures and charge you 15 cents.
>
> It will always be our aim to be frank and tell our patrons the truth, we are anxious to please in every way and always.

This suggests that the competing managers are swindlers; that there is no reason why fifteen cents should be charged. Using old dated stuff the house is able to get a rental that will permit the lower price, but this does not mean that the other houses are not justified in charging slightly more for newer stuff that presumably is in better condition. We would rather pay the fifteen cents to see a clean, new film than to wait and get it in junk condition for a nickel less. Many persons prefer the ten-cent price, and it is not necessary to appeal to them at the expense of competitors. It is possible to point out that the house offers for ten cents the same subjects seen elsewhere for fifteen, but it is not necessary to intimate that the managers of the higher-priced houses are swindlers. Even at the same film rental price one house may run the subject with better projection, better music and house management and be worth the difference in admission in added service alone. There should be plenty of business in the West Philadelphia section for the ten-cent house without making it necessary to try and kill off those who are trying to run better houses in a better way at a slightly advanced price. The ten-cent house is all right, but the ten-cent house that seeks to impugn the business honesty of the fifteen-cent house is unethical, but probably does not care about ethics. Here in town a large clothing concern maintains several stores. You can pay as much as five dollars more for a suit of their clothes in their Broadway shop than they charge at another store in a less fashionable part of the town. The Broadway store is maintained for those who do not care to go to the Bowery, and the Broadway customer pays the rent. It would be foolish to suggest that the concern was dishonest in charging two prices for the same goods. It is a matter of environment and service. It is bad business in the long run to attack a competitor and it always reacts.

It's Good.

Victor Johnson, who is doing the publicity for Parentages for Frank J. Seng offers another new idea. All of the users of this state rights feature are given a complete suit of press stuff on good grade yellow typewriter paper. The only difference between this and original copy is that in this the letters are cleaner cut. Most editors do not object to handling column width eight point or larger, for it is the compositor and not the editor who suffers, but he certainly is going to be more apt to take the stuff if it is as legible and intelligent as the stuff his staff turns in. It might have been better to have set the matter in twelve point typewriter instead of the ten point "elite," but it is far handier for the management than even the bound books. There should be a head or the suggestion for a head on the longer stories, but this is a comparatively small matter alongside the real help the stuff is. And where the story turns a page, the pages of that story are clipped together to keep them from getting separted. It is real service-after-the-contract, which is more or less of a novelty from headquarters in the state rights field.

Neat V. Ps.

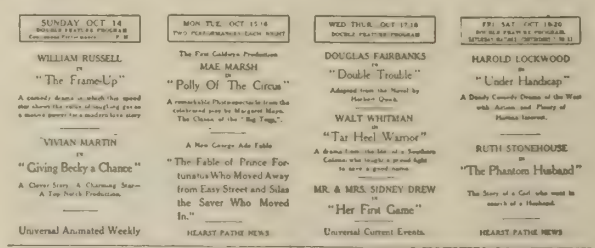
J. B. Riesman, of the Dale, St. Paul, Minn., sends in a couple of vest pocket programs that are unusually neat and yet they probably cost no more than most similar jobs. It is simply that he has taken pains. One is a blue and the other a pink card, pages three by five inches, done in black. Few pinks look well for program work, for unless you get a good shade it is either garish or muddy, but this is the right shade and the ink is a full black, and is printed on the paper and not just smeared. The front carries the name and date and a rather large ornament, with "Where quality meets" in a six point breaking into the six point border. You look at the job and it's like a pretty girl smiling at you. You're ashamed to throw down such a nice looking card, so you read it and put it in your pocket. That may sound extravagant, but it is solid fact. A good looking piece of printing is seldom thrown away where a botch job hits the sidewalk or the floor after the first glance. Inside are just the titles and stars and days (without dates, which is a mistake) and the titles are set in bold type and the stars in caps and there is enough white space to give prominence to the lines. We would have given Sarah Bernhardt as much black ink as the play in which she is seen, but apart from that and the lack of dates it is as pretty a job as we have seen in some time. The program is so good that the back page should carry house talk instead of perfunctory underline.

Two Color.

The Famous Players Star Feature Film Service, of Milwaukee, offers a new idea in a two-color imitation typewritten letter. The main portions of the letter are done in black with a quoted letter in blue, suggesting the use of a two-color ribbon. It is something new in a form letter, and while it means two impressions it gets double value in display.

That Elmwood Program.

It has been so long since we showed the program of the Elmwood, Buffalo, N. Y., that we are going to run one again as a guide to others who like the folder style. This is an eight pager (four pages to a



side), the sheet being 9½ by 4¼ inches. We like particularly the boxed dates, but the general layout is good and would work well in proportion on any page in which the depth is greater than the width. It is good make-up, however, only where a page is given each day. The boxed date does not work so well with two or more to the page.

Get Ready.

Remember what a hit those "one free admission for ten tin cans" campaigns made? Old iron is going to be scarce presently—is now, for that matter. When the shortage comes more prominently into the public eye, be ready with a junkman's matinee stunt. There will presently come many ways in which you can swing the old idea, of which the essence is free admissions to a Saturday or special matinee for a certain quantity of refuse material. But be careful to stipulate that the children come prepared to pay their tax.

Its Own Heralds.

The Parkway, Baltimore, Md., printed its own Heralds for "The Woman God Forgot." The front page cut is too coarse a screen to look well on heavy paper, but the inside is done from fine screen and is well laid out, though the artist spells the name of the leading role "Tezca" three times and "Tesca" once. Effective use is made of a border hieroglyphics. This might, with advantage, have been reproduced for the front and back pages, as well. A special matinee at half past twelve was given daily, making four afternoon showings and two night performances.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Types.

LATELY we were in a town where a number of persons knew us, and fully half a dozen times in the two weeks we were,there we had a man pointed out to us with the remark that we could write a lot of stories about him and then put him in to act his stories. There was nothing really funny about him. He was slightly sub-normal mentally and he had been the butt of the village jokers for so long that he had come to have an uncanny readiness at repartee, but apart from this he was in no way interesting. But it has come to be the accepted belief in the town that this man was a character, and every man—and two of the women—who knew we wrote comedies hasted to tell of the rich opportunities there were to be found. That is the way so many stories come to be written "from real life." Local belief is accepted at face value, and local belief will never be accepted by the world at large. The story that is to interest the world must have world appeal. Baiting a half wit may appeal to those who know the character, but it will not work well in a story. We could see material for dozens of stories in the town, but these real themes were overlooked in favor of the type. Do not write types. Study to appreciate the essence of appeal and then you can write stories with appeal.

Nothing Meant.

Considerable confusion seems to have been caused by the fact that the new Triangle script staff is using the old Ince rejection slips, signed by Mr. Ince, and asking for plays for specific stars. About twenty correspondents want to know "what it means." It means

That your play is not wanted.

That they are using the old Ince slips to save time.

It's a sloppy way of handling stuff, perhaps, but if you know that Ince used to be Triangle, and Ince is no longer Triangle. If you cannot deduce the above facts for yourself, you are not possessed of sufficient understanding to be able to write the Triangle grade of plays.

Close-Ups.

Again the question of close-ups comes to the fore. Here is a typical inquiry:

> Should all close-ups be numbered as a separate scene, or can they be used as in this instance:
>
> Scene 40—Gentleman stepped forward, pulled his coat aside, revealing a badge.
>
> Close-up of a Justice of Peace badge on coat.
>
> Back to scene—&c.
>
> Scene 41—&c.
>
> Another thing which puzzles me—I often see a scene like this:
>
> A leader introduces Miss Blank.
>
> A picture shows her sitting in a chair, looking up, talking.
>
> A leader introduces Mr. Dash.
>
> A picture shows him leaning against the edge of a table, looking down and talking.
>
> The next scene shows the full scene with Mr. Dash talking to Miss Blank, just as we saw them in the separate scenes.
>
> Is this one scene with two close-ups or three scenes, two of which are close-ups?

In the first place, Justices of the Peace do not wear badges. They are judicial officers, where they hold authority, and the bench is their badge of office where they hold office. In some states it is not even an office, but any lawyer is empowered to sit as a Justice of the Peace in certain matters.

But coming to the matter of close-ups, the rule is clear.

Each time the camera is stopped a scene ends.

Each scene is numbered.

The object of numbering the scenes is for ready reference in the script and for the identification of the negative in its trip through the developing and printing rooms. It has nothing whatever to do with the story. It is merely a mechanical aid. Take this sample scene. The man showing his badge may be taken all in one scene, or the camera turning may be continuous, and a hand placed over the lens at the moment the badge is shown. The strip of films will be scenes 40 and 42 because scene 41 goes between, and scene 41 is the bust or close-up of the badge. The actor will not stop and come up to the camera with the badge at the moment of showing the badge. The badge will be taken either before or after the running scene. It must be identified. It is given a scene number for the purpose of that identification, and for no other reason. If the author wrote the scene thus: 40—Brown steps up—shows badge—arrests Sam, then the director may decide that the badge should show more clearly. He will split the scene by making a close-up of the badge and he will write it in the script—

40-a—Brown steps up—shows badge.

b—Close-up of deputy sheriff's badge on Brown's vest.

c—Brown arrests Sam.

41—And this scene will give the next action that follows.

In other words, if you *need* a close-up, and write it in, then number the close-ups. If you do not need a close-up, do not write one in, even though you see innumerable close-ups used. Let the director make these as his fancy or judgment may direct. He can see just where and how the use of the close-up can help the *pictorial* quality of the picture. You are to concern yourself only with the *narrative* value of the close-up, employing it only where it is necessary in order to get the *story* over clearly. You cannot possibly imagine the scene as it will be set or played, therefore you cannot tell where and how pictorial close-ups or other effects will be useful. Leave that to the director and he will handle the numbering according to his special system. Number your own close-ups because they are scenes even if they are in reality parts of other scenes.

Myers-Theby Scripts.

The shutting down of the Myers-Theby company seems to have resulted in the loss to authors of a lot of scripts. Those in the hands of Mark Dintenfass have been returned. Those held by Mr. Myers have not been sent back, apparently. It would be well to address Mr. Myers at the Screen Clubs, both in Jacksonville and New York, advising him that the scripts have been withdrawn and then copy the carbons and send elsewhere.

Cut Out the Bumps.

Last night we went over a stretch of country road in an automobile. Previously we had made several trips over the same bit of road in another car and with another driver. There was a difference. One man drove his car at thirty-five miles, slowed only for the most pronounced bumps and took the others on the bounce. The more careful driver cut down to fifteen miles for a night trip, watched the road and we did the stretch with scarcely a bump. It is pretty much the same in working out a continuity. If you drive ahead, without looking where you are going, if you speed up and tear through the hollows and over the rough spots you'll have a bumpy, jolty story that will not please. It is only when the story moves evenly, naturally and without jar that it pleases. But this does not mean that the story must be plain and uneventful. Have battle, murder and sudden death if you think the Board of Review will pass it, but have the action move evenly and without shock, no matter how violent that action may be. The fluent story is the only pleasing one, just as the fluent phrase is more pleasing to the ear. Even when, for the sake of contrast, harsh words and ugly phrases are used there must be a certain finish; a certain touch of artistry. The sentence that purposely reads harshly is vastly different in its effect to the accidentally harsh line.

Give the Facts.

Lately a woman wrote, "I never come to you in vain." She might have added, "because I ask only real help and give you all the facts." When she wants to know something, she tells all about it. She does not say: "A certain company made a script of mine and did not pay; what shall I do about it?" On one occasion she wrote that a specified company had used one of her stories without payment. Instead of having to give general advice, we were able to advise her that in the case of that particular company a specified procedure would bring her payment—and it did. The advice did not apply generally, but was peculiar to that company, and would not have been given had she confined herself to the mysterious "a certain company." When you ask for help make it possible for us to help by giving names and facts instead of generalizing. It will help us to help you.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Edengraph Parts.

R. A. Atkins, Atkins Medicine Company, Moravia, Iowa, writes:

We are using an Edengraph machine and need repair parts for same. Letter addressed Edengraph Mfg. Co. came back unclaimed. Can you tell us where parts for the Edengraph can be had.

Mr. Frank Cannock, inventor of the Edengraph projector, which finally passed into the hands of George Kleine and then passed peacefully away, tells me Mr. Kleine has plenty of spare parts for the machine. Address George Kleine, 67 East Adams street, Chicago, Ill. Better make letter personal attention Mr. Kleine or his secretary, since the office force might not know anything about the matter. I make this suggestion because the machine has been practically out of use for so long a time. Incidentally, the Edengraph Mfg. Co. went out of business, I believe, about five or six years ago.

Who Wants Him?

Ordinarily the editor pays scant attention to operators who write asking help in securing a position. But a certain man in New York has attracted our attention by a remarkable letter, parts of which read: "My desire is to get the chance to show my ability as a practical and technical projectionist, who has full knowledge of the latest, most uptodate practice; who understands the matching up of the lens system of the projector and the placing on the screen of a result which will cost the minimum and return the maximum at the box office. * * * Am now in the————————theater and you know the ————————people don't appreciate fine work (I certainly do. Ed.). * * * Want to get into a high-class house where high-class work will be appreciated; where the manager will know good work from poor. * * * I have no Broadway references. I have only a screen to show, and on that screen is reflected my ability. * * * Please understand I am not looking for a boost in the Projection Department The time for the department to talk has not yet arrived. First I want my screen to talk for me, and so loud that it will command attention in the quarters I want to be heard in."

This letter sounds like the real thing. Suppose some of you New York managers who tell me you "can't get ability for increased remuneration" give this man a tryout. I'll supply his address if you want it.

Operating Room Plan.

John Bayleson, Minneapolis, Minnesota, says:

Am about to erect a three-hundred-seat theater, concrete construction, in a small city in this, the best state in the Union.

FIG. 1

Will you advise me as to how the openings should be located in the front wall of the operating room. They must, of course, be located accurately in advance of construction, as the operating room walls will be solid concrete, six inches thick.

Attached plan is ideal, except that you will not need two spot openings, and perhaps none at all. Figure 1 shows method of filling in the 12-inch-square lens ports after machines are in place and light centered on the screen. A board is braced against the outside wall over the port, as shown. The light is projected on the board and the ray outlined in pencil, leaving a slight margin, of course. This space is then cut out with a keyhole saw. The same thing is then done with a board set against the inner surface. The two boards are then braced solidly in place and the openings in them joined by means of thin boards nailed or braced in place. The surrounding space is then filled with thin cement mixture, using a funnel, as shown. When the cement has set the boards are removed and you have your port exactly the size and shape of the light ray, plus an allowance of say one-quarter inch all around. Figure 2 shows how the lens ports look after filling in. The object of leaving the original 12-inch-square opening is to allow ample room for setting the machine and centering

FIG. 2

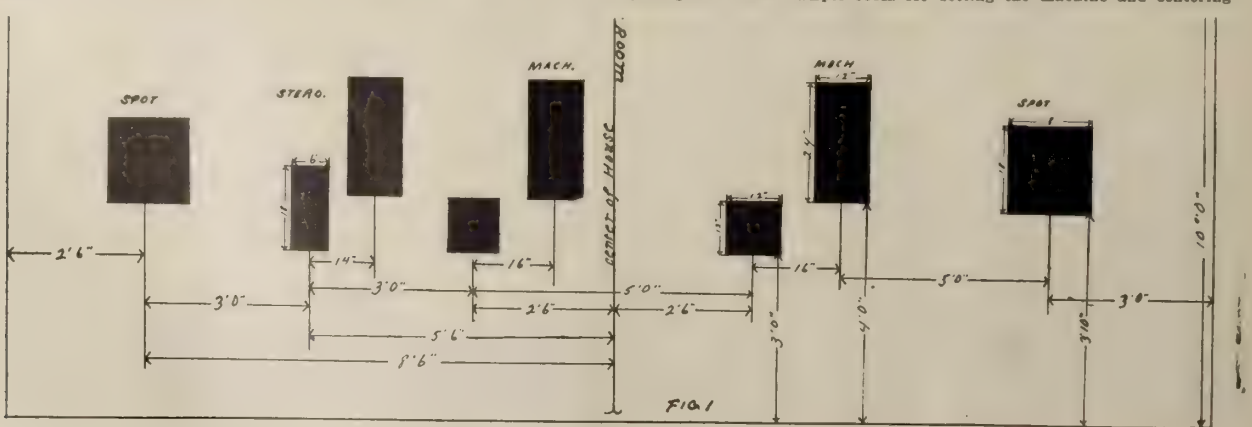
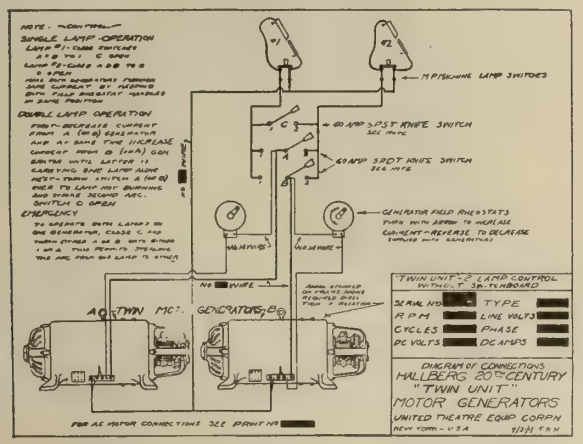


FIG. 1

the light on the screen without trouble. The 12 x 24-inch observation port is designed to be closed with a sliding port, as per Figure 86, page 220, of the handbook. It would require too much space to describe the movable port here. You should have a handbook anyhow, though you evidently have not got one, else you would not have asked these questions.

Hallberg Twin Motor Generator Set.

J. H. Hallberg now has on the market a twin motor generator set, consisting of two Twentieth Century motor generator sets joined together through one switchboard. This plan has the decided advantage that should one machine become temporarily out of commission, there



is still a complete unit remaining, which will produce plenty of current to put on the show, and do it for an indefinite period, should it become necessary. Then, too, there is the added advantage that a very wide range of amperage is available. One may use the lowest output of one of the units, or the highest combined output of both, or anything between these two extremes. The Hallberg twin unit system is connected as shown in the diagram, and is made in different capacities. The smallest generators are adjustable from 20 to 40 amperes for each unit, thus supplying a range of from 20 to 80 amperes at the arc. The next size is adjustable from 30 to 70 amperes per unit, which gives anywhere from 30 to 140 amperes at the arc. For a complete description of the Twentieth Century Motor Generator see the handbook, beginning on page 419. The machines are compact, strongly built, are equipped with ball bearings and have very satisfactory electrical efficiency.

I Cannot Agree.

Franklin H. Avers, Portage, Wisconsin, whose unique operating room equipment was recently described, says:

> Your surmise that we only use one projectoris correct. When we built our theater, six or seven years ago, the two-machine installation was uncommon, so we built an operating room for only one machine, though aside from that it was built more up to date than is the average room of today. It is lined top, bottom, and sides, with three-eighth-inch asbestos board, has rubber matting on the floor, and all openings automatically close in case of fire. If it were possible to put in two projectors without rebuilding we would not consider doing so, as we run only two shows each night, beginning at 7.45 and nine o'clock. This gives us ample time to shift reels and the opportunity to advertise our coming features between the reels. There is no particular hurry, and it is not necessary to get the people in and get them out as in the cities. Also, we do not believe in running continuous without intermission, for more reasons than one.

Um, yes, but what about multiple-reel releases? I do not myself advocate the running of separate subjects continuous. There should, in my opinion, be a short intermission between each subject. But to run one reel of a multifple-reel feature and then break off and run slides, or have an intermission five or six times during the subject would, it seems to me, utterly ruin the effect. On this one account I am unable to agree with your single machine practice, neighbor Avers.

Huge Encouragement.

There are those who think this department ought to leave the wage question entirely alone. I submit the following letter, from an Illinois town:

> Would like information as to the following: Am operator here and have been for the past year. Prior to that I served a year of apprenticeship. Am receiving eight dollars a week. Intend to quit within a week and enter a factory until I can save enough money to go to some operating school and perfect myself in the business. What school would you recommend?

None! Go to some city right now. You won't starve. Get your "job in a factory" and then cultivate the acquaintance of city operators and managers. Watch your chance and get into a city operating room as helper or apprentice. Get a handbook with the first four dollars you can scrape together, and with the next get the first eight volumes of Hawkins Electrical Guide, which may be had at $1 down and $1 per week, Theodore Audel Co., 72 Fifth avenue, New York City. Then *work and study hard.* That is the only system.

But, friend manager, honestly, what encouragement do you think it is for me or any one else to try to improve projection when you offer a man eight dollars a week after serving a year of apprenticeship and holding a job as operator an equal period? You claim operators' unions are unfair in their demands. Well, what do you call an example of this kind? What about this manager who has the man at his mercy? Eight dollars a week? Huh.

An Interesting Letter.

Marion Long, Toronto, Canada, contributes a letter which will, I am sure, be read with much interest by all. She says:

> As one of the vast army of moving picture fans, and as a steady reader of the Moving Picture World, I assume the privilege (Right, you mean. Ed.) of writing to you. Being of the weaker (?) sex you will perhaps bear with me long enough to wade through to the end of this, my first letter to the Dean of Projection. First, a word as to myself; age, well, under thirty; personal description, have won no medals in a beauty contest thus far: education, Bachelor of Science, expert in all branches of photography, and an enthusiastic student of projection. Own my own M. P. camera, an Ensign, and a Power's Six projector. Have taken more than 20,000 feet of film, mostly scenery, fishing, hunting, farming, ice skating, and views of various games, such as hockey, baseball, lacrosse, etc. Do my own developing and printing.
>
> There, I am now properly introduced (Glad to meet you. Ed.), and will now set forth the real "raison d', etc.," for this letter (You should have waited for the postscript to do that. Ed.). First of all I have a complaint to make, viz: poor projection in the average motion picture theater! I read the account of your trip, and would wager that some of the operators you criticized are now giving better screen results (Let us hope some friend managers have also benefited. Ed.). I have one of your latest handbooks, as well as a copy of the earlier editions, and have benefited through study of them. Am leaving Toronto soon on a "go-as-you-please" trip to Vancouver. Mother and a younger brother accompany me. We are all that remain of a family of six. Father and one brother are buried "somewhere in France," and the other is a prisoner of war in Germany. The war has stricken a great many, and we are all praying for its end.
>
> I propose on my trip to visit all the movie houses possible, and if you would like, will send a first-hand criticism of projection, believing that if the operator can see what one of the audience thinks of his work it will either encourage him, or cause him to try and improve if criticism is found necessary.
>
> Permit me, therefore, to begin at home. In a majority of Toronto houses the work is fair, in some it is excellent, in others it is just good, while in a few it is very rank. In some of the downtown houses they use first class film and second class operators; in others vice versa.
>
> The Regent, the York, and the Crown have absolutely the finest projection in the city. Next these three come the Madison, Strand, Red Mill, Globe, Photodrome, Playhouse, Tech, the Iola, and the Peter Pan. In the following, projection is not quite fair, light poor, flickery, etc.: The Woodbine, Empire, His Majesty's, the Garden, the Cum Bac, People's, Hippodrome, Pickford, U-Kum, Doric, Rialto, and Colonial. This will classify the Toronto houses as to projection, except for the Windsor, Eclipse, and the Broadview, in which is seen the worst possible.
>
> A couple of very amusing incidents occurred recently. In one of the downtown houses a beautiful fire scene was on the screen. Suddenly Charlie Chaplin jumped into the fire upside down, and, with legs gyrating in the air, commenced doing his stunts standing on his head. Three or four minutes of this and the screen went first white and then black, as though disgusted with what was being done to it. Did not inquire as to the cause. Probably you can figure it out for yourself—I can.

A long letter, but interesting. Will be very glad to have your reports on projection, but be very careful and do no injustice. When projection is poor, try to ascertain nature and state of equipment. Light is often poor for no other reason than that friend manager won't allow the operator to use sufficient current. Shadows sometimes occur because of the same reason—the operator is compelled to concentrate his light to the limit at the spot in order to get sufficient screen illumination, and the too-small spot breeds trouble, especially when the operator has rewinding and other things to do as he projects a picture. It is also a fact that poor results are often traced to penuriousness in machine parts and carbons. Be certain of your grounds, Sister Long, and then go ahead. No, I am unable to dope out any reason which would account for such a screen result, if it continued for "three or four minutes." Starting a second machine with its film not rewound would produce the effect; but unless the operator was dead or sleeping it could hardly last more than a few seconds. This is the first we have had from Toronto for a long time. Wassa matter up there anyhow?

Could Not Recommend It.

R. A. Bray, Big Timber, Montana, wants my opinion as to the advisability of patenting a speedometer device for moving picture projectors. Says the same could be made to fit any make of machine, and would operate on the same general principle as that of the automobile speedometer, enabling the operator to see at a glance the precise speed of projection.

Would not advise you to invest money in such a patent. As I have many times said, *the only correct method of judging projection speed is the action on the screen.* It would be useless to know that you were projecting a scene at sixty-four feet per minute unless you knew the camera speed at which that scene was taken was also sixty-four feet

per minute. I believe such a speedometer would merely make it more convenient for friend manager to compel the strict adherence to an art—butchering "schedule." This department could not recommend such a device, moreover I think you would quickly discover that the principles upon which automobile speedometers operate are already very thoroughly covered by patents.

Interesting Experiments.

Recently the editor remarked to Mr. Porter, general manager, Precision Machine Company, that he believed a speeding-up of their intermittent movement would be decidedly advantageous. Ordinarily, when a suggestion of this kind is made to a machine manufacturer, he assumes an air of insulted dignity, pointing out the fact that HIS machine now is, always was and always will be the very *ne plus ultra* of perfection and that criticism of the same is, or very nearly approaches the cardinal sin. Mr. Porter took issue with me as to the advisability of speeding up the intermittent. "If operators were all high-class projectionists and conditions ideal, then your contenton would hold. But we, as manufacturers," said Mr. Porter, "must of necessity deal with things as they are—with conditions as they exist, and we are prepared to lay before you a demonstration which we believe will prove a surprise."

We then proceeded to the demonstration room, where two projectors were hitched together, side by side, so that one motor ran both at precisely the same speed, hence, barring a slight possible difference in screen illumination, there could be no question as to the fairness of the test. There were ammeters and voltmeters on both lamps, but since equal amperage does not necessarily mean equal illumination, we judged illumination by the eye alone.

First, we had a demonstration of the comparative evenness of screen illumination and brilliance with incandescent lamps, using a "semaphore" and a plano convex condenser (the screen was amply large to accomodate the two images side by side). I did not myself make the exhaustive experiments I would wish to make before finally expressing a final opinion as to the relative merits of the two condensers, but certainly the test seemed to be a fair one, and it was all in favor of the plano; also, with the plano the same same condenser may be used for the stero, which cannot be done with the semaphore lens.

But it was in the shutter tests the surprise lay. First, the light was gotten as even on both screens as possible, after which certain tests were made with various standard shutters, the result of which would, if published, get us a whole hod-full of brick delivered, one at a time. Next, we installed a four-wing shutter (the tests were all made with a clear field—no film). This shutter, which had four blades of equal width, was a "fifty-fifty" and presented a field clear of flicker when run at 38 revolutions of the crank shaft per minute. We then trimmed approximately one-quarter inch from each side of three of the blades, leaving one, presumed to represent the main blade, as it was. Under this condition it was found necessary to run the machine at 62 in order to clear the field from flicker. The shutter gave 50 per cent. of light before trimming and 57 per cent. after.

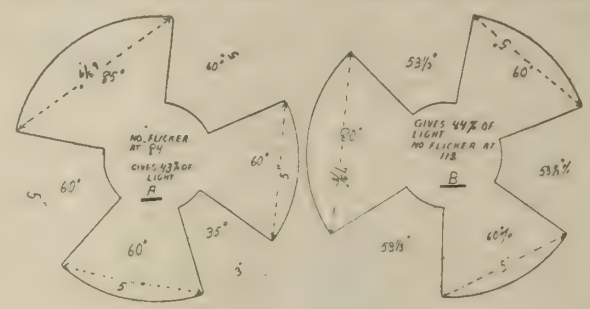
Next we placed on one machine the shutter marked A and on the other the one marked B. IT REQUIRED 112 REVOLUTIONS PER MINUTE TO CLEAR THE SCREEN OF FLICKER WITH B AND ONLY 84 WITH A! Explain that if you can. A gives 43 per cent. of the light and B gives 44.4 per cent. On each of the blades and openings of both shutters is marked its width in degrees. A is the shutter which will very soon be sent out with the Simplex projector as a part of its regular equipment. Please don't ask me why this difference in result is. I don't know, nor does Mr. Porter. But it most certainly IS, and after all that is the main point.

Mr. Porter and I had quite some argument as to intermittent speed. His contention is that the Simplex projector employs as fast a movement as is at this time *commercially* practical or advisable. Said he: "It would be a very simple matter for us to speed up according to your demands and most certainly if we believed your position to be correct we would do it. It would be very nice for us to say "we have a very fast movement. But what about the aftermath of howls caused by excessive wear, due to over-speeding of the projector, inefficient lubrication and unintelligent handling? We are now using as fast a movement as any of the other machines, or practically so, and the movement stands up well. We do not, therefore, feel that it would be wise to increase speed, even conceding that gain in light and lessening of tendency to flicker would result. When the time comes that operators have advanced to the point where they AS A WHOLE can and will give such a movement the intelligent care absolutely necessary to satisfactory performance we will concede your demand and put out the movement. Until that time we or any other machine manufacturer would merely be inviting trouble, and lots of it, to do so."

I suggested the possibility of putting out a fast movement for use only by theaters who employ a high-class operator, to which Mr. Porter replied: "Sounds all right, but the practical operation would be that as soon as the 'other fellow' heard of the high-speed movement he would demand it immediately and we would be in boiling water."

I am setting forth all this in detail because Mr. Porter is the first manufacturer who has ever consented to discuss these matters frankly in print. What he says is true; also it is an added argument for greater intelligence and efficiency in the operating room. Here is a needed improvement held back for the simple rason that (this on my own authority) a good two-thirds of the present-day operators either could not, would not or would not be allowed to handle it intelligently. Mr. Porter's arguments are good. But they constitute an indictment upon theater managers, because of the fact that managers are, when all is said and done, directly responsible. They could use the fast movement, with its manifest advantages, even with an inefficient operator, were they willing to stand for the repair bills made necessary, which would, after all, be but a comparatively small item—say, in no event, more than four dollars per month. But I can imagine the howl which would go up if an intermittent required that expenditure to keep it in first-class condition. One whole, great big cast silver cartwheel per week. Oy, oy, oy—business of tearing the hair. Of course, he would get more light and less flicker, and f-o-u-r dollars a month for intermittent repairs! Curses!!! One hundred bucks a DAY for films? Why sure! That is paid without any very great splutter, but one dollar a WEEK added to machine repair bills—horrors!

And now let me utter a caution. Mr. Porter has faced some risk in



allowing me to set forth these things frankly. I appreciate his action and you may take it from me I will defend him to the limit from any unfair advantage being taken. For instance, any who may question his statement, either in this department or otherwwhere, as to relative speed of Simplex and other machine intermitten movements, will be given ample chance to prove their contention, and the tests will be made publicly, by men whose decision may not be doubted. A discussion of desirability of generally increased intermttent speed will be welcomed, but cut out the hot air and deal in known facts, or in theories which have to do with other things than comparison of equipment of various makes.

Foolish Procedure and False Economy.

From time to time this department has called attention to theater managers to the altogether too common practice of false economy in the purchase of operating room supplies, which really is wasting of money instead of saving it. It is a fact that the over work of machine parts, until their wear is evidenced by even the slightest deterioration of screen results, is not economy. The same holds true in the purchase of carbons, etc. A carbon which produces a white, steady light is more economical than one which gives unsteady light or light of poor quality, even though its first cost price be double that of the second. Suppose you save ten, fifteen or even twenty-five cents each day in cost price by purchasing cheap carbons and that these carbons lower the screen result efficiency by even as little as one per cent. HAVE YOU ACTUALLY SAVED ANYTHING???? "You have not" is the self-evident answer. Instead, you have actually lost money, since your other overhead expense remains the same, whereas the finished result sought by the expenditure of that overhead has been injured and, in exact proportion as it is injured, the box office income is decreased. This is a proposition which does not admit of argument.

But there is another possible loss aside from box office loss. Suppose you are paying one dollar a day for projection current. A worn gear causes lost motion to an amount which compells the operator to use a main shutter blade enough wider than would be necessary, were the gears all in good condition, to cause the additional loss of three per cent. of the light—not at all excessive under the conditions named. How long will it require to waste the price of a new gear? Then, too, the necessary addition to the shutter blade has set up added tendency to flicker, thus injuring the screen result and the box office returns.

There is no such thing as a possible economy in operating room supplies, except as applies to actual waste. Use of worn machine parts is not economy. Managers should consider the value of the work their projection machines are performing, the value of the films they are handling and the dramatic value of the photoplays the projector is interpreting on their screens. Many managers expect utterly unreasonable things of their projectors. Other things they expect will wear out, but their projection machine never. It was good when they bought it, ergo, it must be equally good a year from that time. They do not know that 576,000 times in a ten-hour run, at 60 feet of film to the minute, the intermittent has acted, steel striking on steel with a heavy, sliding, hammer blow. In a year's run, at ten hours a day, this means more than 210,000,000 hammer blows, yet some managers yell bloody murder if an intermittent wears under that service to an extent which requires the replacement of some of its parts.

The only true economy is to keep your projector in A-1 condition, and it most emphatically is NOT up to you to pinch nickles on that end and ladle out coin for film service with a dipper.

From a Globe Trotter.

E. B. Olson, whose name is well remembered, though not his former location, sends a P. O. card postmarked Pago Pago, Samoa, which reads: "There is not much doing in the picture business in Alaska; nothing but small villages up there. Am sending picture I took when you were in Tacoma, Washington. Business is fine in Honolulu—so is the swimming. Am on my way to Sidney, Australia. Will see you in New York soon."

Evidently Brother Olson is not adverse to change of scene. Too bad I can't loan him Nancy Hanks, the Go Devil, for his Australian trip. He could put paddle wheels on her and ride more comfortably.

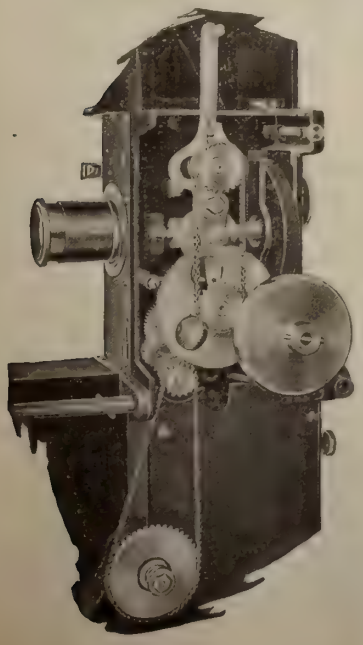
Victor Animatograph Projector.

It has been brought to our attention that the Victor Animatograph Company is putting out a really excellent projector designed for use in schools, for church and for light exhibition work. The editor has examined this machine, and finds it to be excellent for the purposes named. It is compact, strongly built, easily transported, readily prepared for transportation and quickly re-assembled and set up ready for business.

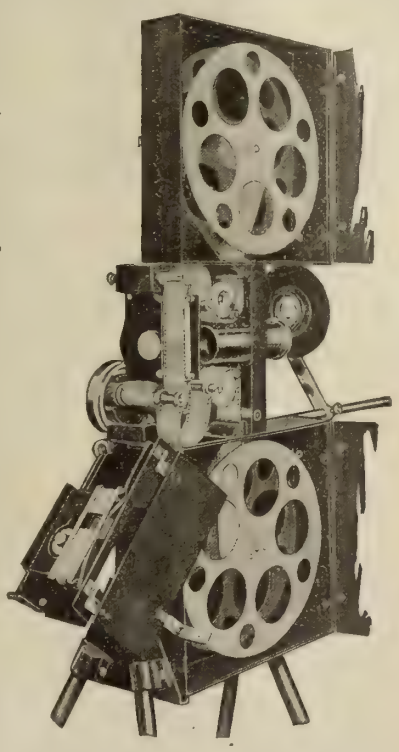
The workmanship and material are claimed to be high class, and I see no reason for doubting the manufacturers' claims in this respect, since the machine sells at a price permitting of both. And that is a most commendable thing. A too-cheap machine is not likely to be really a cheap one at all. In fact, the purchaser will most likely find it a very dear investment in the end. The price of the Victor is, I should say, just about what it should be for a well built projector of its class.

The machine takes standard film, has a three-point star, which gives rapid ratio of film movement, thus allowing of the utilization of a comparatively large percentage of the available light. The shutter is similar in its action to the old Kinodrome shutter except that it is of the "inside" variety. There are two blades, which close the aperture from opposite directions, meeting in the center of the aperture opening. This plan is very economical, in that it permits of a minimum shutter blade width when using what is known as an "inside shutter."

A unique feature of the Victor consists of its "flexible focus." For moving picture projection the condenser is quite close to the film. For stereopticon projection the lamphouse is, by a very clever mechanical arrangement, made to move backward several inches as it swings over into line with the stereo lens. When in position for stereopticon projection the condenser used for moving picture projection is automatically lined with and locked to a frame, or hood, carrying a second condenser, which remains in a fixed place behind the slide carrier. The combination thus formed is correct for the projection of standard stereopticon slides. It is a very clever, as well as effective, arrangement.



The illumination is by means of an incandescent lamp, and current may be taken from a battery or from power lines of any voltage up to 230. The manufacturer claims a good ten foot picture, with possible twelve feet under good conditions. I have not actually seen this demonstrated, but would imagine that with a good screen and tolerably dark room a very good result might be had with a ten foot picture—as good as can be gotten with any standard projector under the same conditions, using an incandescent lamp. Caution: Now, Mr. Theater manager, don't jump at conclusions. In that statement I meant precisely what I said, and can see no reason why what I have said is not entirely correct. It does not, however, follow that the Victor is a machine which will give continued satisfaction in your theater. It is not designed or built for the heavy theater grind, nor will it, in my judgment, stand up under such service. It is guaranteed by the manufacturer against all defects in material and workmanship for one thousand two hundred (1,200) hours of service, which means it is guaranteed to stand up to a four-hour-a-day service for one year, not including Sundays, and that any part which may fail during that period will be replaced free, provided it fails through faulty material or workmanship.



The parts are all interchangeable, and are mostly die made. The machine is on the list of projection apparatus approved by the Underwriters. All film is enclosed, and so is the mechanism. The automatic fire shutter is certain in its action; also it is adjustable for wear of parts. The machine frames more than one full picture. It may be had either hand or motor driven. The motor driven machine has speed control in acceptable form. The stand is adjustable for both angle and height. Threading is easy and all bearings readily accessible for oiling. A part of the bearings are bronze and part are babbitt metal. Magazines accommodate ten-inch reels and are thoroughly fireproof, so far as any magazine can be said to be that. All types of new high-power incandescent lamps may be used.

An idea of the machine is had from the illustrations, the first being the machine as a whole, the second the mechanism from the operating side and the third the mechanism from opposite side.

To sum up, this department recommends the Victor, Model No. 2, to the careful consideration of schools, to churches, and to those exhibitors who travel from one small town to another on one-night stands, and who require an easily portable projector with incandescent lamp projecting a picture not to exceed ten feet in width.

Who Wants This Job?

An exhibitor in a small city less than fifty or sixty miles north of New York City, on the Hudson River, wants an operator. Will pay twenty dollars to start, and if the man makes good might raise that later two or three dollars. Either union or non-union. Must be able to deliver the goods. Position is a steady one. Six days per week, six and a half hours a day. Those wishing to apply must send stamped envelope containing their application to this department We will immediately send it to the manager But *don't* put in an application unless you know your business and are prepared to make good, remembering that no transients are wanted. Presumably a married man would be preferred.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Calculating Shutter Time.

Mac, Detroit, Mich., writes: "Being a constant reader of the 'World,' I take the liberty of writing you seeking to know what the duration of exposure would be on Erneman camera with the shutter wide open at two cranks per second? Also does not the time the intermittent is at rest designate the duration of exposure? If it is not possible to state exactly what the exposure would be, could you tell me whether it would be 1/16 second or less?"

The shutter of a motion picture camera is the segment of a disk revolving in front of and parallel to the aperture or frame plate. It revolves once for each frame or picture taken; in synchronism, that is, in time with the movement which draws the film down for each successive picture. Its function is to cut off the light or image from the film during that period of time during which the film is drawn down in readiness for the next exposure. While the exposure is being made, the section of film in the gate and before the aperture plate is motionless and, just as the platen of a printing press must hold the paper to be printed firmly against the type without permitting it to move in relation to the type lest it smear the imprint, so must the film remain stationary while it receives the impression of the lens image or it will be blurred.

The type of the intermittent movement with which the camera is provided determines the greatest or maximum shutter opening. The instant that the claws or fingers of the intermittent movement commence to draw the film down to its position for the next frame, the aperture opening must be covered by the shutter and remain closed until all downward movement of the film has ceased. Should the movement of the film commence before the aperture is entirely covered by the shutter, such portion of the frame as remained uncovered will be blurred.

As the shutter moves continuously and uniformly around, it must be a fraction of a disk large enough to cover the aperture during the time that it takes the claws to pull the film down plus a segment large enough to cover the aperture when the movement begins. If it takes one-half the time of a complete shutter revolution to pull the film down for the next frame, the shutter segment must be half a circle plus a segment wide enough to cover the aperture opening; for this extra segment portion must completely close the aperture before the downward movement takes place. For that reason a rod and pitman, or a crank which requires one-half the time interval for drawing the film down must have a shutter segment of one-half a circle plus 1/6 of a circle to cover the aperture opening when the film travel begins. Since ½ plus 1/6 equals 2/3 of the circle, there is left only 1/3 for the exposure, or 1/3 shutter opening as it is termed.

The Lumiere type movement which uses the so-called harmonic cam for throwing the fingers, draws down in about one-fourth of the time interval and consequently can employ a shutter whose open segment is slightly more than one-half.

At sixteen pictures per second, each picture is drawn down and exposed in one-sixteenth part of a second; if the shutter is one-third open then the exposure time is one third of one-sixteenth, or one-forty-eighth; if one-half opening, one-half of one-sixteenth, or one-thirty-second of a second. For any other shutter opening the speed or time is calculated in the same simple way. Thus, also, it will be seen that all shutter openings bear a simple arithmetical ratio to the time of exposure: a quarter opening is twice as quick as half opening, but only gives half the exposure that half opening gives.

In still photography it is often necessary to use exposures as quick as one-thousandth part of a second to get an unblurred picture of a moving object, but in the motion pictures it is essential that a swiftly moving picture should be blurred in each individual frame to reproduce on the screen the effect of a single moving object. If we close the shutter opening to a mere slit and photograph a baseball thrown in the sunlight, we will get a succession of clear images of the ball on the negatives, but when the picture is thrown on the screen, we get an impression of three or four balls chasing one another across the screen. The clean cut images are too far apart to blend correctly in the eye and produce the swish of the single moving ball.

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It is, therefore, advisable in almost all cases to use as wide a shutter opening as the intermittent movement of the camera permits. Also the larger the shutter opening the smaller the diaphragm opening and the smaller the diaphragm the greater the depth of focus.

Formulas for Making Motion Pictures to Scale.

E. W. Davis of the Universal Camera Company has worked out a very valuable and simple method of calculating in advance the scale of magnification of pictures upon the screen so that a cameraman may predetermine exactly the size of the projected image before the picture is photographed.

His data is as follows:

In cases where the cameraman wishes to photograph an object so as to be projected to a certain size, relative to the actual size of the object, the following formulas may be useful. The formulas which apply to "life size" projection are particularly useful. In all those formulas the distance from camera to object is given in feet and the focal length of the lens in inches.

For life size projection (16-foot screen): With a given lens, to determine the distance from camera to object: Formula: Distance = focal length x 16. Example: We wish to photograph an object with a 2-inch lens so that it will be projected life size; how far shall we place the camera from the object? Solution: Distance = 2 x 16 = 32 feet.

For life size projection (16-foot screen): With the distance given, to determine the lens: Formula: $\text{Focal length} = \frac{\text{Distance}}{16}$. Example: We wish to photograph an object 50 feet away so that it will be projected life size; what focal length lens shall we use? Solution: $\text{Focal length} = \frac{50}{16} = 3\frac{1}{8}$ inches. Obviously a 3 inch lens would be near enough for practical purposes.

Lens and distance given, to determine magnification: Formula: $\text{Magnification} = \frac{\text{Focal length x 16}}{\text{Distance}}$. Example: What will be the projected magnification of an object photographed at a distance of 20 feet with a 2-inch lens? Solution: $\text{Magnification} = \frac{2 \times 16}{20} = 1\ 3/5$ times actual size. If the answer is less than 1 there will be reduction instead of magnification.

Lens and magnification given, to determine the distance: Formula: $\text{Distance} = \frac{\text{Focal length x 16}}{\text{Magnification}}$. Example: With a 3-inch lens, at what distance from the object shall we place the camera to obtain a projected magnification of 2 times actual size? Solution: Distance = $\frac{3 \times 16}{2} = 24$ feet.

Magnification and distance given, to determine the required focal length of lens: Formula: $\text{Focal length} = \frac{\text{Distance x Magnification}}{16}$. Example: We wish to photograph an object at a distance of 35 feet and obtain a projected picture 3 times actual size: what lens shall we use? Solution: $\text{Focal length} = \frac{35 \times 3}{16} = 6\ 9/16$ inches.

All the above formulas may be condensed for convenience to the forms given below, in which

D = distance from object to camera in feet.

F = focal length of lens in inches.

R = ratio of projected size to actual size; for example:

Life size, R = 1; double size, R = 2; ½ size, R = ½, etc.

Then: $R = \frac{F \times 16}{D}$, $D = \frac{F \times 16}{R}$, and $F = \frac{R \times D}{16}$.

When the pictures are to be projected life size, then R becomes I in the above formulas and we have:

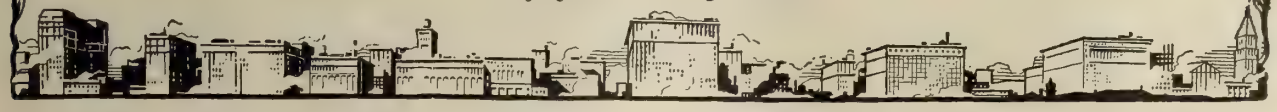
$$D = F \times 16; \quad F = \frac{D}{16}.$$

As pointed out previously the last two formulas are particularly useful. A convenient way of remembering them is to bear in mind that the focal length of any lens multiplied by 16 gives the distance (in feet) at which an object photographed will be projected life size.

Note—In all the above formulas it is assumed that the picture when projected will be 16 feet wide.

Chicago News Letter

By JAS. S. McQUADE



Major Funkhouser at Bay

The Censorship Hearings Before the Sub-committee of the Council's Judiciary Committee Are Favorable to Pictures and Indications Point to the Curbing of the Major's Arbitrary Rulings.

FURTHER hearings of the charge that Chicago is suffering from a one-man censorship board were held before a sub-committee of the Council's judiciary committee, Friday, Nov. 23, and Tuesday, Nov. 27. At the Tuesday meeting, Mrs. Juliette L. Stuart, one of the members of the censorship board, declared that she had been in bad standing for a long time with Major Funkhouser because she had insisted on her rights as a board member. Michael L. Igoe, formerly U. S. district attorney and now leader of the democratic side in the lower house of the state legislature at Springfield, was present as attorney for Mrs. Stuart and charged that the Major had tried to intimidate members of the censor board from revealing the actual conditions prevailing in the censorship bureau. Through Mrs. Stuart, Mr. Igoe showed that Major Funkhouser ruled arbitrarily in the matter of cut-outs.

In answer to a question put by Alderman Steffen, the Major replied, "I am the real official censor." On being further questioned by Mr. Steffen, he acknowledged that some of the members of the board did not understand that, but that some of them were beginning to understand.

In answer to a query made by the Rev. Frederick Seidenburg, of Loyola University, and secretary of the committee of the Catholic church on moving pictures, Alderman Steffen explained the object of his amendment to the ordinance on censorship.

"This amendment eliminates the present censor of moving pictures from the situation," he said. "It provides for a real board of ten. It aims at a solution which will be fair to all, and it is in no way an attack on Major Funkhouser."

A member of the judiciary committee, which will pass on the final report of the investigating sub-committee, said shortly after Friday's meeting:

"I'm sick and tired of the palavering which Funkhouser and his friends are seeking to inject into this matter. The modern film industry, to my mind, has grown to such proportions that no censorship at all is necessary, or desirable.

"Is it common sense to believe, as Funkhouser intimates, that the big men of this country who have millions invested in this growing industry seek to destroy themselves by basing their film productions on immorality and crime? Why, such an insiuation is nonsensical!

"Place the film industry on the same plane with other great businesses. President Wilson has done so by his praise of the splendid co-operation this industry has given in aiding our prosecution of the world war."

At Tuesday's meeting Major Funkhouser was accused of attempting to intimidate members of the board of censors who had been summoned before the investigating sub-committee. The charge was also made in the meeting that the so-called board of censors is an authoritative body in name only, providing that the major does not agree with its findings. It was also charged that unless the twelve members of the board of censors agreed unanimously on passing a film, the major sets their findings aside and exercises his one-man judgment.

Favoritism also was charged, and the names of two of the major's favorites were mentioned, these two women members, it was said, being vested with power to over-rule the decision of their seven associates.

The major once, during Tuesday's hearing, scoffed at the assertions of producers that they can be placed on honor to produce clean pictures, and asserted that they appeared to be keeping awake at nights in devising new plans to take advantage of the city.

The Chicago dailies are taking deep interest in the hearings before the sub-committee, and the concensus of opinion is strongly against the one-man censorship of Major Funkhouser. The Chicago News ran the following editorial in its issue of Nov. 27, under the head, "The Low Cost of Morality":

If the consumer of theatrical entertainment is willing to spend from $1 to $5 for the purpose he may run the risk of suffering injury to his morals by attending the vaudeville show, grand opera, or the admired legitimate drama, all unexpurgated by the official censors. If he belong to the great democratic majority of 10-cent first-nighter and takes his drama in two dimensions his morals will be officially guarded, he will save money, and will get to bed—somewhat bored, perhaps, but officially with no loss of moral tone—at a respectable hour.

A laboriously applied official censorship goes with the cheap film dramas, whereas any iniquity, real or imaginary, that invades the higher priced entertainments is served without alteration to anybody who chooses to pay the price.

Meanwhile the censorship of motion picture films is not applied according to any established and well defined principles of art and good morals, but mainly in accordance with the personal whims of the official censors or of well meaning volunteers who are determined to save by their own special formulae the other fellow's morals from contamination no matter how he may squirm and resent it.

There is, of course, no concerted public appeal to the authorities to place vice within the reach of all, but there is a genuine popular movement in favor of wise revision of the censorship system that shall bring to it some intelligent perception of the demands of the new art and its limitations.

Any producer who presents in public an immoral film should be made to suffer for it under the law. A censorship which serves to give official sanction to films that otherwise might be condemned by wholesome public opinion is a peril rather than a protection. To disarm public opinion and put it out of commission by means of a clumsy official censorship is at best a doubtful aid to morality.

Following is an editorial published by the Examiner in one of its issues last week:

Of all American cities, Chicago should take the broadest and sanest view of the real position that film production holds today as a world factor in giving education, wholesome entertainment and amusement to the people.

Yet Chicago is the only large city in the United States or in the world that clings to a one-man censorship.

And this single official censor of films in Chicago is a policeman at that!

Practically all other American cities that have film censors at all have high class boards or commissions. Representatives of educational bodies are on these boards.

The idea that a police officer, whose special duties are to suppress gambling and open vice, should be also the sole censor of moving pictures is peculiar to Chicago alone. New York, also a large film-producing center, does not consider it necessary to maintain any form of censorship.

A police censorship of moving pictures takes the wrong ground to start with—that film producers are seeking to commercialize immorality whenever they get a chance.

The exact opposite is the case.

The only really effective censorship of moving pictures is by the producers themselves, for the very life of the business requires conformity to the moral sentiments of the people.

The moving picture business has left its crude beginnings behind. It has reached a plane where it no more required outside censorship than does the printing press, the stage or the art galleries.

All these great civilizing forces have demonstrated that they do not need tutelage by official censors, and the modern film industry will do the same.

The committee of public information at Washington, D. C., henceforth will have the rulings of Major Funkhouser in censorship matters under its particular scrutiny. Most likely before this matter appears in print, the committee will have examined certain film pictures which have been put under the ban by the head of the Chicago censor board. The "Rose of Blood," for which Major Funkhouser has refused a permit in Chicago, will be one of the pictures in question.

Patriotism at the Movies.

The Chicago Tribune sees the great influence of moving picture theaters in the spreading of patriotism and the stirring of the war spirit at the present time, as is shown in the following editorial paragraph in one of its issues last week, under the heading given this article:

The moving picture theaters are becoming community centers of patriotism. The producers are turning out films reflecting the American war spirit, and the majority of the theater owners have devoted a part of each program to pictures and slides calculated to arouse support of the Government. In addition the theaters have thrown open their doors to the four minute men, who are exercising a very great influence, especially in combating German propaganda. In communities largely made up of persons of foreign birth or extraction the work of the movie theaters and the four minute men has been of special value.

Chicago Film Brevities.

Sir A. Conan Doyle, author of the Sherlock Holmes stories, who was an interested spectator of Essanay's production of the "Sherlock Holmes" play, in which Wm. Gillette plays the title role, at the Alhambra theater, London, Eng., recently, wrote, in part, as follows to the firm interested in the distribution of the picture in Great Britain and Ireland:

"Before leaving London let me say how pleased I was with the Sherlock Holmes production. It is admirable, and will forever preserve Gillette's wonderful rendering of the part."

* * *

Richard C. Travers, the well-known and popular star in moving pictures, who was with Essanay for quite a time and who has been at the Fort Sheridan training camp for several months past, with the men of the second reserve corps for officers, has won a captaincy. While still a youth, Mr. Travers saw service with the British army in South Africa during the Boer War, and on one occasion narrated to me one of the narrow escapes he had as a sharp-shooter at that time. Mr. Travers had been lying full length for ten or fifteen minutes, behind a small hillock of sand, awaiting an opportunity to draw a bead on one of the enemy. By some strange influence his cramped position became so intolerable that he was obliged to move his head and one of his shoulders a little way in order to get relief, and in that fraction of a second of time a bullet plowed through the sand just where his head had been. Mr. Travers heard the shot and looking up discovered the body of a Boer sharp-shooter falling from a scrubby tree several hundred yards away. Some other British sharp-shooter had shot the Boer marksman just as he fired at Travers. Captain Travers was very popular in film circles in Chicago, and was a great favorite with moving picture fans, who were always delighted to see him on the screen. His numerous friends congratulate him on his newly conferred honor and wish him a glorious career in France and a safe return to God's country.

* * *

Louis A. Boening, another well-known figure in film circles in Chicago, has also been honored with the commission of captain in the same training corps. Captain Boening served in the Spanish War as a volunteer and was mustered out as captain. He is president of the United States Cinematograph Co., this city, and he has filled several other prominent positions in the industry during the past ten years. The best wishes of a large following of friends will follow him to the front where, it is hoped, he will distinguish himself with honor and live to reap the results long afterwards.

* * *

The license committee of the Chicago city council at a recent meeting, at which representatives of Chicago exchanges were present, finally agreed to raise the license for exchanges from $25 to $100. The committee made a concession in this instance, as it was the original intention to raise the license to $200 for each exchange.

* * *

"The Flame of the Yukon," a Triangle feature, with Dorothy Dalton in the leading role, was given a private presentation at the Ziegfeld theater, Monday morning, Nov. 26, which was attended by several hundred invited guests. Major Funkhouser had previously refused to permit its presentation in Chicago and the opinion of prominent and well-known picture theater goers was sought before taking the case to court. The opinions of those who attended the presentation at the Ziegfeld were decidedly against Major Funkhouser's ruling.

* * *

Irving A. Mack and Miss Belle Harris were united in marriage at the bride's home, this city, Tuesday evening, Nov. 27. Mr. Mack has charge of publicity, in Chicago, of the Universal Film Co. The happy pair departed for a brief honeymoon trip after the ceremony.

* * *

"Bab's Matinee Idol" (Paramount), with Marguerite Clark in the leading role, will begin a week's run at the Ziegfeld theater, Sunday, Dec. 2.

* * *

Julius F. Smietanka, collector of internal revenue, Chicago, gave out last week under advisement that the government may print theater tickets for use in this city as a protection to the public against the raising of prices by moving picture and dramatic houses. The method to be used, in case the plan is enforced, will be to print the regular ticket, with the war tax coupon attached.

Manager M. J. Weil, of the Castle theater, State St., celebrated the second anniversary of that house last week. The chief attraction was "The Hungry Heart," in which Pauline Fredericks is star. This house charges an admission of twenty cents with war tax added and is showing to a fine business.

* * *

Invitations for the ninth annual ball, given by the Moving Picture Operators of Local 110, I. A. T. S. E., have been sent out. The ball will be held in the Coliseum, Wednesday evening, Dec. 5, and the receipts, after expenses have been deducted, will be devoted to a fund for the assistance of the families of enlisted members. About eighty of the boys are now at Camp Grant, Rockford, Ill.

* * *

Adolph Zukor, president of Paramount, made a short stop-over here Saturday, Nov. 24, on his way from Los Angeles to New York. While here he gave out that Marshall Neilan is now at work directing Mary Pickford in her new photoplay, "Amarilly of the Clothes Line." Director Neilan has still six months left before he will proceed to a cantonment camp, under draft.

* * *

The license committee of the city council, Chicago, agreed upon the following increase in the license for moving picture operators in this city: the original license fee has been raised from $3 to $50 and the license renewal has been raised from $2 to $5 per year. It was also ruled that instead of the apprentice paying a fee of $1 for a life time, he will be obliged to pay $1 per year hereafter. It was also ruled that an apprentice must serve five years before taking charge as a licensed operator in a picture theater.

* * *

Miss Catherine C. Melcher, who is preparing the list of non-taxable music for Chicago local, branch No. 2, M. P. E. L. of A., has requested me to state in this issue that the firm of Jerome H. Remick & Co. has resigned from the American Society of Authors, Composers and Publishers, so that theater owners can henceforth play all Remick numbers without any further fear of a libel suit. A complete list of Remick numbers will appear in a forthcoming issue of the Moving Picture World.

Universal Consolidates Its Chicago Interests

Laemmle Film Service Taken Over and All Subsidiary Exchanges Now Under One Roof.

ARRANGEMENTS have been consummated whereby Universal's Chicago interests will hereafter be operated from one exchange located in the Consumer's Building, at No. 220 South State street, where Bluebird headquarters have heretofore been situated. The Laemmle Film Service of Chicago has been taken over by Universal and the three distributing plants have been assembled for separate and distinct operation at one address.

By this move the distribution of all Universal products will be expedited, making it more convenient for exhibitors to transact their business in Chicago and centering Universal's interests with a view to greater efficiency in every particular. An important consideration of advantage to exhibitors will result from the fact that showmen may now arrange for every class of pictures on the market without leaving Universal's premises—everything from State right features to comedies, news weeklies or program pictures being available under one roof.

There has been a rearrangement of the management of Universal's Chicago interests brought about by the consolidation of the Laemmle Service, Universal, Butterfly and Jewel interests. I. L. Leserman will be in charge of Universal releases, C. R. Plough will handle Bluebirds and I. Van Ronkel will look after the Jewel State right features. The new order of affairs went into effect Nov. 26.

RICHARD STERLING TO DIRECT ATLAS.

Richard Sterling, formerly of the Eclair, is directing the Atlas' series of Modern Peck's Bad Boy. Harrie Orvis will, with little Dorothy Benham, support Master Leland Benham. The pictures are being made at the company's studio in Newton, Mass.

GEORGE BERTHOLON PROMOTED.

George C. Bertholon, who since the formation of Goldwyn Pictures has been an assistant director at the Fort Lee studio, has been made assistant to Aubrey M. Kennedy, director of productions.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Horkheimer Would Aid Red Cross

Suggests That Spare Time of Women Employes Be Utilized in Knitting Garments and Making Surgical Bandages.

H. M. HORKHEIMER, president of the Balboa Amusement Producing Company of Long Beach, California, through the co-operation of the Red Cross Chapters of Southern California, has launched a project which will result in the making of thousands of garments for our soldiers and in the conserving of hours now lost in the motion picture industry through delays peculiar to the manufacture of photoplays.

Through the Horkheimer plan, which has been indorsed by various Red Cross chapters, every odd moment of the picture players will be directed into some channel useful to the Red Cross. Already a committee of leading producers has been organized, and through the co-operation of this committee it is hoped a Red Cross auxiliary will be established at every studio.

"It is our aim," said Mr. Horkheimer, "to commandeer the spare time of every motion picture player. For instance, an actress who is waiting for her scene can be knitting a sweater for a soldier; members of a company that is forced to wait for proper sunlight can be working on wristlets, socks or mufflers to fill the Red Cross garment quota. All money for the purchase of needed materials will be donated. The Balboa studio is contributing $500 toward this fund, and undoubtedly every other studio in the industry will raise a like amount. I anticipate that at least $25,000 will be gathered in this drive, and that thousands of garments will result; in fact, it is my belief that the entire quota of 100,000 garments required from Southern California in the present national Red Cross drive will be furnished by the picture people."

Those appointed on the producers' committee by Mr. Horkheimer are H. O. Davis, vice-president and general manager of the Triangle studios at Culver City; Mrs. Jesse L. Lasky, Henry McRae, general manager of Universal; D. W. Griffith, Mrs. Cecil B. De Mille and Charles Van Loan, famous writer of motion picture fiction.

Of those who have indorsed the Horkheimer plan, Mrs. William A. Edwards, chairman of the board of directors of Los Angeles Red Cross Chapter, and Mrs. Hancock Banning, member of the board and one of America's richest women, were most enthusiastic in their praise.

Camouflage Artists Leave for Training.

The greatest camouflage company in the world, according to Major George P. Robinson, United States engineers' corps, left Los Angeles November 24, for an eastern training camp. There were sixty-five men in the party, headed by Lee Lawson of the Universal. The personnel was recruited almost exclusively from the leading motion picture studios of Los Angeles.

"Nowhere else in the world could a company of men of similar qualifications have been recruited," said Major Robinson. "The best scenic artists and men of kindred trades in the motion picture industry are here."

Just before the train pulled out of the station Lee Dawson made a short speech to the crowd. "Friends, we're going over there to fool the Kaiser, and if Yankee genius counts for anything we'll be there with the goods," he said.

The leave taking was different from any farewells given any party of soldiers leaving Los Angeles heretofore. Sixty-five young men, all of them known personally to the five hundred or more persons who bade them goodbye, caused everybody to cry goodbye to everybody else. It was a scene not easily forgotten.

At the American Studios.

President Samuel S. Hutchison of the American Film Company arrived at the studios in Santa Barbara, November 20, on a hurried inspection tour. Mr. Hutchinson's present mission is in the furtherance of improvements started in every department of the studio. The technical end of the business will be given particular attention.

Director Edward Sloman has completed "In Bad," featuring William Russell. Mr. Russell will soon start work on the final of his present series of six pictures, entitled "Polo Jack," another Charles Turner Dazey story.

Ruth Stonehouse to Have Own Company.

Ruth Stonehouse, Universal Bluebird star, and more recently with Triangle, has signed a long-term contract to be featured in big productions. H. Berg, owner of the Overland Film Company, while in Los Angeles, made Miss Stonehouse an offer which, on November 21, was signed by her. The contract provides for the producing of six feature dramas during the year. Mr. Berg was interested to a great extent in the producing of "Who's Your Neighbor," "Today" and many other screen successes.

Ruth Stonehouse.

Miss Stonehouse will leave November 25 for an extensive tour of the larger cities of this country, appearing in person at theaters and meeting exhibitors and exchangemen. Three months will be given to the tour from here to New York City, when Miss Stonehouse will return to commence work on the first production, to be made at the Bernstein studios.

The first vehicle selected for the star is "The Wolf Breed."

Periolat to Go on Tour.

George E. Periolat, the well-known American character actor, will make an extended tour through the Middle West and the East, starting December 10. Mr. Periolat will combine business and pleasure, for he will appear in motion picture theaters in every city and town he visits, spending most of his time in Chicago, his home, where his father, C. F. Periolat, now eighty-two years of age, still resides.

When "The Mate of the Sally Ann," starring Mary Miles Minter, in which Mr. Periolat plays the part of Captain Ward, a slightly demented old sea pilot, is released in Chicago the actor will appear in many theaters where the production is shown.

Upon his return trip Periolat will visit Cleveland, St. Louis, Kansas City, Omaha, Lincoln, Denver and Salt Lake City. The trip will take more than two months.

Comedians Subscribe to Comforts Fund.

Ample proof that comedians can be serious when occasion demands was demonstrated at the Triangle-Keystone studios when every employee was called upon to donate to the Y. M. C. A. fund. Thirty-five million dollars is being raised to provide comforts for the boys in the trenches. Every studio in and around Los Angeles was visited, and a cheer went up when, upon counting the pledges, it was found that the Keystone studios had outdistanced the Culver City studios by over $50. Later on it was learned that the Keystone donation was the largest individual subscription in Los

Angeles barring one large corporation. Frederick Bennett of the scenario staff started the fund with $100.

At the Diando Studios.

With two companies actively engaged in the production of five-reel features for the Pathe program, the studios of the Diando Film Corporation in Glendale are busy. Under the direction of William Bertram, the child star Baby Marie Osborne is working on "Any Home," the third story in the new studios. It is from the pen of John W. Grew and M. Ramirez Torres, and affords Baby Marie the opportunity of displaying her wonderful childish charms that have so endeared her to the hearts of motion picture playgoers.

Baby Marie Osborne.

The supporting cast includes Herbert Standing, Lou Cody, Marian Warner, Katherine McDonald, Harry Van Meter, and J. H. McDowell.

Bryant Washburn will have completed his first story within a few days. The title is "Kidder and Ko."

Richard Foster Baker, who was associated with Washburn in the east, is directing the story. The action is among the "down-east" fisher folk. Supporting Mr. Washburn in the leading feminine role is Gertrude Selby.

Every male employee of the Diando studios in Glendale had to pay admittance to the studio since a recent morning. The charge is one cigarette and the collector is Baby Marie Osborne. Recently Marie saw a container for cigarettes in the lobby of one of the Los Angeles theaters. Making inquiries regarding it her father told her it was for cigarettes to be sent the soldiers in France. Marie conceived the plan of collecting from the studio boys and since has made them come across every morning. She plans to ship once a week and already has quite a large stock on hand.

Diando is a coined word. W. A. S. Douglas is president of the company, while L. T. Osborne, the baby's father, is vice-president. So take the capital "D" for Douglas, with the I and "and" in the middle, and O for Osborne on the end and you have it.

Ray Griffith Returns from Camp.

Ray Griffith, Triangle-Keystone comedian, has returned from the training camp at American Lake, and is again with the comedy forces. Griffith was given a permanent discharge from the service on account of his voice. For several years the Triangle-Keystone comedian has been unable to speak above a hoarse whisper, and the army examining board decided this would impair his efficiency as a soldier.

And What Became of the Smile?

Anita King, the Balboa star, received a wire from the proprietor of the Starland Theater in her home town of Michigan City, Ind., saying he was going to show one of her first pictures under the new release and that he wanted something she had worn in the making of the picture, as he intended to auction it off at the theater for the benefit of the Red Cross. He assured the popular star the whole town would turn out to a man to see her picture.

Miss King immediately sent a beautiful string of beads and a pair of moccasins she had worn, and as it was her own home town she wired a local florist to supply the theater with sufficient carnations to present one to each patron.

McGowan Finishing Up "Lost Express."

At the Signal studios Director J. P. McGowan has finished the fourteenth episode of "The Lost Express," the Signal-Mutual serial, featuring Miss Helen Holmes. Episode 15 has been named "The Return of the Lost Express," the last installment of this serial.

When the last scene is made it will mark the closing of Helen Holmes and J. P. McGowan with the Signal Film Corporation, after over two years of continuous service in the making of railroad thrills. Immediately following the making of the final episode Miss Holmes and Mr. McGowan will leave for a three or four weeks visit to New York. It is rumored in the trade that Director McGowan has signed up with the Pathe Company to produce serials.

Polo and Pony Take a Steep Ride.

A spectacular accident in which Eddie Polo, the Universal serial star, and the horse he was riding miraculously escaped death occurred recently. Director James W. Horne and his company at the time were staging the new serial, "The Bull's Eye."

When the brink of a cliff accidentally crumbled and gave way, horse and rider plunged sixty feet down the declivity. Polo dug himself out of the avalanche of loose earth that had followed him and began an inspection to discover the numerous minor dent and scratches he had received.

Satisfied no bones were broken the horse was extricated from the small mountain of earth, and also was found to be undamaged to any extent.

Miss Allen Adds to Her Medals.

Aileen Allen, Triangle-Keystone's diving champion, added another medal to her collection recently at Ocean Park, when she again demonstrated her right to the Pacific Coast championship by scoring ninety-three points out of a possible hundred, eclipsing her former record. Miss Allen now holds forty-seven medals for high and fancy diving and has won more championships this year than any man or woman has previously in the same length of time.

Balboa Gives Dance for Arbuckle.

Balboa's new glassed-in studio, which is now nearing completion, was initiated on the night of November 28 with a big dance for which invitations had been sent to a thousand of the foremost people in filmdom. The affair was given by the Messrs. Horkheimer in honor of Roscoe Arbuckle, now making pictures in Long Branch.

The structure is one of the largest under cover, its dimensions being 100 by 200 feet, without a post or obstruction. The floor is of the finest quality and especially suited for dancing. Special lighting effects were provided and music without end. A symphony orchestra played for the dancers, while the Balboa jazz band furnished numbers in between.

The refreshments conformed to the Hoover program for war economy. Arrangements were made to take the Los Angeles guests back to the city in a special train, after the dance.

Flare Explodes Ahead of Time.

Trapped at the bottom of a mine shaft where they were filming scenes for "The Love Claim," Director Elmer Clifton and his company of players, headed by Herbert Rawlinson and Sally Starr, put in one of the most trying hours of their existence when a "four-minute flare" exploded.

This particular flare, instead of burning as a good, respectable flare should have burned, decided to do it quickly and have it over with. The whole thing went off at once, filling the passage with suffocating and poisonous gases. Fortunately the immense volume of gas produced was lighter than air, and by lying flat on the mine floor the players were able to avoid suffocation while lighted candles at a higher level burned weakly or went out altogether.

It was fully an hour before the passage had cleared sufficiently so that the players could resume their work.

Waddell Flying in Europe.

Joseph Waddell, for several years cameraman at Universal City, is now with an American aviation corps in Europe. Fred Le Roy Granville, of the Universal camera force, received a letter a few days ago from Waddell, in which the cameraman described his experiences.

Los Angeles Film Brevities.

The Triangle- Keystone studios raised nearly one hundred dollars for the tobacco fund for American soldiers in France, and Employment Manager Ben Singer spent nearly a day selecting the purchases. The shipment, which required twenty specially built cases, was packed this week by the Triangle-Keystone girls and is already on its way

to France. Photos of the Triangle-Keystone girls preparing the cases for shipment were taken and several prints packed in each box sent to France.

* * *

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and just recently completed a five-reel comedy drama at the Triangle Culver City studios. When producing comedies Mr. Hartman wrote practically all of his own stories. Mr. Wulze also was formerly with the Keystone organization and before again signing with the comedy forces had been free-lancing. The present writing staff of the Triangle-Keystone studios is considered one of the strongest in the comedy field. Eleven writers are now regularly employed.

* * *

Work on the picture "Any Home" featuring Baby Marie Osborne, the tiny Pathe star, was held up for several hours one day this week, when her father, L. T. Osborne, in appreciation of the work done by Baby in her last picture, "Very Young Love," presented her with a beautiful Shetland pony and cart. Baby Marie was so delighted with the outfit that all the combined efforts of father, director and nurse could not get her to resume work until she had a drive.

* * *

Gold has been reported again in the Santa Monica mountains. This time the strike is reported from Hartville, the motion picture studio.

While staging a battle scene small dynamite bombs which were exploded to throw up the earth brought to light small particles of the ore. The motion picture employes have started digging.

Periodically gold in small quantities has been found in these mountains and on a number of occasions prospectors have flocked there. This was particularly true four years ago, when hunters bagged a number of quail and in the stomachs of all of them were found small particles of gold. Carbon canyon, where the quail had been shot, was dug over, but no gold was found.

* * *

Keystone Director Reggie Morris is making final scenes for "Dancers and Dimples," his first comedy featuring Harry Gribbon.

* * *

With one of the largest cafe sets ever erected in the Keystone studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion pictures for his current comedy, "Courts and Cabarets." Every chair, table and dish in the set was a "breakaway" and when the scene was taken it was found that some one hade made the wrong entrance and the entire scene had to be done over again. The cast includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

* * *

Blanche Payson, Triangle-Keystone's tallest leading woman, is in a serious condition at a Los Angeles hospital as a result of injuries sustained by slipping on the tiled entrance of a Los Angeles jewelry store. It is indeed a strange turn of fate that has saved Miss Payson from countless hazardous feats in film comedy only to seriously injure her while on a leisurely shopping tour.

* * *

Melbourne MacDowell, well known screen actor lately with Triangle, has been signed by Thomas H. Ince. Mr. MacDowell will be in the company supporting Dorothy Dalton and under direction of R. William Neill.

* * *

Howard Hall has been engaged to play the leading role opposite Emily Stevens in the forthcoming Metro production, "Alias Mrs. Jessup," adapted from the story of Blair Hall and directed by William S. Davis.

* * *

J. A. Quinn recently gave a preview of "Who's Your Neighbor?" to an invited audience, at which Mayor Woodman, City Prosecutor N. W. Widney, the city council, Dr. Barton of the federal government and Dr. Lulu Peters of the city health department were present. The council in its statement said the picture could not offend public morals and that it could go on the screen without trouble. However, the body seems to be the only one which regards the picture as fit to be shown, the other officials solidly lining up against it. Mr. Quinn has therefore taken off the picture until the controversy can be settled amicably and has substituted in its place Monroe Salisbury in "The Savage."

John Collins, Director of Metro's "Blue Jeans," a Man with Wisdom

METRO Pictures Corporation is congratulating itself on the excellence of its forthcoming special production, "Blue Jeans," a screen version of Joseph Arthur's famous old melodrama, starring Viola Dana. The star herself deserves unlimited credit in connection with the production, and another factor of supreme importance has been the direction. John H. Collins, in this seven-act de luxe production, has justified those who have contended that he is one of the foremost motion picture directors of America today.

John H. Collins.

When the script of "Blue Jeans," adapted by June Mathis and Charles A. Taylor from Joseph Arthur's old play, was given into the hands of John Collins, the young director was besieged by people who had played in "Blue Jeans" at different times in their lives, and by their relatives and friends, who thought they knew how it ought to be played, who wanted parts in the screen production. But the director said, to every one's amazement: "I want no one who has ever played in the stage production. If possible, I would rather have people who have never seen the play at all." The reason for Mr. Collins' decision was soon evident. Twenty odd years ago, when "Blue Jeans" was first introduced to an admiring audience, public taste was a different thing from what it is now. Incidents that seemed thrilling then no longer ring true. Collins was putting on a picture for audiences of today, not for an audience of twenty odd years ago.

Accordingly, Metro's "Blue Jeans" possesses all the original charm and thrill, combined with a story, every detail of which can be believed. The "Blue Jeans" of today is a masterpiece of today.

John Hancock Collins was born in New York, and educated in the New York public schools. He first heard the elevated trains rattle by in 1890. Motion pictures early engaged the young man's attention, his first work being for Edison. Acting did not interest him, but the directing end of the business did. He first became associated with his present star at the Edison studio, and when Miss Dana signed her big contract with Metro Pictures Corporation Richard A. Rowland deemed it the part of wisdom to take both star and director, with a few of her supporting players thrown in for good measure. Two of these—Robert Walker and Augustus Phillips—are in the cast of "Blue Jeans."

"Bob" Walker, who plays Perry Bascom, by the way, is a nephew of Robert Hilliard, who played Perry Bascom in the original company at the old Fourteenth Street Theater, when Mabel Taliaferro played the baby in the cast and Jennie Yeamans played June. "Bob's" clothes are exact copies of those worn by his uncle in the original production, including the bicycle clothes, that were considered quite the correct thing at that time. But the acting is the acting of today, and the "Blue Jeans" of today is a play that will grip the hearts and sympathies of every one of its spectators. And that fact is due not only to its adorable star, Viola Dana, but also to its serious young director, John Collins, the man with vision; the man who is not afraid of being sincere.

COLFAX NOW A MAJOR.

The appointment of Schuyler Colfax, of Rochester, as a major on the staff of Adjutant General Sherrill and inspector of small arms practice, New York State Guard, has been announced at Albany, N. Y., state militia headquarters. Major Colfax is well known in the motion picture trade as manager of the Cinema Department of the Eastman Kodak Co. of Rochester.

Artcraft Producing "The Bluebird"

Maurice Tourneur Directing Adaptation of Maeterlinck's Famous Stage Success.

A STATEMENT from Walter E. Greene, president of the Artcraft Pictures Corporation, announces the production of a pretentious screen version of Maurice Maeterlinck's famous stage success, "The Bluebird." Work on this new cinema spectacle has been going on at the Fort Lee studio for the past three weeks under the direction of Maurice Tourneur, who, upon completing Elsie Ferguson's last picture, "The Rose of the World," was selected to stage Maeterlinck's play of international fame.

"Considered the world over as a literary and dramatic masterpiece," says Mr. Greene, "this famous subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country, as well as abroad. In London it originally opened at the Boudoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York, at the New Theater, a playhouse erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes in February, 1911. Its success here is now a matter of theatrical history.

"To stage the elaborate screen adaptation, which closely follows the play, Artcraft selected Maurice Tourneur, the accomplished producer of various artistic screen triumphs. The important task of preparing the scenario for this gigantic film was intrusted to Charles Maigne.

"In the screen presentation of Maurice Maeterlinck's world famous classic Artcraft has achieved another triumph in keeping with its high standards and policies. It is entirely fitting that this masterpiece of the drama should be presented by Artcraft Pictures, whose trademark is synonymous with the acme of motion-picture perfection.

"Although of unusual magnitude, the picture will be handled through our usual distributing system, which means that the exhibitor will be given the opportunity to present it in his theater. Neither time nor expense is being spared to make this the film achievement of the year, and for this reason a definite release date cannot be named at this time."

At Leading Picture Theaters

Programs for the Week of December 2 at New York's Best Motion Picture Houses.

"Tom Sawyer" at the Strand.

MARK TWAIN'S famous story, "Tom Sawyer," with Jack Pickford in the title role, was seen as a motion picture at the Strand Theater the week of December 2. The production was filmed in Hannibal, Missouri, the scene of Mark Twain's boyhood. In screening "Tom Sawyer" none of the familiar details has been left out. It is all there from the start, where Tom "licks" the sissy-boy and steals the jam, to the finish, where he and Huck Finn run away together and return only in time to attend their own funeral services. It is a Paramount picture, produced by Jesse L. Lasky. Victor Moore, in his latest comedy, entitled "Toothache and Heartache," a scenic study in natural colors, and the Strand Topical Review completed the picture part of the program.

Mery Zentay and Herbert Waterous were the soloists.

"Until They Get Me" at the Rialto.

"Until They Get Me," a new Triangle production, which tells a singularly human and dramatic story of the Northwest Mounted Police, was the principal feature of the program at the Rialto. Pauline Stark enacted the principal role. Kenneth B. Clark, the author, and Frank Borzage, the director, have combined their efforts in turning out a consistently good photodrama.

"Fishing for Fish," a new comedy, and the Rialto Animated Magazine were also shown.

The soloists were Mlle. Madeline l'Espinoy and Sascha Fidelman.

"Bucking Broadway" and "My Little Boy."

"Bucking Broadway" and "My Little Boy" are the titles of the two five-part photoplays that were offered at the Broadway Theater.

The former, a typical western drama, showing the thrills of the cowpunchers' life on the ranch, is a Butterfly production, featuring Molly Malone and Harry Carey. The latter is a Bluebird picture, and a skillful combination of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue," by Elliott J. Clawson, featuring Ella Hall and little Zoe Rae.

Both features were included in each performance, as well as the latest weekly events, scenic and educational pictures and a comedy.

Eighty-first Sreet Theater Bill.

At the Eighty-first Street theater the following pictures were shown:

Monday, Tuesday, Wednesday—Taylor Holmes in "The Small Town Guy." Thursday, Friday, Saturday, Sunday—Florence Reed in "Today."

New Producing Company

Herbert Lubin and William Christy Cabanne Join Forces in New Picture Organization.

HERBERT LUBIN, one of the prime movers in the affairs of General Enterprises, Inc., and the man who negotiated the contract between Madame Petrova and Super-Pictures, Inc., announced this week the consummation of a deal only secondary in importance to the one involving the famous Polish star. By means of a contract signed by both parties this week, William Christy Cabanne and Mr. Lubin have become associated in a film enterprise of considerable magnitude.

Mr. Cabanne was formerly one of the leading Metro directors, and is responsible for two of the great film successes of the current year—namely, "The Slacker" and "Draft 258." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. Through the contractual arrangement completed between Messrs. Cabanne and Lubin a series of pictures bearing the title of Cabanne Super-Productions will be released during the forthcoming year. The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented, but stated, when questioned upon this point, that he had "another pleasant surprise in store for the exhibitors throughout the country."

Mr. Lubin has been an active factor in the recent sales campaign covering "The Warrior," and prior to his advent in New York film circles was the holder of the Metro franchise for the Dominion of Canada. He is considered one of the ablest executives of the picture industry, and further announcements relative to the Cabanne contracts are awaited by the trade in general.

EDNA PURVIANCE IN NEW YORK.

Miss Edna Purviance, Charlie Chaplin's attractive leading woman, who has co-operated with him in the manufacture of laughs in his recent pictures, is visiting New York for the first time. Miss Purviance, who is a western girl, found a trip to the "Big Town" necessary in order to secure an extensive wardrobe for use in her forthcoming pictures with the renowned Charlie in his own company.

She arrived unheralded, but her presence soon became known, and she has lacked a minute to call her own since leaving the train. In addition to purchasing her wardrobe, being interviewed and photographed, she has been entertained and feted by many of the prominent theatrical folk in New York.

In speaking of Mr. Chaplin's new pictures, which will be released through the First National Exhibitors' Circuit, Miss Purviance declared that his best work was yet to come and that some of his new ideas for laughs—good, hearty laughs—in his new productions were nothing short of wonderful.

RIALTO TO RUN "UNTIL THEY GET ME."

Of great interest is the announcement that the Rialto Theater will run the Triangle feature, "Until They Get Me," for the week beginning December 2nd. Following a private showing of the film in the Rialto projection room, at which time Manager S. L. Rothapfel termed it "A splendid picture," it was decided to book the feature. Inasmuch as Triangle pictures have not appeared on the Rialto program for some time, the decision to run this picture is considered an important recognition of the new Triangle standard. "Until They Get Me" is a play of the northern country, showing the work of the Royal Northwest Mounted Police, and has Pauline Starke in the leading role.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Raggedy Queen"

Five-Reel Bluebird Offering Features Violet Mersereau in Entertaining and Congenial Role.

Reviewed by Robert C. McElravy.

IN THE character of "Tatters" Violet Mersereau has a child part which fits her ingenuous temperament very nicely. She portrays the little waif of the mining camp who had been led to believe herself of royal birth, and conducts herself accordingly with skillful ease.

The story begins like a fairy tale and the observer fully expects the course of events to prove that "Tatters" really is the daughter of a queen. This does not prove to be the case, but she turns out to be the child of an actress who appeared

Scene from "The Raggedy Queen" (Bluebird).

in royal roles upon the stage. So that if the denouement is not what was expected, it is in fact something equally pleasing and serves the end of justice in a convincing way.

The child has been reared since infancy by Anne Martin, former maid to the actress mother. "Crazy Anne," as she is called, has a very confused recollection of her previous life and really believes the child's mother was a queen. This has led her to instill the idea into the mind of "Tatters" so assiduously that the girl accepts it as gospel.

The facts in the case are brought out by the visit of David Grant and Hugh Tilison to the mining camp. There is a strike on and these men come to plead with their employes. A laborer named Braxton commits all of the villainy of the piece, which is sufficient to keep the plot moving at an agreeable pace. The fall of the office building over the cliff and the narrow escape of the men is well staged. "Tatters" saves Grant from drowning and nurses him back to health. She nearly loses her own life in trying to prevent the fall of the office building, and it is while she lingers between life and death that Tillson discovers she is his long-lost child. The final scenes are worked out with considerable pathos.

The story as a whole is not powerful in any way but makes an enjoyable number of a lighter type. The scenes are laid in a picturesque mining region. Others in the cast are Frank Otto, James O'Neill, Charles Slattery, Robert F. Hill, Donald Hall and Grace Barton. Nell B. Bronson is the author of the story, which was adapted by John C. Brownell and directed by Theodore Marston.

"THE SILENT MAN."

Artcraft Presents William S. Hart in An Intense Melodrama of the Border by Charles Kenyon.

Reviewed by Louis Reeves Harrison.

THE SILENT MAN" casts its emphasis on a highly sensational incident in the life of an adventurous gold-seeker on the desert, but William S. Hart lifts it to a higher plane at times by his intelligent characterization. The story is that of what might be expected to happen to a rough miner who has struck it rich and starts in to celebrate at a dance hall swarming with gamblers and crooks of all kinds, lying in wait for just such foolish victims. He is led to drink and to gamble by the dance-hall proprietor, his claim is jumped and his years of weary work are dissipated in one evening. He turns road agent to recover the first consignment of gold taken from his claim and, in this way, becomes the accidental savior of a young girl the dance-hall proprietor has married bigamously in order to make her an inmate of his place. The Silent Man carries her away to a retreat in the mountains, where an old minister and his wife are trying to build up a church community and leaves her there while he continues his life of adventure. He returns at intervals, learns to love her, and wins her affections, but a reward has been posted for his capture, dead or alive, and both their lives are in imminent danger.

The pangs and perils of hero and heroine are many from that time on, but we feel a sense of comfortable assurance that all will turn out well in the end, that innocence will be rewarded and the guilty punished. The sensational events, however, follow each other thick and fast. We are drawn into an irresponsible train of circumstances, replete with adventure for its own sake. But the story is admirably told, and Hart enacts his role with a manly dignity which has made him popular in these border roles. The story was enjoyed by a crowded house at the Rialto, packed to the doors, with a long line at the box office, and it was applauded at the conclusion in evidence that it suited the crowd. Hart's own interpretation is an improvement on anything he has done, more finished in style, and his support is without flaw, the best impersonations being those of "Betty Boyce" by Vola Vale, "Handsome Jack" by Robert McKim, "Preachin Bill" by Geo. P. Nichols and "Grubstake Higgins" by J. P. Lockney. The release is bound to win with the crowd wherever shown.

"The Good for Nothing"

Carlyle Blackwell, Muriel Ostriche and Evelyn Greeley in Five-Part World Photoplay

Reviewed by Edward Weitzel.

CONTRARY to most of the Prodigal Son stories the World five-part photoplay, "The Good for Nothing," does not commence with the young man hitting the high-priced spots on Broadway and spending money at a record breaking rate. The story furnished by A. Alexander Thomas shows the hero at the start enjoying the husks connected with a seven-dollar-a-week job as clerk in a country store. The familiar career on Main street, Manhattan, is left to the imagination of the spectator, but, after making it clear that the boy has experienced enough of the rough side of life to teach him the error of his ways, he is brought back to his home town and given a chance to make good. This does not prove such an easy task. His mother is shocked by his free and easy Western manners, and is not at all pleased to introduce him to a new father and a half-brother and a half-sister.

The half-sister turns out to be all right, and the boy marries her at the proper time, but the new brother is busy sowing an

Scene from "The Good for Nothing" (World).

extensive crop of wild oats on his own account, and manages to mix up the ex-prodigal in a robbery. The half-brother also behaves badly to the little stenographer in his father's office, and engages himself to another girl, but the man who has been through the mill straightens out both affairs, and the typewriter becomes one of the family.

The story is not particularly strong on plot, but contains a number of amusing incidents, and the scenes in society and those in a small town are well contrasted. Carlyle Black-

well as Jack Burshaw fits the part to his own personality, which is adapted to the role. Evelyn Greeley and Muriel Ostriche, co-stars with Carlyle Blackwell, are satisfactory as the half-sister and the stenographer, respectively.

"Fighting Mad"

Five-Reel Butterfly Number Harks Back to the Days of '49—Pictures Rough Life of the Early West.

Reviewed by Robert E. McElravy.

THIS five-reel production, written by J. G. Alexander and Fred Myton, and produced by E. J. LeSaint, is particularly good in its faithful reproduction of the atmosphere and character types of the days of '49. Certain of the characters are very well drawn, notably the preacher hero, who comes with his wife to fight the devil in a mining camp, the gentleman gambler, his friend of the dance hall, and other minor portrayals.

The plot itself moves in a rambling and enjoyable way, devoid of any particular suspense, but containing numerous episodes of a dramatic sort. The tale begins with the appearance of the preacher and his bride at the camp of Arapahoe Flats.

Scene from "Fighting Mad" (Butterfly).

"Doc" Lambert, as the divine is called, takes a small cabin. The gambler, "Clean-up" Carter, is shot in a row over the card table and taken to the minister's cabin. Here he recovers his strength and entices Lambert's wife to leave her home.

The wife is about to become a mother and such is her general depression that she agrees to leave the mining camp. Later she returns, after being deserted by the gambler, and falls on the roadside. She is taken into a cabin by Faro Fanny, the gambler's dance-hall friend, and dies after the birth of her child. "Doc" Lambert comes to the cabin after his wife's death and is so angered by the turn of events that he almost loses his reason. He leaves the child on a doorstep and begins wandering about the country, hating and despising everything but the cur dog that goes with him.

Years later Lambert, now a confirmed drunkard, returns to his camp. A young girl named Lily befriends the dog when it is injured and wins Lambert's confidence. "Clean-up" Carter and his friend reappear and the former takes a fancy to Lily. The girl is saved from him and Lambert, after recognizing West, shoots and kills him. Lambert experiences a return to his former self-respect and also discovers Lily is his daughter.

The picture as a whole makes a feature of about average strength. William Stowell plays the part of Lambert, Helen Gibson the wife, Betty Schade is Faro Fanny and Hector Dion the gambler.

"THE TENDERFOOT."

Vitagraph Blue Ribbon Five-Part Feature from Western Story by Alfred Henry Lewis.

Reviewed by Edward Weitzel.

WITH Alfred Henry Lewis to furnish the story and William Duncan to direct the scenario and play the leading character, "The Tenderfoot," a Vitagraph Five-Part Blue Ribbon Feature, is like a man who points to his family tree as an indication of worth. The time of the picture is in the early '80s, before the women of this land had dared to hint to themselves that they would one day wear skirts that come only to their boottops or cherished such an immodest idea as beholding one of their sex riding astride. The costumes of the women in the cast are consequently quite amusing, especially when worn in a western settlement and offering, as they do, such a marked contrast to the wardrobe of the modern cowgirl. All these details of production have been well arranged by the director, and the queer assortment of types to be found in a Lewis story are adequately portrayed.

"The Tenderfoot," as the name implies, is a gent from the east whose arrival in Wolfville is a source of great mirth to the inhabitants of that free and easy burg. The object of this hilarity has come west to live down the pain in his heart caused by the cruel treatment of a maiden born in the shadow of Bunker Hill. "The Tenderfoot" doesn't amount to much until his ladylove reaches Wolfville and cold shoulders him again. He then fills up on firewater, whips the toughest man in town and becomes a regular feller. The eastern maiden tries her smiles on an Indian brave and finds that the redskin claims that her actions have made her his squaw.

The man with the pain in his heart saves her from an awkward position by fighting and killing the Indian and driving off his companions. But with his change of character has come wisdom and he does not marry the lady from the east. A no-nonsense take-a-good-man-when-you-can-get-him western girl turns the trick.

William Duncan in his dual role of director and actor displays his usual efficiency, and Carol Holloway is capital as Cynthia. The remaining parts are well played by Florence Dye, Joe Ryan, Walter L. Rodgers, Charles Wheelock, Hattie Duskirk and Fred Forrester.

"Gift o' Gab"

Jack Gardner Makes Telling Hit in Photocomedy by Essanay, and Is Well Supported.

Reviewed by James S. McQuade.

A RIGHT merry photocomedy, with a dash and vim about it that keeps the spectator in a state of tense excitement throughout its five reels, is the "Gift o' Gab" by Essanay. I can commend it to all who love a hearty laugh and clean fun, and who are on the lookout for amusement of a somewhat different type.

The script, by H. Tipton Steck, is based on a story which appeared in Ainslee's magazine, and the adaptation shows a keen appraisement of what will stir the risibilities of a gathering. W. S. Van Dyke, the director of the photocomedy, has availed himself finely of the opportunities offered both by the story and the capable cast, to furnish a screen attraction that fairly teems with action—telling action which has its mirthful surprises and humorous situations.

The story is so clearly told on the screen that it needs no telling here. Suffice it to state that the mirth centers on Tom Bain (Jack Gardner), who has an exceedingly glib tongue, and also a craving for impossible inventions since childhood. At college he is famous halfback of the football team and wins the heart of Peggy Dinsmore, sister of one of his college chums and daughter of a millionaire, who watches his splendid work in the intercollegiate game. His escapades at college and his efforts to gain a position that will enable him to support Peggy (Helen Ferguson), without help from her grim, old father, form the mirth centers of the comedy.

Surprise will likely be general that Jack Gardner, who has

Scene from "Gift o' Gab" (Essanay).

been confined hitherto to Western roles, appears in the part of Tom Bain; but I feel certain that, like myself, they will be still more surprised to find that he acquits himself as a comedian of fine talent and art. The truth is that Mr. Gardner always preferred comedy roles to any other, but was obliged to await his opportunity. His Western roles I always considered commendable characterizations, and now that I have seen him as Tom Bain, I am convinced that he has come into his own and that we shall have the pleasure of watching him in many other comedy creations just as amusing, or better.

Some of the athletic stunts performed by Tom Bain during his frolic with fellow students after the football game reminded me of characters in which Douglas Fairbanks has figured; not that the stunts were similar, but they had something amazingly uncanny about them, so dare-devil and difficult.

Helen Ferguson's Peggy Dinsmore is a most delightful young lady, winsome and beautiful. The hasty wedding ceremony in

the hospital, where Tom Bain and Peggy are both patients, and the officiating clergyman is also a patient whose end is supposed to be very near, is a most unusual situation, and one that has its grim as well as a comedy aspect. The "Chub" Dinsmore of Frank Morris, the Pater Dinsmore of John Cossar and the "sneezing" Professor by a player whose name has not been furnished, are all worthy characterizations.

The release date was Nov. 26, through the George Kleine System.

"The Scarlet Car"

Bluebird Five-Part Screen Version of Story by Richard Harding Davis, Featuring Franklyn Farnum, Is Good Melodrama.

Reviewed by Edward Weitzel.

IN "The Scarlet Car," Richard Harding Davis turned out a story which William Parker has made into a good melodrama. Bearing the Bluebird brand, directed by Joseph DeGrasse, and featuring Franklyn Farnum this five-part photoplay has for a hero a young chap in a small town whose chief occupation in life is playing Kelly pool. His father is the proprietor of the Bolton Argus, and when the old gentleman gets into financial difficulties his boy, Billy, braces up and helps pull him out. Billy also takes a hand in straightening out a bank robbery in which his future father-in-law is involved. The president of the bank and his son are the real criminals, but they manage to fasten the crime on the cashier after knocking him insensible and having him carried off in a scarlet car belonging to a man from the city who is interested with the banker in a number of speculations.

The car is wrecked, and the owner killed. The cashier is not to be found, and his daughter is prevailed upon to accept an offer of marriage from the banker's son. Billy is in love with the girl, and is instrumental in bringing to light that her father is innocent. He has little trouble in winning Beatrice after that.

Scene from "The Scarlet Car" (Bluebird).

A heavy rain storm is one of the features of the production, and is handled with excellent effect. Franklyn Farnum puts the requisite amount of energy into the part of Billy, and Edith Johnson is an engaging Beatrice Forbes. Lon Chaney makes a strong character study of the cashier, and Al Filson is a familiar type of small time editor. Competent impersonations are contributed by Sam DeGrasse, Howard Crampton, and William Lloyd.

"The Secret Game"

Sessue Hayakawa Featured in a Strong Story of Japanese-American Secret Service.

Reviewed by George Blaisdell.

FINELY exemplifying the change in international relations as regards Japan and the United States is "The Secret Game," the Lasky release of December 3. In this story the representatives of the two countries are not at odds, they are working hand in hand against a common enemy—Germany. Sessue Hayakawa has a role of a member of a Japanese secret service organization, co-operating with the United States authorities in an effort to uncover the work of the sleepless Teutons.

"The Secret Game" is an entertaining detective story. It is this phase of the tale that submerges the love interest—present, but not dominating. What is uppermost is the attempt of the secret service men to balk the German agents in their efforts to get news of the sailing of American transports on the Pacific. In the accomplishment of this there are employed tell-tale devices and there are successful hunts for codes which transform everyday communications into messages of national catastrophe.

Mr. Hayakawa as Nara-Nara has a role that wins the sympathy. He has, so to speak, let himself go. It is a character into which he has put his heart. He manifests less of the national reserve we are accustomed to associate with his interpretations. Supporting him and most acceptably are Florence Vidor, Jack Holt, Charles Ogle, Mayme Kelso and Raymond Hatton.

Miss Vidor is Kittie Little, of German parentage with a brother in the Kaiser's army, and a stenographer in the office of the coast quartermaster. Under the influence of Dr. Smith, played by Mr. Ogle, she represents the "leak" the secret service men are trying to locate. Miss Vidor plays well. Mr. Ogle personates the relentless, persevering spy in his own finished style. Jack Holt is the quartermaster, Miss Kelso

Scene from "The Secret Game" (Paramount).

the quartermaster's chief assistant—and capitally done was the scene in which she is drugged by the spy; Mr. Hatton was the aid of the German agent.

William C. De Mille directs the script, from the pen of Marion Fairfax. In his staging of the blind curio shop of Nara-Nara it is said the director has used freely of the collection of Hayakawa—a matter that may contain interest for those who see the picture.

"The Secret Game" will make a timely release.

"A Milk-Fed Vamp"

Fox-Lehrman Sunshine Comedy in Two Reels Is Rich in Comic Situations and Laugh-Making Incidents—A Good Number.

Reviewed by Hanford C. Judson.

THE new Fox-Lehrman Sunshine comedy, "A Milk-Fed Vamp," is rich in comic situations, and is what is commonly called a scream. The situations are often both new and delightfully amusing. Nearly all the old situations are well chosen and commendable. It is hardly a picture for a Sunday

Scene from "A Milk-Fed Vamp" (Fox).

school entertainment. Theaters are not looking for such all the time, and those things in this which are slightly vulgar are for the people.

The milk-fed vamp is the daughter of a farmer. She is stuck on her abilities as a charmer of the opposite sex, and elopes with Cobble Stonio, a city youth, who has a wife or two already. She is as good as he at the game of looking out for herself. In the city they come in contact with wife number two, mother of three children. She has an organ and

monkey, and this monkey is one of the most amusing things in the picture. Its antics and the things the director has thought up for it to do are both fresh and compellingly laughable.

The action is decidedly speedy, and oftentimes is exciting. There is a good deal of chasing to and fro among trolley cars, there are near-accidents that give the spectator an instant's apprehension as when an automobile rushes directly at a trolley car, and the next instant we find it running calmly along beside it. The real quality of this kind of farce is indescribable, except that one can safely say that this one is a winner as a laugh maker, and has proved itself out with a good sized audience. I saw it at the Academy of Music in New York, and it made a hit there without a doubt.

"Draft 258"

Seven-Part Metro Propaganda Picture Written by William Christy Cabanne and June Mathis and Starring Mabel Taliaferro Has Many Human Touches.

Reviewed by Edward Weitzel.

A PROPAGANDA picture that contains many human touches and treats of the effect in the United States of the present war should be a winning combination. Such a photoplay is "Draft 258," a seven-part Metro production, written by William Christy Cabanne and June Mathis, and starring Mabel Taliaferro. The picture was also directed by William Christy Cabanne. The story of "Draft 258" is a plea for Americanism, and every available argument is introduced that will help to arouse the right spirit in the young men of this country and make them eager to serve the cause of the Allies. Historical incidents are shown bearing in the struggle for liberty since early times, but the chief merit of the picture is the human interest in the story and the amount of sympathy that centers around the Alden family, which consists of the heroine, whose name is Mary, her brothers Matthew and George, her mother, and Mary's lover, John Graham.

Mary is a true-hearted little woman, whose one regret is that her sex prevents her from becoming a soldier and going to fight the Germans. Both brothers hold opposite views, and Matthew, the elder, is such a strong pacifist that he makes speeches against the draft and finally becomes entangled with a set of secret agents working for the Kaiser. John Graham enlists at once, and Mary's arguments open the younger brother's eyes to the truth when he is drafted and make him proud to go. Matthew clings to his old belief until he is convinced by the acts of his associates that they are plotting wholesale murder. He also discovers that the head of the secret agents has his sister locked up in a room and is attempting to assault her. Mary is rescued by Graham and a troop of cavalry, and Matthew is ready and willing to shoulder a gun and fight for the right.

The production is a thoroughly good one. It is never over-

Scene from "Draft 258" (Metro).

burdened with the atmosphere of war, the marching of soldiers and scenes from camp life. The news reels have shown us the genuine thing, and it is the story of one woman's fight for the honor of her country and her home that makes "Draft 258" worth while.

Mabel Taliaferro realizes all the possibilities in the part of Mary Alden, and that is praise enough for any actress. Walter Miller, Earle Brunswick and Eugene Borden are a well chosen trio as Graham, Matthew and George, respectively. Sue Balfour, William H. Tooker, Camilla Dalberg, Baby Ivy Ward, Sidney D'Albrook, Robert Anderson and Edwin Boring round out the cast.

CHARLES BRABIN COMPLETES HIS SECOND METRO.

Director Charles J. Brabin has completed a new Metro production, "Red, White, and Blue Blood," starring Francis X. Bushman and Beverly Bayne, which is his second Metro picture with these co-stars. "Red, White, and Blue Blood" was written by Shannon Fife and adapted for the screen by June Mathis.

Triangle Five-Part Productions

"The Learnin' of Jim Benton," Western Melodrama of Good Quality, Featuring Roy Stewart, and "Fanatics," Capital and Labor Play, with Adda Gleason and J. Barney Sherry at Head of Cast.

Reviewed by Edward Weitzel.

"The Learnin' of Jim Benton."

FOR the first two reels "The Learnin' of Jim Benton," a five-part Triangle melodrama taken from a story by Al Neitz is vastly entertaining comedy. Then Jim gets into the hands of the sheriff on a charge of putting a bullet through one of a party of sheepmen that is trying to cut off the water from Jim's cattle and is almost sent to kingdom come by the hemp route, after a trial at which one of the witnesses does some tall lying. The arrival of the Governor and the evidence submitted to him by a pretty little schoolma'am in love with the prisoner wins Jim a reprieve, and the war between the cattlemen and the sheep-raisers over who shall control the

Scene from "The Learnin' of Jim Benton" (Triangle).

water supply comes to an end. The melodramatic incidents of the story are familiar, but are put together so as to chain the attention and hold the sympathy for the big cattle owner and his little sweetheart.

It is in the opening scenes that the author has done his best work. The meeting between Jim and the schoolma'am is a neat blending of romance and humor, which is kept up until the Benton outfit seizes its shooting irons and rushes over to the new dam built by the sheep-raisers, and both sides start to make the bullets fly.

Cliff Smith has directed the production with skill, and the ranch life has the correct color. Roy Stewart gets inside the skin of Jim Benton with the assurance that his fitness for the character warrants, and Fritzi Ridgeway is a fetching and dominating figure as the schoolmarm. Excellent impersonations should be credited to Ed Brady, William Ellingford, Thornton Edwards, John P. Wild and Harry Rattenberry.

"Fanatics."

John Lynch wrote the story of "Fanatics," another five-part Triangle, and Joseph A. Roach turned it into a screen drama. Its theme is the struggle between capital and labor, but it does not follow the usual course of fiction, capital being represented by a wealthy mill owner who desires to deal with his men justly, and labor is misled by a wild-eyed anarchist whose one object is to destroy property and annihilate the owners of wealth. The wife of a worthless young man, who has been befriended by the mill-owner, gets mixed up with the anarchist and his plots after the death of her husband and learns that she is making a terrible mistake. Obtaining a position in the mill-owner's office, she helps to foment a strike among the hands. In the meantime, her employer has begun to care for her, and she is glad to accept him when she discovers her mistake.

The picture also contains one of the latest type of vampires, a most sinuous young woman, who does her best to wind her wiles about the capitalist, and nearly succeeds. She has already been the means of the heroine's husband taking the downward road, and relies considerably upon the unconventionality of her wardrobe to trap her victims. Olga Grey, who plays the part, has nothing to learn about vampiring from the more famous adepts at this world-old art. Adda Gleason as Mary Lathrop and J. Barney Sherry as the mill-owner vindicate their positions at the head of the cast, and William V. Mong contributes an interesting character study as the anarchist. Donald Fullen, Eugene Burr, Edward Hayden and W. A. Jeffries complete the cast. The direction by Raymond B. Wells is realistic, the scenes at the mill being among the best shown.

"Raffles"

Seven-Part Screen Version of E. W. Hornung's Famous Crook Story, Presented by L. Lawrence Weber Photo Dramas, Inc., with John Barrymore in Title Role, a Fascinating and Finely Produced Photoplay.

Reviewed by Edward Weitzel.

THE honor roll connected with "Raffles" is a long one. First on the list is E. W. Hornung, the creator of the amateur crook whose exploits started so many authors to writing criminal stories and dramas and furnished Kyrle Bellew with one of his most celebrated stage characterizations. Then comes Eugene W. Presbrey, who adapted the story to the stage; Anthony B. Kelly, who prepared the screen version for the L. Lawrence Weber Photo Dramas, Inc., production; George Irving, the director of the picture, and John Barrymore, the star. In passing from the novel to the stage and then to the screen, the story has enjoyed the good fortune of always falling into the hands of masters of their several professions, the last stage of the work having been performed by men competent to obtain results equal to any that have gone before. With all this in its favor, small wonder that the screen version of "Raffles" has the same fascination in picture form it possessed on the stage and in the novel. Its hero's morals may not be anything to brag of, but his adventures make a bully good story, and that's a blessing for which he deserves our heartfelt thanks.

The worst thing to be said against the character of the amateur cracksman is that he does not always deal honestly with the spectator, but tries to pull the wool over his eyes with that particularly offensive bit of sophistry, that he robs the rich and unworthy in order to give to the poor. Of course, there is no law—except the law of common sense—to prevent any person from believing in such foolishness; but when it comes to a thief with that kind of moral development—well, there ain't no such animal. And no one cares if there isn't; or gives a hang about the right or wrong of what "Raffles" does, so long as he does it with so much dexterity and charm of manner, and confines his sphere of operations to the mimic screen. In real life the amateur cracksman might prove a somewhat embarrassing acquaintance.

The screen version of the Hornung story opens on board a ship bound from Australia to England. "Raffles" is trailing a notorious swindler who has in his possession a valuable ruby. The manner in which the cracksman steals the gem, is discovered and makes his escape by diving into the sea with his prize, is shown most interestingly on the screen. The other incidents relate to his adventures in London, his pursuit and capture of the famous Melrose diamonds and his love affair with an English heiress. Also his efforts to avoid a certain Mrs. Vidal, who knows who he really is and is very much in love with him. The spectator follows the struggle between "Raffles," Detective Bedford and Crawshay—a thief without any social standing—for the possession of the jewels with unabated interest and heaves a sigh of relief when the well-mannered crook makes his famous escape through the clock.

John Barrymore is an admirable impersonator of "Raffles." He hasn't the fine polish and distingue air of the lamented Mr. Bellew; nevertheless, he makes the amateur cracksman an engaging chap and brings out every point in the action with striking effect and gratifying ease. John Barrymore is an

Scene from "Raffles, The Amateur Cracksman" (Weber).

impressive example of how quickly a real actor adapts himself to his medium. His support is in keeping with the character of the production and is cast as follows: Captain Bedford, Frederick Perry; Lord Amersteth, H. Cooper Cliffe; Bunny Manders, Frank Morgan; Mrs. Vidal, Christine Mayo; Gwendolin, Evelyn Brent; Crawshay, Mike Donlin; Lady Melrose, Mathilda Brundage, and Marie, Nita Allen. Harry B. Harris, the photographer, belongs in such good company.

"Vengeance Is Mine"

Irene Castle Featured in New Pathe Play, Written by John A Moros and Produced by Astra Film Corporation.

Reviewed by Robert C. McElravy.

THIS five-reel subject is the fourth Pathe Play featuring Mrs. Castle in the leading role. It was adapted to the screen by Howard Irving Young from a novel by John A. Moroso, and produced by Astra Film Corporation under direction of Frank Crane. In some respects it lacks the

Scene from "Vengeance Is Mine" (Pathe).

strength of previous numbers, at least two of which have been memorable successes, and all of which have been very entertaining.

"Vengeance Is Mine," as the title implies, is melodramatic in plot and subject matter. Mrs. Castle appears as Paula Farrington, daughter of Colonel Farrington. Early in the story her father is made the scapegoat of a number of crooked financiers. A bank is wrecked and looted by the heartless crew, and Colonel Farrington is driven to suicide by their persecutions.

At the time of her father's death the girl, Paula, is attending a finishing school. She is summoned home by the housekeeper, and after her father's funeral Paula vows to have revenge upon her father's enemies. Through the friendship of Marion DeLong, whom she had saved from drowning, Paula is received at the home of Peter Van Brunt. The latter was chiefly instrumental in bringing about her father's ruin.

In the course of the story, Paula meets and falls in love with a young Dr. Smith. She is using the name of "Farring" at the Van Brunt home, but her identity is later discovered, and she is forced to leave. Paula then becomes a cabaret dancer, and forms a friendship with Old Bill Fitch, who aids her in entering the Van Brunt home and obtaining papers from the safe which clear her father's name. She then relents, and determines to forego her vengeance. Incidentally, she saves Mrs. Van Brunt from a love affair which would have been fatal to her reputation.

There is a well developed story interest in this number, but the full strength of certain situations have not been realized. The final scenes in the Van Brunt home are the most dramatic.

Frank Sheridan appears as Peter Van Brunt, Helene Chadwick as Marion DeLong, and Elliot Dexter as Dr. Smith.

"Nearly Married"

Goldwyn Presents Madge Kennedy in a Delightful Comedy by Edgar Selwyn.

Reviewed by Louis Reeves Harrison.

"NEARLY MARRIED" approaches roaring farce comedy in its exaggeration of character and incident, but it rises to greater heights through its very bright lines. Mr. Selwyn has made a screen hit. He was not headed that way two years ago, but he had it in him. He was entrenched in theatricalism at that time, but he has gone over the top, cleared his way through the wire entanglements of screen difficulties on his charge to decided success, which I am only too glad to acknowledge. "Nearly Married" is admirably constructed, crowded with ingenious situations and so nicely balanced in characterization that it could be successfully interpreted by any intelligent company of actors. Those are the kind of plays we need.

Amid the elaborate preparations for a wedding ceremony, the bride, charmingly impersonated by Madge Kennedy, decides that it cannot take place unless she is 'given away" by her brother Dicky, of whom she is childishly fond, but Dicky is celebrating his admittance to the bar and makes a frantic, last-moment dash for home in a stolen motor car. He meets with disaster, is arrested and telephones for help. By this time the bride has permitted the ceremony to be performed, but she refuses to go on the honeymoon trip until her brother is released. The deeply annoyed groom becomes aggravated beyond endurance by the exactions of his wilful bride; a quarrel follows, and Dicky gets his first case in securing a divorce for his sister before the marriage has been consummated. A co-

respondent is hired to compromise the groom and the case goes to court, but the newlyweds really love each other, and they elope in a fast motor car. Dicky and some intimate friends go in pursuit, as does also the young lady hired to play the role of co-respondent.

Business is dull at a wayside tavern on their route, and the patron spreads broken glass over the road in front of his house to disable passing cars. First to arrive, and on the edge of a storm, are the eloping bride and groom. They decide to remain for the night and are barely at ease in their room when Dicky arrives in the storm with a decree of divorce and drags his sister from the bedchamber. The young people are about to be married again by a friendly Justice from over the way, when it is discovered that the decree forbids the groom to marry again. Complications thicken when the hired co-respondent arrives, and the audience is kept in a state of suspense by skilful maneuvers successfully carried out until it is in a roar of laughter.

The elements of suddenness and surprise, arousing a constant feeling of expectancy, are so cleverly handled that the outcome is far from being obvious. The conclusion is swift and so satisfactory that a large audience at the Strand generously applauded the story at the end. For all that Mr. Selwyn has admirably collected many of the elements which arouse laughter, highest value must go to his brilliant subtitles—they contain the very essence of humor. Miss Kennedy and her support, especially Mr. Barthelemy as "Dicky" do flawless work, and the scenic effects, notably the tavern exterior, are beyond praise. The release is a gem of its kind.

"Alimony"

Strong Arraignment of Easy Divorce Laws in Release of the First National Exhibitors' Circuit.

Reviewed by Robert C. McElravy.

THIS six-reel release of The First National Exhibitors' Circuit makes a sane and intelligent exposure of the lax divorce system prevailing in certain states, by which designing women have been enabled to exact heavy alimony from rich husbands. While there is a strong element of propaganda in the offering, it is properly subordinated to the story itself; in fact the number is a good example of the way in which screen narratives with a purpose may be successfully constructed.

Scene from "Alimony" (First National).

The cast is a pleasing and well balanced one. Josephine Whittell, who has been drafted to the screen from the musical comedy stage, makes her debut in pictures in this number. She gives a skillful rendering of the part of Mrs. Bernice Bristol Flint, a hard, experienced society woman. Lois Wilson is a close second in the feminine roles. Her work as Marjorie Lansing, the girl so nearly victimized by Mrs. Flint, is at once delicately attractive and full of dramatic tensity in her one big scene. George Fisher is also strong in the role of Howard Turner, the boyish millionaire.

The story commences with a divorce action begun by Mrs. Flint, who succeeds in freeing herself from her husband by practically forcing him to swear away his own honor in order to protect the name of an innocent woman. Mrs. Flint obtains big alimony and then turns to Howard Turner, with whom she had already been trifling. To her chagrin young Turner, shocked by her cold-blooded methods, says he no longer loves her. The big moments are reached when Mrs. Flint encourages a hasty marriage between young Turner and Marjorie, and then packs the bride off to Bermuda. Her subsequent efforts to engineer a divorce, with alimony, for Marjorie, are frustrated by the girl's emotional rebellion and refusal to "sell her child." At the close Mrs. Flint shoots herself, and the young couple, who really love each other, are reunited.

The social atmosphere is accurate and the settings are correspondingly good. The subtitles, most of which are in pertinent conversational form, are printed against a background of metropolitan scenes. The production was managed and directed by Robert Brunton and Emmett J. Flynn, with photography and art direction by L. Guy Wilky and R. Holmes Paul.

General Film Features

"The Skylight Room," an O. Henry Story with Jean Paige, and "Zollenstein," a Falcon Feature with Vola Vale and Monroe Salisbury.

Reviewed by C. S. Sewell.

"The Skylight Room."

PATHOS is the dominating characteristic of "The Skylight Room," a four-reel Broadway Star Feature released by the General Film Company, based on O. Henry's story of the same title.

This subject tells a pretty story of a charming girl who, unable to secure work and too proud to let others in the boarding house know her condition, succumbs to hunger in her "skylight room" way up in the garret, after bidding a last goodnight to a bright star that shines through her window, to which she has given the name "Billy Jackson." She is taken to a hospital, and mention of the case in the newspaper concludes with: "Dr. William Jackson says the patient will recover."

Scene from "The Skylight Room" (General Film).

Jean Paige gives a fine portrayal of the girl, and the others in the cast, including Grace Ashley, Carlton King, Nell Spencer and Bruno Karnau, are good types and capably handle their respective roles. Several situations not in the original have been introduced, and Director Martin Justice has put over the author's idea in a creditable manner. The main fault is that the production is rather long for the theme on which it is based.

"Zollenstein."

Mythical principalities, situated between France and Germany, furnish the location for "Zollenstein," a four-reel Falcon Feature released by General Film Company; however, it is not a war picture, but involves the romance to two generations of the reigning families. The story is of moderate interest, and the action introduces several familiar characters and situations.

The crown prince of Zollenstein marries beneath him and is banished. The King on his death bed recalls him. In the meantime, a child is born, but an illegitimate brother causes the news to be brought to the court that both mother and baby are dead. Years later, after the new king's death, an envoy sees the child, now grown to manhood, and because of his resemblance to the king, causes him to come to Zollenstein and pose as the rightful heir. After he has been forced to marry the princess of a neighboring country, his old nurse appears on the scene, and establishes the fact that he is entitled to the crown.

Vola Vale and Monroe Salisbury are satisfactory in the leading parts, both having dual roles. The production, directed by Edgar Jones, is not altogether consistent or convincing, but it will probably appeal to admirers of this type of story.

"Her Sister's Rival"

Pathe Releases Strong Five-Reel Subject, Produced by the Russian Art Film Corporation.

Reviewed by Robert C. McElravy.

HER SISTER'S RIVAL," produced by the Russian Art Film Corporation, and directed by A. Arkatov, tells a pathetic and at the same time emotional story. It is enacted by a strong cast of Russian players headed by V. A. Polonsky, who plays Prince Baskoff; V. V. Colodna as Nita, the adopted daughter, and L. M. Coronova as Mary, the daughter.

The story is simple in its outlines, but furnishes the back-

ground for events which move with increasing interest to the tragedy at the close. Two girls, Nita, the adopted daughter, and Mary, the real daughter, are reared as sisters by Madame Kromoff, a wealthy business woman. Nita meets and falls in love with Prince Backoff, a fascinating young spendthrift.

The prince, always in need of funds, calls upon a banker who is also in love with Nita. The banker, to further his own ends induces the prince to ask Madame Kromoff for Mary's hand instead of Nita's in order that he may have Nita for himself.

Scene from "Her Sister's Rival" (Pathe).

The prince agrees to this, and Madame Kromoff consents. As the result of this diplomacy there is a great double wedding at which the prince marries Mary and the banker marries Nita. But, during the dance which follows the ceremony, the prince tells Nita he still loves her, and intends to have her.

The situation, as may be seen, is unusual and full of interesting possibilities. These possibilities are fully realized as the story proceeds. The prince squanders Mary's fortune, and carries out his threat to make love to Nita. He neglects Mary, and wins Nita away from her banker husband. The latter determines to kill the prince, and makes an abortive effort to do so, but his nerve fails at the last moment. In the end Madame Kromoff, racked by grief and rage at the sad turn of events, shoots the prince, and alleges suicide on his part.

The story, as a whole, is a well wrought tragedy, acted in a convincing and dramatic fashion. The settings are indigenous to Russia, where the scenes are laid, and have a pleasing and attractive novelty. The wedding scene and banquet are perhaps the most notable in the production.

"That Night"

Paramount-Mack Sennett Comedy Features Charles Murray with Wayland Trask and Mary Thurman.

Reviewed by Margaret I. MacDonald.

THE two-part farce comedy number entitled "That Night" appearing in the release schedule of the Paramount-Mack Sennett productions presents no distinctly refined situations. It will no doubt be greeted by the ordinary audience as a tremendously funny offering, but as entertainment for the more cultured it will hardly be welcome. The story of the comedy tells its own tale.

The opening scenes of the picture introduce us to some entertainers in a cafe. Mary, one of the scantily dressed young ladies more beautiful that the rest, becomes the coveted prize of more than one man. The news that Mary is to inherit a large fortune causes a series of complications, and to avoid marrying the manager of the cafe she accepts the proposal of Trask, head entertainer at the cafe, and becomes the victim of a fake marriage. Then there are scenes in the bedroom of their honeymoon flat where the assistant entertainer arrives by accident in a drunken state. And following this there is the spreading of the news that the couple are not really married, and the rush of the mother to rescue the girl. Finally, after a number of embarrassing scenes, the mother arrives with a real minister, and, upon learning that Mary's hope of a fortune has vanished, a marriage ceremony is performed, with Mary and the assistant entertainer the chief figures. Charles Murray, Wayland Trask, and Mary Thurman are the featured members of the cast. The direction of the picture by Mack Sennett is ably and artistically performed.

Favorites in January Bluebirds.

Carmel Myers, in "My Unmarried Wife"; Mae Murray, in "The Eternal Columbine"; Ruth Clifford, in "The Highest Card," and Franklyn Farnum in "The Catamount" will provide attractions for January that promise to sustain Bluebird's reputation for good entertainment. Violet Mersereau, in "The Wild Cat," and Dorothy Phillips, in "Broadway Love," have also completed plays to add to the good start Bluebird has planned for the New Year. All of the stars mentioned are now busy on location with material worthy of their effort preparing releases far in advance of present requirements.

"As Others See Us"

Metro-Drew Comedy, Original and Amusing, Finds Husband Faking Deafness as a Cure for Wife's Propensity for Reading Aloud.

Reviewed by Margaret I. MacDonald.

QUITE an original idea has been used as a basis of the Metro-Drew comedy entitled "As Others See Us." It is an artistically made comedy, with plenty of action and genuine atmosphere. In addition to Mr. and Mrs. Sidney Drew there are two other well equipped players in the cast intrepreting a couple of interesting roles, that of the cook and of the mother-in-law.

As the story runs the wife of the household is enamoured of her own elocutionary ability, and persists in reading aloud on every conceivable occasion until hubby well-nigh loses his mind over the matter. Finally, after confiding in his mother, he decides to fake deafness, and is successful in gaining his point to the extent that his wife not only gives up reading aloud to him, but also becomes so disconsolate that she discontinues her morning sessions for the improvement of the mind of the cook. In despair for some one to talk to, she sends for her mother-in-law to whom, in the course of conversation with all three present, she confides many of hubby's faults, which results in a rapid clearing up of that good man's hearing. Needless to say the evening reading is resumed, and under vastly different circumstances.

An entertaining comedy, refined and pleasing, and suitable for the best theaters in the land.

"The Eternal Mother"

Ethel Barrymore Featured in Propaganda Picture Dealing with Evils of Child Labor.

Reviewed by C. S. Sewell.

ADAPTED from Sidney McCall's novel, "Red Horse Hill," the Metro Pictures Corporation's offering for November 26, in which Ethel Barrymore is featured, "The Eternal Mother," is a strong arrangment of child labor in mills and factories. Other considerations have been subordinated to this theme, and the story is not always pleasant, as extreme instances have been used; such as the mill runner-in on horseback dragging a sick child back to work, and threatening her with a heavy whip.

Maris, having married a worthless man who deserts her taking their daughter with him, marries Dwight Alden after receiving a letter that her husband and child are dead. She discovers that Alden, who is a mill owner, employs child labor, and, assisted by the village minister, tries to persuade him that this is wrong, but he will brook no interference in his business. After violently denouncing Alden from the pulpit, the minister dies, and Maris becomes interested in a child who has been injured while working overtime at night in the mill only to discover that the child is her daughter, and her first husband is alive. She leaves, taking the child, and Alden, after a fight with the first husband, discovers that he obtained a divorce in the West. He then seeks Maris, telling her he has done away with child labor and made other improvements affecting the welfare of his employees, and a reconciliation occurs.

Ethel Barrymore as Maris, and Frank Mills in the un-

Scene from "The Eternal Mother" (Metro).

sympathetic part of Dwight Alden do effective work. Charles W. Sutton is ably cast as the minister, and others in the company, including J. W. Johnston, Louis R. Wolheim, and Maxine Elliott Hicks (the child), competently handle their respective roles. The photography is not always up to the Metro standard. Frank Reicher directed the production.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HIS OLD FASHIONED DAD (Falcon Feature).—This four-part subject illustrates the extremes to which an old couple are willing to go in order that their profligate son may benefit, the father even feigning death in order that the son may get his insurance. Daniel Gilfeather and Mollie McConnell are pleasing as the elderly couple. The story is not always convincing, and is weakened by the fact that the ending does not logically account for certain elements developed by the action.

HARD LUCK (Essanay).—A tough, after being forced to pay for a steak he could not eat, gets revenge by hiring a sandwich man to wear a sign advertising free meals at the restaurant. The sandwich man gets the worst of the deal and then tries various means to commit suicide, without success. He finally stands in front of a runaway team which stops, and he is acclaimed a hero and receives a reward. A knockabout comedy number with some laughable situations built along familiar lines.

BREAKING IN (Jaxon Comedy).—A Pokes and Jabs number with the usual amount of slapstick comedy, in which Pokes becomes a burglar and has exciting adventures in which Jabs assists. It has a few laughs and is about on a par with the other numbers of this series.

A BARGAIN—$37.60 (Sparkle Comedy).—Kate Price and Billy Rudge are featured in this number. In order to keep up with their neighbors they sacrifice a varied assortment of live stock which occupies the same living room with them, and buy a second-hand auto, which finally runs away with them, and ends by their being arrested for speeding. Contains a few laughs.

THE SKYLIGHT ROOM (Broadway Star Feature).—A pathetic O. Henry story in four parts, dealing with a young girl who because of her pride starves in the garret and is saved by her sweetheart, an ambulance surgeon. Contains much human interest. Reviewed elsewhere in this issue.

ZOLLENSTEIN (Falcon Feature).—A four-part romantic picture involving the love affair of two generations of the reigning families of Zollenstein and a neighboring mythical principality. A picture of moderate interest, reviewed on another page of this issue.

Artcraft Pictures Corporation.

THE SILENT MAN (Artcraft).—A highly sensational melodrama of the border, with William S. Hart at his best in one of the roles he has made popular.

Bluebird Photoplays, Inc.

THE RAGGEDY QUEEN, December 3.—A five-reel offering, written by Nell B. Bronson and produced by Theodore Marston. It features Violet Mersereau as a waif in a mining camp, in charge of a slightly demented woman who leads the child to believe she is of royal birth. It develops later that her mother was an actress who played royal parts. The action contains a number of melodramatic episodes, the fall of the office building being the most exciting. The girl finds her father in the course of the story, which is enjoyable throughout. Reviewed at length elsewhere.

THE SCARLET CAR, December 24.—Five-part screen version of story by Richard Harding Davis, this photoplay contains a large proportion of melodrama and is well acted by Franklyn Farnum and the rest of the cast. A longer review is printed on another page of this issue.

Ebony Film Corporation.

WRONG ALL AROUND (Ebony Comedy).—A farce played by negroes and with the trials of a young man who is in love with the village belle as its motive. She has also a rich suitor. Her poor lover has many jobs and is the victim of bad luck in many different ways. The lady is always turning up at the moment when he is in some not wholly dignified predicament. For a longer notice see page 1483, issue of December 8, 1917.

SOME BABY (Ebony Comedy).—A somewhat diverting chase picture by negro players. It ought to go pretty well in many houses partly on account of the novelty of a dark-skinned cast and partly because it is light and inconsequential to fit the mood of some who do not want to think. A longer notice is on page 1483, issue of December 8, 1917.

GHOSTS (Ebony Comedy).—A farce by negro players with some novelty in the business. This darkey ghost is wholly satisfying and the other players are also pleasing enough to insure the picture a welcome in most places. For longer notice see page 1483, issue of December 8, 1917.

THE PORTERS (Ebony Comedy).—One short piece of vulgarity will probably hamper the usefulness of this picture in some places. This section can easily be cut out and no harm done to the farce. It is lively, is played of course by negro players, has some bits of cleverly handled business and may serve on a program in some places. For longer notice see page 1483, issue of December 8, 1917.

First National Exhibitors' Circuit.

ALIMONY.—A six-reel story of metropolitan life, exposing the lax divorce laws in certain states, which give designing women a chance to gain freedom and big alimony from their husbands. The story interest is strong and is always kept uppermost. The production is a compelling one and enacted by a cast including Josephine Whittell, Lois Wilson, George Fisher and Ida Lewis. Reviewed at length elsewhere.

Fox Film Corporation.

TREASURE ISLAND (Fox Standard), November 18.—A delightful five-reel picture that imaginative children will take as real and that grown-ups will find as a diverting offering on account of its humor. It is a picture that will win wide favor and will make a good deal of money for exhibitors, without a doubt. For a longer review see page 1484, issue of December 8, 1917.

A MILK-FED VAMP (Fox-Sunshine Comedy), November 25.—This two-reeler made by the Fox-Lehrman Company is a laughmaker and can be safely depended on to make good in the average theater. It has touches of vulgarity that will make it the more acceptable with most of the people; but are just enough to keep it from being a sure choice for a children's party or a Sunday school entertainment.

Goldwyn Pictures Corporation.

NEARLY MARRIED, November 18.—A sparkling comedy of divorce, filled with ingenious situations, with Madge Kennedy in the leading role. A gem of its kind.

Greater Vitagraph.

THE TENDERFOOT (Vitagraph), December 3.—A Blue Ribbon feature in five parts, this picture is a screen version of an Alfred Henry-Lewis Wolfville story, and is cleverly acted by William Duncan and his support. It is given a longer review on another page of this issue.

THE WATER TRAP, December 3.—Episode 13 of "The Fighting Trail" serial keeps up the keen interest excited by the previous installments, and that is high praise.

Hiller & Wilk, Inc.

RAFFLES (L. Lawrence Weber Photo Dramas, Inc.).—Seven-part screen version of E. W. Hornung's celebrated story, this picture is worthy its source. George Irving directed it, Anthony B. Kelly made the scenario and John Barrymore is the star. It is given a longer review in another page of this issue.

George Kleine System.

GIFT O' GAB (Essanay), November 26.—This comedy in five reels has a vigorous snap and action that should commend it to all who delight in clean comedy. Jack Gardner in the leading role proves his title to comedy honors. His support includes Helen Ferguson, Frank Morris, John Cossar and other capable players. See extended review on another page, this issue.

Metro Pictures Corporation.

DRAFT 258 (Metro), November 15.—This seven-part war propaganda picture by William Christy Cabanne and June Mathis has a strong human contrast and should find much favor. Mabel Taliaferro is excellent in the leading role. A longer review is printed on another page of this issue.

THE ETERNAL MOTHER, November 26.—A picturization of Sidney McCall's story against child labor, entitled "Red Horse Hill." Ethel Barrymore is featured and her work, together with that of Frank Mills, helps the story, which apart from the propaganda is of only ordinary interest. Reviewed elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE BURGLAR (Cub), November 29.—Up to date "Jerry and the Burglar" is the best Cub comedy yet produced. Here some semblance of an interesting plot has been aimed at, and there is a happy release from the usual girl question. Jerry after trying to steal some fruit eludes the police and suddenly finds himself in a trunk in the den of a couple of thieves. He is forced into service after a policeman who has followed them to the den has been knocked down and divested of his uniform. In the home of a wealthy citizen he manages to turn the tables on the thieves, but is hauled off on an old charge before he can accept a financial reward.

MUTUAL WEEKLY NO. 153 (Gaumont), December 2.—This issue of the Weekly is unusually interesting, containing views showing women at work making bandages for the war hospitals, a cowboy regiment, hundreds of soldiers passing in review before President Wilson and other attractive current incidents.

Pathe Exchange, Inc.

THE ISLAND OF DREAD (Pathe), December 9.—Episode No. 3 of "The Hidden Hand." This number brings the story into its stride as a serial, after the elaborate introduction scenes have been completed. Doris escapes from the Hidden Hand and his followers, carrying the mysterious packet with her. The principal incidents occur on Whitney Island, where Doris and Jack are caught in a rain storm. The girl is later made captive by the Hidden Hand, but dives from the rowboat and conceals herself under it. The story contains strong melodramatic touches.

OVER THE FALLS (Pathe), December 9.—Episode No. 13 of "The Seven Pearls." This opens with Perry and Stayne leaving Ilma a prisoner in an old warehouse. She sounds an alarm with a lighted cigar, dropped by one of the men, which she places against the automatic sprinkler. Ilma is rescued, but later again falls into the hands of the men. The aeroplane feature and later the imprisoning of Ilma in a piano box are the strong incidents of the number. It closes with the box going over a series of water falls.

MOVE ON (Rolin-Pathe), December 9.—A comic number, featuring Harold Lloyd in the part of a young police officer. He takes part in a crap game, flirts with a nurse and gets into numerous difficulties of an amusing nature. The hobo exchanging places with the baby makes a laughable occurrence. Slight in plot, but breezy and entertaining.

HER SISTER'S RIVAL (Pathe-Russian Art Film), December 9.—A five-reel subject, with a Russian locale, telling the story of a spendthrift prince who wins the love of two girls, reared as sisters. He marries Mary, the real daughter, and dissipates her fortune, then wrecks the married life of Nita, the adopted daughter. The story is produced in an elaborate, convincing manner. At the close the mother shoots the prince. Reviewed at length elsewhere.

Select Pictures.

THE SILENT SACRIFICE (Select Pictures).—Alice Brady's first Select Pictures release is a five-part romance taken from a stage play by Henry J. W. Dam. The story is French and is laid in Paris and a small town in the North. The acting and production are adequate. A longer review was printed in the issue of December 8.

Triangle Film Corporation.

FANATICS (Triangle), December 9.—A capital and labor story, this photoplay is well produced and acted and is an average good picture. Adda Gleason and J. Barney Sherry head the cast. A longer review is printed on another page of this issue.

THE LEARNING OF JIM BENTON, December 9.—Roy Stewart and Fritzi Ridgeway are the featured players in this five-part photoplay of ranch life which contains many amusing and dramatic moments. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 100 (Universal), November 28.—Contains many features of current interest, showing distribution of officers' commissions by Secretary Baker, instruction of new officers, making war bread, American aid to Belgium, cross country run in New York and others. Hy Mayer drawings are shown at the close.

CURRENT EVENTS, NO. 29 (Universal), December 1.—War activities lead this in general interest, showing women workers in France, confiscation of illegal whisky in Los Angeles, devastated grain fields on the Russian front, U. S. marines in training and other strong features. This closes with newspaper cartoons.

FIGHTING MAD (Butterfly), December 3.—A five-reel production, written by J. G. Alexander and Fred Myton and produced by E. J. Le Saint. The story is of the West in the days of '49 and is strong in atmosphere and characterizations. The plot itself concerns a young preacher, whose wife was led astray by a gambler. The preacher leaves his child, after the mother's death, and wanders for years, cursing God and man. Later he returns and in the course of the story shoots the gambler and finds his child. The plot is loosely constructed, but has some fairly strong dramatic moments. Reviewed at length elsewhere.

THE MUNITION WORKER'S CURSE (Nestor), December 10.—A comedy, by Craig Hutchinson, featuring Dave Morris and Gladys Tennyson. The former plays the part of a hobo imposter, who denounces flirting in a public address. He is shown up later at a moving picture performance, when his picture appears on the screen. This is not very new in plot, but proves moderately amusing.

DEEP SEAS AND DESPERATE DEEDS (L-KO), December 12.—A two-reel comic, featuring Merta Sterling and Al Forbes. The girl plays a milkmaid who drives a wagon into the city, and the latter is a janitor in love with her. The janitor is shanghaied and the girl climbs hand-over-hand to where the vessel passes under a rope. This makes a good stunt and certain of the situations get up considerable humor as they occur. The number provides a fair amount of entertainment.

ADRIFT (Universal Special), December 15.—Episode No. 3 of "The Mystery Ship." Betty locks Gaston and his crew in the engine room of the yacht. They threaten to allow the vessel to drift upon the rocks, and the yacht is saved from this fate by a small craft described as the "mystery ship," which is manned by a figure representing death. It exercises a certain protection over Betty at moments of peril. Further struggles take place between the opposing crews. An entertaining installment.

A VOICE FROM THE DEAD (Universal Special), December 15.—No. 9 of "The Red Ace" serial. This number is full of exciting action. It begins with a gun fight between Virginia and the sergeant with the foreign agents in the mine. Later Virginia and her friends discover the hidden cache of platinum and are immediately forced to protect it from their enemies. A good installment.

World Pictures Corporation.

THE GOOD FOR NOTHING (World), December 10.—Carlyle Blackwell is the director and male star of this five-part photoplay in which Muriel Ostriche and Evelyn Greely are also featured. The story shows the regeneration of a son of wealth who tries shifting for himself, and has considerable interest. It is reviewed at length on another page of this issue.

Fox Builds Cross-Section of Paris

Erects Nine Blocks of City of Hugo's Time for Spectacular Staging of "Les Miserables."

NO greater example of camouflage and stage carpentry has ever been offered than the building and painting of an entire cross-section of Paris for use in the production of "Les Miserables," which William Fox offers.

The production called for the Paris of Victor Hugo and entailed an enormous amount of research for drawings and descriptions of the city of that time. Nine city blocks were built at a cost of $50,000, and so perfectly was it all reproduced that French military officers visiting New York have insisted that it was not a reproduction at all, but Paris itself.

This Paris was rebuilt "somewhere in New Jersey," and the greatest attention was paid to the most minute details. In paving the streets, the cobble stones were deftly shaped to show the ruts and erosions of heavily laden carts and were colored to give the appearance of age. Drains were set in the hollows so the streets might not be overfull of puddles.

So insistent was Director Frank Lloyd upon historical accuracy and detail that in the scenes in which money was used, he hired from collectors the gold and silver coin of the period he was using.

Nothing was neglected; nothing overlooked, and no detail, however small, had been counted unimportant. There were the houses with their gabled roofs and little second-story balconies; the stores and cafes, particularly the Cafe Corinthe, dingy with age, with its little tables set out on the narrow sidewalk and protected by small awnings.

And to people this "Reproduced Paris" there was a motly and interesting assemblage. One thousand extra people roamed the streets, sat before the cafes to drink and gossip, went about their tasks, many of them building barricades behind which to fight for fraternity and equality, for revolution was in the air, and later was to flame into savage fighting in the streets.

Groups of uniformed soldiers rode here and there, stunning figures in their Guard uniforms of red and blue and white, and while to them it was mimic and in a measure miniature warfare, it also was in the nature of rehearsal for sterner tasks.

Things Are Doing at Mutual Studios

List of Coming Plays Now Under Production Both East and West.

EDNA GOODRICH, twinkling Broadway favorite, whose Mutual successes have become proverbial, has been furnished with the best medium in her quintet of dramas bearing the Mutual stamp in "Her Second Husband," a brilliantly clever satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for release December 31. The new play has to do with the disturbing influence of "war brides" on Wall Street's social centers.

As though to center interest in the family, Ann Murdock has been devoting herself to the completion of "My Wife," a famous Broadway success, which has been produced at the Glendale (L. I.) studios of the Empire All Star Corporation under the direction of Dell Henderson.

Included with Miss Murdock in the original cast are Herbert Druce, formerly with Sir Henry Irving; Amy Veness, a widely-known artist of the speaking stage; Rex McDougal and Ferdinand Gottschalk.

Another splendid production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell, who is supported in the splendid cast by David Powell as leading man. The play was written by Clyde Fitch, and it was one of the best paying speaking stage productions of the last decade.

All producing companies of the Mutual have interesting releases pending. At the Santa Barbara studios Mary Miles Minter is putting the finishing touches on "Mlle. Tiptoe," which has been directed by Henry King. This promises to be the prettiest of Mary's recent offerings—a play with a wonderful touch of nature and the youth and happiness sort of thing that goes to all hearts. Miss Minter's next production, "The Veil of Memory," seems likely to be still another of her proverbial successes.

William Russell is splendidly suited in his latest play, "In Bad," which is scheduled for early release on Mutual calendar.

Margarita Fischer and her clever company is engaged under the direction of Lloyd Ingraham in the production of "Molly, Go Get 'Em," one of the best plays she has had in some time and in which she is certain to be a hit.

State Rights Department

Conducted by A. K. GREENLAND

The J. F. Lee Buying Agency

Much Work with Little Said Has Been Going on Since Joe Lee Made His Initiatory Announcement—Final Circuit Swing Begins December 8.

JOE LEE announced the formation of a state right buying organization in September of this year. Three months of conscientious work in its behalf have passed since that time, and things are now ready for the clinching ceremonies. In order to obtain the closest of working affiliations between the membership of this continent, as well as that of the foreign membership, the identity of all of whom are to be found enumerated on Page 1710 of the September 15 issue of the Moving Picture World, Mr. Lee has arranged to leave New York on or about December 8, for a final swing around the circuit of exchanges that constitute the association, which incidentally will be known as the J. F. Lee Buying Agency, with temporary office on the seventh floor of the Godfrey Building, with the entrance to the suite through Room 705.

In a recent trip, this live little film man has already covered the South and the East, both of which territories and their various members are restive for the general meeting to be held in Manhattan about the beginning of the new year. This time therefore Lee will take in the middle west and far west, and will stop at such centers as Chicago, Omaha, Minneapolis, Kansas City, Cincinnati, Indianapolis, Ogden, Salt Lake City, Denver, Portland, Ore., Seattle, San Francisco, Los Angeles and so forth. As each of these territories is already lined up, Lee will not stay long in any one spot, and plans to be back in New York around the holiday period.

While Lee has never divulged the details of the plans under which the Joseph F. Lee Buying Agency will operate, enough of his ideas are known to allow us to pass on the general comment that his views are thoroughly practical and are laid with a view of serving the membership as well as the manufacturing interests from whom they secure productions with a comprehensive market and exploitation. Two distinctly new features stand out prominently in the Lee plan, and these alone make the policy of this body differ from that one any other state right buying and distributing organization either already formed or proposed: firstly, the fact that the buying strength is variable so as to completely suit the individual tastes of the members; and secondly, the provision whereby three subdivisions of buyers may belong and participate in any one territorial franchise. These three subdivisions represent (a) those buyers who deal in spectacles and attractions of the "super" order ranging from eight to ten reels in length and upward; (b) those independent exchangemen who are in the market for productions ranging from five to seven reels; and (c) those buyers who specialize in comedies, educationals, specialties and novelties, which are of short length.

Mr. Lee assures that when he reveals the full working plans of his buying organization for publication, the trade will readily admit the practicability of each of the basic ideas which characterize the Joseph F. Lee Buying Agency. The three months that have passed since he first made known his plans along this line, have been devoted to the perfecting of all details, wherefore much interest will be centered about Mr. Lee's further announcements upon his return from the Pacific coast.

FUN-ART FILMS, INC., DOES NOT INSIST ON CONTRACTS.

Fun-Art Films, Inc., who are making a series of two-reel comedies for the market, the first, "A Rag, a Bone and a Hank of Hair," which has just been completed, announces that it does not intend to tie the state rights buyer up to contract for its entire output.

Fun-Art comedies have been built to sell as well as to please audiences, and the high standard that has been set, entailing clean, wholesome comedy, places them, in the opinion of the management, on a footing peculiarly their own and far above the average.

Real comedies are naturally in great demand, and knowing the high standard of their product, Fun-Art Films does not bind the state right buyer to a contract. He may purchase one, or any number up to the entire output without binding himself in any manner. No deposits are required whatsoever. It is a case of laying the real goods on the counter in the open market and it is strictly up to the judgment of the buyer.

This really establishes a precedent in the marketing conditions, especially in the comedy field, and should be hailed with a great deal of satisfaction by the state right buyer, and even the exhibitors who have heretofore been compelled to sign contracts for comedies still unproduced.

F. E. BACKER RETURNS EAST.

Franklin E. Backer, president of the Mammoth Film Corporation, has returned from California, where for the past three months he has been exploiting "Who's Your Neighbor?" in eleven western states.

Said Backer, who owns over a dozen state rights pictures for New Jersey and New York territory, comes forward with a new proposition for the exhibitors with whom he is doing business in this section. He proposes to help the exhibitors by the following means: First, he has instructed his manager to refrain from charging the 15 cents per reel per day; secondly, he has decided to "do his bit" by cutting the rental of all his features to the lowest figure consistent with business principles.

Regarding the picture which the president of the Mammoth proposes making on the Coast in the near future, Mr. Backer stated that he was not prepared to go into details at the present time, but that the project was in process of financing and the director and star practically engaged. In this connection Mr. Backer has a novel idea that he confidently expects will be a money-getter for exhibitors. It involves the elimination of middle profiting.

E. H. Martin has already been engaged as director, and a competent cast is soon to be assembled. Studio work in Los Angeles is expected to begin about the first of the year.

While in San Francisco Mr. Backer was a guest of Eugene H. Roth at the opening of the California theater.

SPANUTH SELECTS CHARLOTTE TITLE.

The title contest of the Commonwealth Pictures Corporation's initial production, featuring Charlotte, the international ice-skatrix, has come to its conclusion. "The Frozen Warning" is the title selected, though the Commonwealth president has not informed us concerning the identity of the winner. The name decided upon is, indeed, appropriate.

The Commonwealth company has not yet decided whether they will conduct a contest for the title of their second release, in which Naomi Childers is to be featured. Mr. Spanuth is still in New York, though it is likely that he will return to Chicago during the current week.

REID JOINS W. H. ORGANIZATION.

Hal Reid, playwright and author of typical American plays, among them "Human Hearts" and "The Confession," has been engaged especially by the W. H. Productions Company to write titles. Mr. Reid is now re-editing William S. Hart as "The Two-Gun Man" in "The Bargain," which will be distributed through the W. H. Productions Company on a state right basis.

The W. H. forces are of the opinion that titles should be specialized in just as carefully as any other part of a picture, and that perhaps they are the most important feature in connection with a picture, and figure that they are giving the exhibitor the best possible service in this matter by the engagement of Mr. Reid.

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

State Rights Department, Moving Picture World
516 Fifth Ave. New York City

State Right Distributor, Inc., Activities

General Manager Mel Simmons Now on Job in New York Looking for Suitable Headquarters—Lesser and Rosenberg Last of Members to Leave for West.

MEL SIMMONS, the general manager for the State Right Distributors, Inc., of which Sol. L. Lesser is president, and which was perfected at a recent convention held in the Hotel Claridge, New York, as announced in this department in the last issue of the Moving Picture World, arrived in Manhattan Thanksgiving afternoon after a transcontinental journey from Los Angeles, where he resigned the management of the local Goldwyn exchange on November 23. Previous to his duties in the city of film studios, Simmons had opened and conducted the Goldwyn exchange in San Francisco.

He started on the job at his desk in the temporary offices of the organization on the fifth floor of the Longacre building the next morning, and concerned himself with the establishment of the body's headquarters in a different and more suitable location. It is expected that a lease will be closed for the new suite the coming week, and the State Right Distributors, Inc., will be in their new home about January 1.

Only two of the out-of-town members are still in the East; namely, Sol. L. Lesser and Mike Rosenberg, of Seattle. Both are due to return before the tenth of the month.

C. H. CHRISTIE IN TOWN.

New York received a visit from Charles H. Christie, treasurer of the Christie Comedy Co., the past week. He arrived here on Thangsgiving day in time to partake of the "turk" at the Knickerbocker Hotel, and plans to stay about two weeks. Mrs. Christie accompanied him, and with her husband stopped off in Chicago and Denver en route.

Mr. Christie has arranged to go down to Washington this week in company with the N. A. M. P. I., and has also arranged to journey to the far South in order to select the right exchange to represent Christie comedies for Southern territory embracing the states of Mississippi, Alabama, Louisiana, Georgia, North and South Carolina, and Tennessee, the last of the open spots in the Christie distributing allignment. On his return trip to Los Angeles the company's treasurer will call on almost all of the exchanges handling the Margaret Gibson laugh producers, with a view toward keeping in full touch with trade conditions in all parts of the country, in accordance with the Christie policies.

"LIFE AGAINST HONOR" NEXT.

Perhaps never before has Leah Baird, who heads the cast in Ivan Film Productions' novel picture, "Life Against Honor," had the opportunity to display her artistry as in this production, directed by Edmund Lawrence.

The picture is replete with entirely novel situations, both from the artistic as well as photographic standpoint. It is said

Scene from "Life Against Honor" (Ivan).

that the picture shows a marked departure from the usual Ivan output.

James Morrison, who has a double role, will be seen at his best advantage. Violet Palmer, who has made so great a hit in "The Blue Streak," has the ingenue lead, and Edward Mackay, Ben Hendricks and Harry Burkhardt, all well known to the stage and screen, have excellent opportunity to display fine points of their work.

Marcel Le Picard, chief photographer of the Ivan people, has taken the picture, and so intricate, difficult and entirely novel, does he claim, are some of the situations devised by Mr. Lawrence, that in fulfilling the desire of the director Mr. Le Picard feels that he has accomplished somewhat of a feat.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rankin & Lee announce the conclusion of a deal whereby "A Modern Lorelei," the five-part feature co-starring Tyrone Power and Frances Burnham, to Rowland and Clark, of the First National Exhibitors' Circuit, Pittsburgh, for the states of West Virginia and western Pennsylvania.

* * *

Hiller & Wilk announce the sale of "The Whip," featuring Irving Cummins and Alma Hanlon, to the Supreme Photoplay Company (L. Goldstein, manager) for the states of Colorado, Wyoming, Utah, and New Mexico. The Supreme exchange is located in Denver.

* * *

The Renowned Pictures Corporation has just completed the sale of four of their productions to the African Film Trust, Ltd., of South Africa. Two are special Universal releases, namely, "20,000 Leagues Under the Sea" and "Where Are My Children?" whereas the other two were the Edward Warren features, "Weavers of Life" and "Souls Redeemed."

* * *

Frank J. Seng advises of the closing of a deal whereby the newly formed Liberty Film Co., of Boston, Mass., secures the New England rights to Hobart Henley's production, "Parentage."

* * *

Credit is due to the firm of Hiller & Wilk for the sale of the negative of Sidney Olcott's "The Belgian" to the United States Exhibitors' Booking Corporation, which was announced in our last issue.

* * *

Arthur H. Sawyer and Herbert Lubin, of General Enterprise, Inc., sales agents for the McClure feature, "Mother," have disposed of nine states on the territorial plan.

Among the buyers was Martin Wohlfarth for the State of New Jersey. Mr. Wohlfarth operates theaters in Lakewood, Spring Lake, and Laurel, N. J. He proposes to establish an exchange for his territory in Newark.

Other buyers of "Mother" were Westcott Film Corporation, of Minneapolis, for Minnesota, Wisconsin, and North and South Dakota; and James R. Grainger, of the Allen Film Corporation, Chicago, for Illinois, Michigan, Iowa, and Nebraska.

* * *

Samuel Krellberg, president of the Overland Film Company, was in Boston last week completing arrangements for the exploitation of "The Russian Revolution" in New England.

Mr. Krellberg has secured the services of Al. Lewis to take charge of the picture in that territory. Mr. Lewis formerly traveled for the Supreme Photoplays Corporation exploiting "Enlighten Thy Daughter."

M. H. HOFFMAN ON TOUR.

Hoffman-Foursquare exchange managers are preparing for visits from their chief, M. H. Hoffman, during the coming two weeks, for he has just started on his first extended tour, that will take him to all parts of the United States in the interest of his organization. Mr. Hoffman's trip, however, is being made largely to meet personally the many leading exhibitors who want to discuss with him important matters connected with Hoffman-Foursquare plans, particularly the marketing of the big William J. Flynn serial supreme, "The Eagle's Eye," co-starring King Baggot and Marguerite Snow.

SECOND U. S. E. B. TRADE SHOWING.

"Those Who Pay," the seven-part Thomas H. Ince drama, featuring Bessie Barriscale and Howard Hickman, announced as the second release of the U. S. Exhibitors' Booking Corporation, will be shown to the trade Wednesday, December 5, at the Broadway theater. The production will be given to exhibitors the country over, both on the franchise fixed price and wide open booking policies, not later than December 15.

G. E. HANDLING "MOTHER."

Announcement was made this week that Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., had been appointed the exclusive selling agents in the United States and Canada for "Mother." This latest feature is a McClure picture in six parts. Bearing the directorial stamp of George Loane Tucker, and starring Elizabeth Risdon, who played the leading feminine role in "The Manx Man," "Mother" promises to make an ideal state right record for itself.

DUE IN NEW YORK.

Dec. 3.—James R. Grainger, president of Allen Film Corp., Chicago, accompanied by Messrs. Allen and MacInerney of same company. At Knickerbocker.

Dec. 5.—Phil. Kauffman, Globe Features, Ltd., Montreal. At Hotel Astor.

Dec. 5.—J. L. Adams, Deseret Film Co., Salt Lake City.

Frohman Amusement Co. Activities

New Production Due for Trade Showing This week. Noble and Staff of Forty in Florida Commencing on "Birth of a Race," the Coming Sherrill Spectacle.

THOUGH the Frohman company's successor to "God's Man" is as yet untitled the trade can expect its trade showing at a Broadway theater either late this week or early next, according to the promise of General Manager Joseph Farnham. It was originally to have had its premiere at the Rialto theater the past week, but owing to the demise of Mr. Farnham's father and the stubborn cold and compulsory confinement of President Wm. L. Sherrill the presentation was laid over.

Director General Jack W. Noble and a troupe of forty left New York on Wednesday, November 28, for the studios in Tampa, Florida, to begin actual camera work on the forthcoming spectacle, "The Birth of a Race," which will mark the supreme effort of not only Director Noble, but of independent manufacturers as well. Among the party that journeyed to the Southlands with Mr. Noble were Charles Horan, who directed Mae Marsh for Goldwyn in "Polly of the Circus," and who has been retained as chief assistant to the director general; George Klein, Arthur Vaughan, Jack Rogerson, and William Harris, all directors.

F. B. MURPHY OPENS EXCHANGE.

Fred B. Murphy has just closed a contract with Frank J. Seng which gives him the distribution of "Parentage," Mr. Seng's independent feature, throughout the six New England States. This reveals the interesting fact that this popular New Englander is once more doing business at his old stand.

Mr. Murphy's first move was to organize the Liberty Film Co., with head offices in Boston, at 209 Pleasant street, and a branch office in Springfield, Mass., located at 167 Dwight street. Sam Moscow, almost as well known to New England exhibitors as Murphy himself, will be in charge of the Boston office, and William F. O'Brien will manage the Springfield exchange.

Mr. Seng, in his statement to the trade, says that he believes that every exhibitor in Maine, New Hampshire, Vermont, Rhode Island, Massachusetts, and Connecticut will be glad to verify his choice of a distributor in their territory. The very fact that Mr. Murphy has promised to devote every minute of his time to the laudable enterprise of helping the exhibitors in his territory make money with "Parentage" gives this statement added news interest.

On December 5, "Parentage" will be given a trade showing in one of Boston's downtown theaters. It will be presented with full orchestra effects, using the same musical score that was prepared by Managing Director S. L. Rothapfel, of New York's Rialto theater.

G. FRED FARNHAM DEAD.

The trade learned with sorrow of the death on Monday, November 26, of G. Fred Farnham, father to Joseph Farnham, general manager of the Frohman Amusement Corporation, and president of the Screen Club. The elder Farnham died during an operation in the Greenwich Hospital, and was buried from his home in Sound Beach in Evergreen Cemetery, New Haven, Conn. The deceased was 58 years old.

The senior Farnham was quite active in the trade until a year ago, having spent two years with his son when the latter conducted his business in the Candler building under the firm names of first, Joseph W. Farnham, and later, the Amalgamated Photoplay Service.

PRIEST HANDLES SPECIAL CAMPAIGN.

Robert W. Priest, of Shallenberger & Priest, will undertake the special campaign of publicity that the Mayfair Film Corporation has decided upon for New York City and its environs in behalf of "Persuasive Peggy." He has arranged a veritable broadside comprising both the daily papers and the billboard systems. The firm of Shallenberger & Priest are also the exclusive selling agents for this, the first Mayfair production.

INVITATION AUDIENCE SEES "ROMANOFFS."

The new Times theater, at Eighth avenue and Forty-second street, opened on Wednesday evening, November 21, with a special showing of Herbert Brenon's "The Fall of the Romanoffs."

The showing was arranged as a special event for the opening by S. J. Berman, sales manager for the New York and northern New Jersey territory of the Brenon Distributing Corporation. The audience, an invited one, was highly impressed with Mr. Brenon's cross-section of contemporary history.

The invitation showing was Manhattan's first glimpse of "The Fall of the Romanoffs" since the production ran for three weeks at the Broadway theater. It will not be seen again in this field until it is launched on January 6, with a statewide premiere. Mr. Berman announces that at least twenty theaters will show "The Fall of the Romanoffs" simultaneously during that week.

IVAN ENLARGING SCOPE.

The attention of State Right distributors throughout the country is drawn to the fact that Ivan Film Productions have initiated the enlargement of their scope of operation. It would be well if distributors would watch the pages of The Moving Picture World for the advertising matter soon to appear. Their publicity department has been greatly enlarged, and this has been necessitated by the fact that whereas previously Ivan Abramson, with the exception of a picture or two, was the sole director for the company, the retention of the services of three directors, viz., William Humphrey, Edmund Lawrence and F. J. Grandon, would, under common circumstances, demand three times the amount of labor that the publicity department would be charged with. But as it is the aim of I. E. Chadwick to have Ivan Film Productions' output in every hamlet of the Union and have every territorial right in the country efficiently looked after, no limit on the advertising and publicity has been put.

Unquestionably the high standing of the directors in charge of the productions is a guarantee in itself of the high class output to be expected. At a very early date announcement of stars with whom contracts are pending will be made, as well as negotiations for rights of plays and books that will soon be concluded. In a word, the company, feeling that as an idependent organization the themes of the subjects to be picturized must be more pretentious than those of other companies, will not spare expense or labor to make their product stand out above contemporary screen effort.

STRONGE HEADS NEW COMPANY.

Nat S. Stronge, formerly head of the publicity department of the Vitagraph company, and for the last ten days with Hiller & Wilk, arranging the special publicity campaign for their new offering, "Raffles, the Amateur Cracksman," began on Monday, December 3, as the head of a new firm which will offer moving pictures of a military nature in an entirely new way. Quarters have been engaged on the ninth floor of the Longacre building, whence a full announcement for the trade is expected to emanate in time for our next issue.

"RAFFLES" GIVEN TRADE SHOWING.

"Raffles," the L. Lawrence Weber Photoplays, Inc., state right production being exploited by Hiller & Wilk, was given its trade showing at the Miles theaterette, in the Candler building, on Wednesday afternoon, November 28, before a large audience that expressed much praise for the work as they filed out. It is an interesting side-light on the salability of this John Barrymore feature that several sales were made prior to said showing and quite a few more were recorded immediately after the premiere.

SAWYER IN NEW ENGLAND.

Arthur Sawyer, president of the General Enterprises, Inc., ate his Thanksgiving meal in Boston among his folks at their home near Plymouth Rock. Pleasure, however, was only one part of his trip, wherefore the trade can expect to hear further particulars upon his return to New York. Now that the G. E. forces have practically finished their work in behalf of "The Warrior," both Mr. Sawyer and Mr. Lubin, the other half of the concern, are now specializing on "The Liar," featuring Jane Gail, and "Mother," featuring Elizabeth Risdon.

KEY FILM PLAY BEGINS WORKING.

Wednesday, December 12, "The Fringe of Society," a Hoffman-Foursquare feature, will have its first New York showing at Marcus Loew's New York theater. "The Fringe of Society" is the first picture drama to be written by Pierce V. R. Key, a lineal descendent of Francis Scott Key, the author of the "Star Spangled Banner," and who has been for years the music critic for the New York Morning World. Co-starring are Ruth Roland, Milton Sills, Leah Baird and J. Herbert Frank.

MORE HONOR TO OLCOTT.

The Executive Committee of Hero Land, in progress at the Grand Central Palace, has selected Sidney Olcott's production, "The Belgian," starring Walker Whiteside and Valentine Grant, as the moving picture feature at the bazaar on December 6, on which date Belgium Day will be observed. "The Belgian" was selected by Mme. W. T. Hall, wife of the Belgian Consul in New York, who viewed the Olcott production at a recent testimonial showing in honor of the King of Belgium at the Ritz-Carlton on the occasion of the King's birthday.

"ZEP" RECEIVES HEAVY BOOKINGS.

The U. S. Exhibitors' Booking Corporation has closed contracts with the heads of all the Eastern vaudeville and picture theater circuits for week runs for their first special release, "The Zeppelin's Last Raid." Nine big circuits in all will show the "Zep" production in the East, namely, the Loew, Fox, Moss, Poli, Gordon, Proctor, Keith, Nixon-Nirdlinger, and the Hulsey chain will present it in the South. The aggregate bookings involve upward of 300 days.

Manufacturers' Advance Notes

VERA COLODNA RUSSIAN "VAMP."

THE most wonderful "ingenue-vampire" ever seen on the screen is promised in the title role of "Her Sister's Rival," which Pathe announces for December 9. This is a Russian Art Film in five reels, and it marks the first appearance here of Vera Colodna, who is described as "the girl with more appeal to every sense of all that is beautiful in the human face and form than any star ever presented on the screens of America."

This girl is confidently expected by Pathe officials to prove such a sensation that arrangements have already been made looking toward surmountting the difficulties to be encountered in bringing her to this country.

Vera Colodna.

"Her Sister's Rival" is looked upon as the best of the Russian Art Films yet released, the others being "The Painted Doll" and "The Queen of Spades," both featuring Ivan Mozukin, the greatest screen star of Russia.

In addition to having Miss Colodna in the title role, "Her Sister's Rival" is said to be "a powerful story with a thrill of real drama in every scene, a class of production that is extremely high.

It tells of two girls, one the daughter and the other the adopted daughter of a very rich factory owner, Madame Kromoff. Both fall in love with a handsome, spendthrift Prince. He married Mary, the daughter, because she is the one who has the big dowry, though he really loves Neta. He squanders his wife's money, and breaks her heart by forging his brother-in-law's name to a check; he is in danger of prison and disgrace. In a gripping climactic scene, rather than see her daughter's name dragged in the dirt, Madam Kromoff shoots him, and owing to his financial difficulties it is believed that he committed suicide.

The suspense in the picture is maintained till the last scene, as it is impossible to foretell the outcome.

INSERTS NEW TOUCH TO FINISHED PICTURE.

The person who stated that the plays of the speaking stage are superior to those of the motion picture screen because it is possible to improve them constantly after the original production is made will have to take note of an artistic touch just given by Jane Cowl to her first Goldwyn starring vehicle, "The Spreading Dawn."

Miss Cowl, who is now appearing on the speaking stage in her own play, "Lilac Time," lately gave a performance for Uncle Sam's student officers at the great military mobilization camp at Plattsburg, N. Y., and while she was there she found an opportunity to get some special scenes of an authentic military character that would fit in with splendid effect in her first picture play, "The Spreading Dawn."

Accordingly she telephoned from Plattsburg to the Goldwyn studio at Fort Lee, N. J., to have a cameraman sent at once. When that functionary arrived he found that Miss Cowl had everything in readiness for the taking of the pictures. The results were splendid, and were at once incorporated in the many prints that are now doing service over the country through the Goldwyn distributing offices.

FIRST ISSUE OF "BRENON'S EXHIBITOR."

The first issue of a new house organ, "Brenon's Exhibitor," has just made its appearance. It is a weekly, intended for the film theater managers of New York and northern New Jersey, and published by the Brenon Distribution Corporation, of No. 509 Fifth avenue, which is controlled by Herbert Brenon.

"ALIMONY" RELEASED THIS WEEK.

The organization and equipment of the nation wide distributing service which is to handle the exchange end of the First National Exhibitors' Circuit's business have at last been accomplished, according to a statement issued this week from the Circuit's New York offices.

"Alimony" will be the first release and is said to be available immediately following its exhibition in the Circut's own theatres. The Circuit's purchasing board expect unusually good results from this "dark horse," which they regard as one of the big "finds" of the year.

Other releases to follow are Mme. Petrova in "Daughter of Destiny," which has been held up until December 23rd to allow ample time for laboratory work; Herbert Brenon's "Empty Pockets" follows about Jan. 1; Chaplin's first "Signature Protected" comedy on the comedian's million-dollar contract will be ready some time early in the new year.

BLACKTON TO MAKE "WILD YOUTH."

Commodore J. Stuart Blackton, producer for Paramount of the novels of Sir Gilbert Parker, the first of which "The Judgment House," went to the public November 19, is actively engaged in his preparations to leave for California, where he will make "Wild Youth" at the Lasky studios.

Following his departure, "The World for Sale" second of the Parker novels to be translated to the screen by Mr. Blackton, will be released by Paramount in January.

"MY LITTLE BOY" (Bluebird).

"My Little Boy" will be the unusually attractive Christmas release at the Broadway theater the week of December 2, when Elliott J. Clawson's skillful adaptation of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" will be presented with an all-star cast, including little Zoe Rae, Ella Hall, Emory Johnson and Gretchen Lederer. It is one of the most important attractions that have ever been presented at the Broadway theater and one which is said to be unusually timely in essentials of human interest and gripping appeal. Elsie Jane Wilson is the director and the story takes grown-up and child back into the land of visions which everyone experiences and which makes over a crabbed pessimistic, child-hating old man in the deliciously human story, "My Little Boy." The child, Clara, had a dream that some day she would be married and have a little boy whose name would be Paul, but she would always call him "little boy blue," even when he grew up to be a man. In her picture of the future she saw a country house covered with ivy and set far back in the big yard.

Scene from "My Little Boy" (Bluebird).

The boy Fred had a dream that he was going to have a wife and love her very much. The wife that he saw in his dream looked just like the girl who was dreaming of her "little boy blue." Left in the care of his Uncle Oliver, an old misanthrope, Fred's childhood and manhood would have been a hideous nightmare had not a number of very human and unusual situations which make "My Little Boy" a new Christmas epic, arisen.

"THE LAST LEAF" (General Film).

Three favorite "O. Henry" players return to the screen this week in the current General Film "O. Henry" release, "The Last Leaf." Mildred Manning, star in many of the early "O. Henry" pictures, makes her reappearance after an absence of several months. She is joined in "The Last Leaf" by Patsy Deforrest and Bernard Siegel, both of whom are well known for their work in "O. Henry" pictures. Miss Deforrest's last appearance was in "A Night in New Arabia," while Mr. Siegel is remembered in "The Love Philtre of Ikey Schoenstein."

Scene from "The Last Leaf" (General Film).

"The Last Leaf" is an exquisite and intimate drama of life in the Washington Square artists' colony in New York City. Old Behrman, after a lifetime of effort to paint a great masterpiece, finds the opportunity to fulfill his ambition during the illness of "Miss Johnsy" (Miss Manning), even though he sacrifices his life in doing it. "Miss Johnsy," too ill to care for life, tells her companion she will die when the last leaf falls from the vine just outside the window. Gruff, kind-hearted Behrman hears of it, and that night in a storm paints his masterpiece, a leaf which is so realistic and holds on so tenaciously in the wintry blasts that the young artist is persuaded to make a successful fight for life. The old painter, however, becomes a victim of pneumonia and passes away in a hospital.

"JULES OF THE STRONG HEART" (Paramount).

Surrounding George Beban in his next Paramount vehicle, "Jules of the Strong Heart," in which he creates the role of Jules Lemaire, a French Canadian trapper, is a cast which it may be claimed is superior in every respect. Mr. Beban is seen in the atmosphere of a lumber camp in the great north woods where men of rough but stout-hearted character ply their rugged trades vigorously amid conditions calling for

Scene from "Jules of the Strong Heart" (Paramount).

virility and physical prowess of the most pronounced description.

In the cast will be seen Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, H. P. Carpenter, Edward Martin and James Neill. The leading feminine role is played by Helen Eddy, and Donald Crisp is the director of this production, which promises to be one of the most successful in the career of Mr. Beban.

JEWELS FOR DECEMBER.

Officials of Jewel Productions, Inc., have made known their plans for December. These include the release of at least two features, both of which will come to the Broadway theater during the month. The first of these is a story of life in a mining town in which the busy tendrils of a newspaper and its antecedents of politics and trickery enter. This has been titled "The Grand Passion" and Dorothy Phillips is its star. Included in the cast are Lon Chaney, William Stowell and Jack Mulhall as the featured players. This story first appeared in "Adventure" and was titled "The Boss of Powderville." Thomas Addison is the author and Ida Mary Park has made the screen version.

The second Jewel release for the month of December is announced as "K." It is a Lois Weber production after the famous Mary Roberts Rinehart novel of the same name, which first appeared as a serial in McClure's and which afterward attracted such widespread attention. Mildred Harris, who first made her appearance as a Jewel-Lois Weber star in "The Price of a Good Time," again stars in this feature with True Boardman playing opposite. No additional Jewel features have been announced for December.

"THE AUCTION BLOCK" (Goldwyn).

In Rex Beach's "The Auction Block," released throughout North America, December 2, as a Goldwyn subject, students of the psychlogy of crookedness ought to find living illustrations of examples customarily expatiated upon in dry text by authorities on the subject.

The gentle art of the "frame-up" and the "double-cross" as practiced in some strata of society is exemplified in realistic action in the course of the story, which has been described as embodying an undercurrent narrative of "blackmail piped with

Scene from "The Auction Block" (Goldwyn).

thuggery." These incidents are but color for a story delightful in its essentials—a story of true love born of trials and temptation.

VIVIAN MARTIN IN "THE FAIR BARBARIAN."

To interpret the many characters in the delightful story of English country life the decorum of which is upset by the advent of a dashing little American girl, "The Fair Barbarian," by Frances Hodgson Burnett, a large cast of capable players has been chosen to support Vivian Martin in the production of the picture for Paramount.

Miss Martin appears in the role of Octavia Bassett and the other members of the cast are Charles Gerrard, Douglas MacLean, Al Paget, Jane Wolfe, Helen Jerome Eddy, Josephine Crowell, Charles H. Geldert, May Busch, Elinore Hancock, John Burton, William Hutchinson and Ruth Hanforth.

The picture gives Miss Martin a chance to romp through five reels with that vivacity that is a large part of her charm. The situations are many and amusing, with little touches of pathos by way of contrast. Edith Kennedy made the adaptation and the direction was by Robert Thornby. The picture will be released by Paramount December 17.

KAUFMAN DIRECTING ELSIE FERGUSON.

The production of Elsie Ferguson's new screen vehicle, "The Song of Songs," an adaptation from Edward Sheldon's well known play of the same name, has been intrusted to Joe Kaufman. Mr. Kaufman attended the first night of this play at the Eltinge Theater three years ago and liked it so much that he saw the stage presentation four times since. By strange coincidence Miss Ferguson, who now stars in the film, was also present on the opening night of the play.

Another coincidence in connection with the screening of "The Song of Songs" is the fact that Frank Losee, who now appears in chief support of Miss Ferguson in the film, was scheduled to portray that character on the stage, but on account of sudden illness could not fulfill his engagement.

Pathe Program

Three Scintillating Stars Head the Schedule with the Argus Pictorial, a Scenic and The News Reel.

IRENE CASTLE, Doris Kenyon, and Mollie King are the box office stars on Pathe's program for the week of December 16. "Vengeance is Mine," a Pathe Plays special in five reels, is the feature in which Irene Castle is starred. It was produced by Astra, directed by Frank Crane, and the scenario was written by Howard Irving Young from the novel by John A. Moroso. This is a strong drama of society and high finance, fourth of the series of Castle-Pathe Plays; all big features complete in five reels.

A splendid cast supports Irene Castle in "Vengeance is Mine." Because of his fine work in "Arcady" and "Sylvia," Elliott Dexter was again engaged as leading man. The rest of the big cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe, and Julia Stewart. The star is given numerous opportunities to wear beautiful clothes in this picture, which has also many thrills.

Doris Kenyon is starred in "The Hidden Hand" No. 4, "The False Locket," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, produced in two reels by Pathe.

A clever plot put into effect by the Hidden Hand causes Doris to doubt Ramsey, who professes his loyalty. That night she surprises the false Ramsey at the safe. She grabs him, believing him to be really the man she is beginning both to love and distrust. He binds her to a chair. Breaking open the safe he takes the explosive packet, inserts the locket, and is about to open it, when he is mysteriously shot. Terror stricken, Doris looks toward the window, and to her amazement sees the Hidden Hand.

Mollie King appears in the 14th chapter of "The Seven Pearls" serial, "The Tower of Death," with Creighton Hale and Leon Bary, produced in two reels by Astra.

The suspense of the thirteenth episode is heightened in this one. Ilma has but one more day to recover the Seven Pearls or be taken to the Sultan's Harem. With the seventh pearl in her possession, she is cornered by Perry and Stayne, and, in attempting to escape them, falls into a water tank by the side of the railroad. Perry and Stayne fight, since the latter wants to rescue Ilma and get the Sultan's reward. As Stayne draws his gun and fires at Perry his shot hits the tank, it explodes, falling to pieces. Harry falls to the ground stunned. Perry is knocked flat. Where is Ilma?

Another feature of the program is Argus Pictorial No. 3, a screen magazine in one reel produced by Argus Laboratories, Inc. There are four remarkable articles featured in this screen magazine. The first is "Coral Limestone Rocks," showing how the Coral Islands in the tropic seas are formed. The second is "Crystalization," in which you watch through the microscope the process of crystalization of salts such as salacin, sulphate of zinc, and nitrate of silver. The third is "Tied Dyeing," one of the oldest human crafts, demonstrated under the direction of Professor Edward J. Thatcher, Fine Arts Department of Columbia University. And a touch of humor is provided by Helena Smith Dayton's Clay Folk in "Banquets," in which the amusing antics of the guests at a "stag" dinner are cleverly burlesqued.

"Along the Vardar" (European Turkey), Pathe colored travel, and "A Fresh-Water Pirate," Pathe colored educational, form an interesting split-reel novelty.

An International Cartoon and Educational split-reel and Hearst Pathe News No. 102 and No. 103 complete this program.

DIRECTION OF "LAND OF PROMISE" EXHIBITS SKILL.

In the forthcoming production of "The Land of Promise," starring Billie Burke, and to be released by Paramount December 10, much credit is given to Joseph Kaufman, the director, for his remarkable work in securing realistic and beautiful effects. It is a picture, according to all report, that called for unusual directorial skill. The wonderful wheat fields of Canada, the Rocky Mountains, the farming lands of the Dominion—form the picturesque background for the story of life in a comparatively primitive location.

Then, too, in the tensely emotional moments, the humorous interludes, so delightfully enacted by Miss Burke and the sterling players supporting her, the artistic note of the direction is particularly apparent. Mr. Kaufman, himself is pleased with the picture, which he counts as one of the most satisfactory from every point of view he has directed.

Coupled with the talent of the star, the strength of the supporting cast and the excellence of the story—adapted from W. Somerset Maugham's stage play in which Miss Burke starred—is the superior direction by Mr. Kaufman, and the result should be a picture that will live long in the annals of the screen.

ANN AT WORK ON "CALVARY ALLEY."

"Calvary Alley," the latest novel by Alice Hegan Rice, whose famous story, "Mrs. Wiggs of the Cabbage Patch," has become a classic of its kind, has been chosen as the next Paramount picture starring Ann Pennington. It is a story filled with pathos, genuine comedy and human interest in large measure.

Charles Giblyn has been secured to direct Miss Pennington in this new picture. From all appearances "Calvary Alley" should constitute a production above the average in entertaining qualities and dramatic interest.

VICTOR MOORE IN "TOOTHACHES AND HEARTACHES."

On December 3 Klever Pictures, Inc., will release their newest comedy, "Toothaches and Heartaches," with Victor Moore. The comedy was written by Thos. J. Gray and directed by Chester M. DeVonde.

When Vic married Cupid played a dirty trick on him and handed him a lemon in the garden of love. At the beginning

Scene from "Heartaches and Toothaches" (Klever).

of the comedy Vic is suffering from a terrible toothache, and he feels his troubles are like grapes, they come in bunches. His wife tries to soothe him, but this only makes the pain worse. They decide to go to a dentist, and on arriving Vic is confronted with no end of patients in the waiting room. This almost scares Vic off, but he sticks and is soon sitting in the chair. The dentist asks him will he take gas, to which Vic replies that he will, if the price is not too high. The dentist administers the gas and Vic passes out. As is the case most times when a person is under the influence of gas, the dreams they have take them on wonderful journeys, and it is needless to say that Vic's gas was no different.

This comedy is a laugh riot from start to finish, and is bound to go big. It is natural and yet "chuck" full of laughs, and Moore and his company get it over in good style.

A MILLION CANDLE-POWER FOR "SEVEN SWANS."

Brilliant in every respect will be "The Seven Swans," Marguerite Clark's Paramount Christmas play, which is now under way and which has taxed to its utmost even the exceptional facilities afforded at the Famous Players studio. In one scene, that representing the king's gardens, the entire studio floor is occupied and the setting is built up in terraces reaching to the ceiling. In this amphitheater, on a raised platform surrounded by seven sun dials, the dance of the hours from "La Giaconda" was interpreted by professional dancers from "Chu Chin Chow"; from "The Riviera," and the Metropolitan opera. In addition there is one young woman from the Alhambra Music Hall in London.

The lighting for this scene probably marks a high record in this respect. Over a million candle-power was employed, including approximately four Harmer-Mark photo lights, seven arcs, twenty-six Cooper-Hewitts and sixteen Kleig lights.

J. Seale Dawley adapted the story from ancient fairy plays.

BRENON'S "EMPTY POCKETS" READY FOR RELEASE.

It is announced that "Empty Pockets," upon which Mr. Brenon has been working since the conclusion of "The Fall of the Romanoffs," is now practically finished and ready for release. It is his fourth big production within the year, and it is his second picture of this type, his first melodrama, "The Lone Wolf," having met with unqualified success.

Taken from Rupert Hughes' popular novel depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth avenue, "Empty Pockets" is one of the swiftest and most timely melodramas that has ever been projected on the screen, from all accounts, and it contains above all that human appeal which moving picture audiences never fail to appreciate.

MADGE KENNEDY WORKING IN GEORGIA.

The filming of exterior scenes for Goldwyn's version of George Weston's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports from the company, which is working on location with Savannah as headquarters.

Glucksmann Returns from Chicago

South American Film Man Makes Advantageous Contract with Western Film Co.

JACOBO GLUCKSMANN, New York manager of the house of Max Glucksmann of Buenos Aires, returned from Chicago last week after a sojourn of ten days in the windy city, where he went to renew contracts with the American Film Co. and the Essanay Co. Mr. Glucksmann controls the exclusive rights in Argentina, Uruguay, Paraguay and Chile for both these companies' productions and reports them to be two of the most popular brands that are at present being shown in this territory.

Jacobo Glucksmann.

The New York office of Max Glucksmann has been established six months, and during that time there has been a striking increase in the volume of American film that has been shipped for distribution in Argentina.

The Precision Machine Co. has shipped eighteen Simplex new models to Buenos Aires and a number of these have already been disposed of by the main office in that city. A contract has been closed by which the house of Max Glucksmann controls the exclusive rights for the Simplex machines in these rich Latin-American countries.

Mr. Glucksmann when he came to New York spoke very little English, and in the short while that he has been here he has mastered the language and has shown a decided ability to buy American film at the best prices in the market and by dealing direct with the manufacturer or his export agent. Mr. Glucksmann is now making plans for the erection in Buenos Aires of a theater of over 3,000 seating capacity to be run on the same style as the Rialto and Strand in New York. This theater will be copied after the style of these two beautiful New York houses, and moving pictures, together with classical music, will be the sole source of the amusement. They already have one house, called the Palace theater, that seats over 1,000 people and shows a program of film that is international in scope. The house of Max Glucksmann not only has an office in New York but also has a branch office in Paris whereby their pictures are composed of the cream of the market from both Europe and the United States. Jacobo Glucksmann has decided to remain permanently in our city and will look after the needs of the Latin-American people from a New York viewpoint.

"THE GREEN SEAL" FOR CARMEL MYERS.

Charles Edmund Walk's popular novel, "The Green Seal," an absorbing and thrilling story, is being filmed at the Bluebird West Coast studios, under the direction of Stuart Paton, from the screen version by A. G. Kenyon, who recently joined the Bluebird writing staff. The book contains all the ingredients that go into the ideal picture play—suspense, strong love interest, stirring action and baffling mystery in full measure—and all of these elements have been developed and their utmost possibilities in the scenario.

Carmel Myers plays the principal feminine role, and opposite her appears Ashton Dearholt, who recently finished an engagement of two years with the American Film Company, and who makes his bow in Bluebird photoplays in "The Green Seal." In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tokanaga. One of the striking features of the production will be the elaborate Chinese settings which have been designed. Though the action occurs in an American metropolis, a band of influential Chinese plays an important part in the production, its work contributing largely to the mystery interwoven in the story.

NEW FARRAR-ARTCRAFT FILM FINISHED.

Artcraft's second Geraldine Farrar picture, "The Devil Stone," has received its final preparation for public presentation and will be released December 17. The same supporting cast which has appeared to excellent advantage in previous Farrar films is seen in this latest photoplay, including Wallace Reid, Hobart Bosworth, James Neill, Horace B. Carpenter, Tully Marshall, Raymond Hatton and Theodore Roberts. To Alvin Wyckoff chief of the camera staff, who has been responsible for the splendid photography of Lasky pictures, is due the credit for the exquisite effects in "The Devil Stone" and the splendid ocean views of the fisheries of Brittany.

Secret Service Serial Progressing

Whartons Have Practically Completed Cast for Chief Flynn's Big Story, and Preliminary Scenes Are Being Taken in New York.

DURING the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through M. H. Hoffman, Inc.-Foursquare exchanges.

Scenes about New York City in which the representatives of the Imperial German Government figure socially have been taken, including the reproduction of the famous U. S. Naval Ball, which was held at the Hotel Ansonia in 1915, just prior to President Wilson's review of the Atlantic Fleet. This big affair was staged in the ball room of the Ansonia between 12.30 and 4 A. M., and was declared by several of the guests who attended the original festivities to be an exact duplicate of the scene amid which the Kaiser's agents added the finishing touches to one of their most ambitious and daring conspiracies. Several hundred people took part in the re-creation of the event, and according to the report of Leroy Baker, chief of Whartons' mechanical staff, the lighting utilized amounted to over 450,000 candle-power.

The cast of "The Eagle's Eye" is now practically complete, and in addition to Baggot and Miss Snow, who will appear as the hero and heroine, Harrison Grant and Dixie Mason, respectively, John P. Wade, William N. Bailey, Paul Everton and Bertram Marburgh have been assigned to fill important roles. George A. Lessey, well known as a stage and motion picture director, is handling most of the preliminary work under the personal supervision of Theodore W. Wharton.

Through the influence of Chief Flynn, access has been secured to locations that are now absolutely closed to other picture concerns, while excellent discretion is being used in the filming of scenes showing shipping and other activities of vital import in the conduct of the war. Exhibitors who book "The Eagle's Eye" can be assured of several thousand feet of film crammed with new interest that will not be duplicated by any other production on the market.

Courtney Ryley Cooper, one of the most successful of contemporary short-story writers, is making the screen version of Chief Flynn's expose of the Imperial German Government's propaganda and espionage in the United States.

FOX CIRCUIT PROMOTES JOE LEO.

Joe Leo, who has been for many years a prominent figure in the film world and in theatrical circles, has been appointed assistant to the general manager of the large William Fox circuit of theaters, now consisting of twenty playhouses, most of which are in New York City.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman and as a motion picture producer. It was he who opened the first theater Mr. Fox ever had, and as the circuit grew his duties were enlarged correspondingly. For several years Mr. Leo had a booking office upon which scores of vaudeville houses relied for their acts. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature photoplays. In this way he obtained an intimate knowledge of actual film making.

Following this work, Mr. Leo did special duty in connection with most of the Fox theaters. He has an unusually wide acquaintance among exhibitors and in the legitimate.

PATHE ANNOUNCES THE PENDLETON ROUND-UP.

The West that has almost vanished, the West that is fleeing before the advance of fences and the farmer's plough, the West that was the most picturesque and truly native of anything that America has ever evolved, that West is to be seen in a remarkable three-reel Pathe special, "The Eighth Annual Round-up, Pendleton, Oregon," which will be released on December 30. One ordinarily thinks of a melodrama as furnishing the most in the way of action and thrills, but this picture is so crowded with what in circus parlance are known as "death-defying deeds" as to be in a class by itself.

In the picture are shown such thrillers as broncho busting, wild horse racing, bull-dogging steers, horse-breaking by some of the famous cow-girls of the West, squaw races, roping cattle and riding them. The observer soon becomes conscious of the great danger to life and limb that these contests impose. There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital.

DE MILLE AT WORK ON BIG SERIES.

Cecil B. De Mille has commenced preparatory work on the production of "The Whispering Chorus," from the novel by Perley Poore Sheehan. This will be the first of the series of special De Mille super-productions for Artcraft release, featuring the artistic accomplishments of this talented director as well as the work of exceptional casts of well known artists. The Artcraft release schedule calls for four of these special De Mille subjects during the year.

For the first picture a number of players already have been selected, including Kathlyn Williams, Elliott Dexter and Raymond Hatton.

Triangle's Weekly Schedule

J. Barney Sherry in "Fanatics" with Olga Grey, One of Screen's Most Alluring Sirens; Followed by "The Learnin' of Jim Benton," Featuring Roy Stewart.

THE Triangle program for the week of December 9 offers features certain to attract attention. "Fanatics," with J. Barney Sherry in the leading role, supported by Olga Grey and Donald Fullen, is scheduled as the first release. "The Learnin' of Jim Benton," with Roy Stewart as the star and Fritzi Ridgeway supporting, will follow.

In "Fanatics" the tense story of a man's desire for "silks, satins, wine and women" is presented. The beautiful Olga Grey, who recently returned to Triangle, appears as the adventuress whose machinations lure one man to death and whose charm glances off the armor of another more firmly in control of his destiny. Miss Grey is an unusual type, possessing all the appealing Slavic traits of her Hungarian blood. Her work with Douglas Fairbanks in "Double Trouble," "Jim Bludsoe," and with Henry Walthall in "The Pillars of Society," recommends her for the exacting role in "Fanatics." "Fanatics" was written by John Lynch. The scenario is by Joseph Roach and the play was produced by Raymond Wells.

The results of a country school teacher's efforts to convert a ranch owner and two-gun man are shown in "The Learnin' of Jim Benton." Roy Stewart, whose work in Triangle productions has attracted considerable attention of late, plays the part of Jim Benton. Fritzi Ridgeway is the school teacher.

In the Keystone Comedy, "The Grave Undertaking," George Binns and Lloyd Bacon are both very much in love with Maude Wayne. It is a battle of wits between both for the hand of the fair maiden. But one day Maude imagines she sees Lloyd carrying on with another, and in order to get back at him showers all her attentions on Binns. Lloyd can't stand this and he attempts to commit suicide. When two undertakers, both very hard up for want of business, arrive to care for Lloyd, the broken-hearted suitor begins to grow nervous. The undertakers depart, Lloyd stands up, coffin and all, and after being extracted from his "packing," he prevents George from securing a fortune that he (Lloyd) has inherited while he was "dead." Of course Bacon "brings home the bacon."

"Their Straying Feet" and "When War Meant Peace" will also be released on the regular program for December 9 as one-reel Triangle Komedies.

"HIS ROBE OF HONOR" COMPLETED.

Henry B. Walthall's first Paralta play, "His Robe of Honor," written by Ethel and James Dorrance and adapted for the screen by Julian Louis Lemothe, was recently completed at the Paralta studios in Los Angeles, Cal., and the first print was received in New York on Thursday of last week.

"His Robe of Honor" is an absorbing account of love, law and politics in metropolitan New York of to-day. It is a daring exposure of the corruption of certain elements of the bench and bar by political and corporation interests. It is a bold work of fiction based on facts, and for truth and timeliness it has not its like in any fiction of to-day. In the role of Julian Randolph, the shyster lawyer, who is a tool in the hands of a great political machine, and who, through the refining influence of a woman of noble instincts abandons his party and becomes an upright judge of the Supreme Court of the State of New York, Mr. Walthall has found a role particularly suited for the style of acting which has won for him his greatest laurels.

In this photoplay Mr. Walthall has two leading women, Miss Mary Charleson, who has appeared opposite him in many of his greatest successes of the past, is seen in the role of Roxana Frisbee, an adventuress who assists the lawyer in his underhand methods. The role of Laura Nelson, the girl who awakens his nobler instincts, has been allotted to Lois Wilson, whose work in J. Warren Kerrigan's first Paralta play, "A Man's Man," received the unstinted praise of all the critics who have reviewed the film.

The remainder of the supporting cast includes Noah Berry, Jr., who plays the part of the political boss. Eugene Pallette appears in the role of his younger brother, who faces the electric chair on a murder charge, and whose case is fought by Julian Randolph; J. J. Dowling as Bruce Nelson, and Ray Laidlow as Robert Partland, attorneys for the traction company, which the shyster lawyer has bled unmercifully with his damage cases, and Fred Montague as Million Mulligan, one of the gangsters.

"TYPHOON" GLANTZBERG IN THE SOUTH.

Ernst Glantzberg, president and chief engineer of the Typhoon Fan Company, is traveling through the South, and, as usual, is booking orders right and left for the installation of Typhoon cooling and ventilating systems. The consensus of opinion among theater managers throughout the South seems to be that because of the moderately cool summer we had this past year we are due for a long stretch of torrid weather next year. Many of these managers are getting ready now, as may be seen from the fact that they are equipping their houses with Typhoons. Some of these managers, of course, are Typhoonizing their theaters now not only because of the jump it will give them on next summer's hot weather, but also to ventilate their houses at this time of the year.

ZUKOR AND ROTHAPFEL VISIT INCE.

During his sojourn in California Adolph Zukor, president of the Famous-Players-Lasky Corporation, visited the Thomas H. Ince studios. S. L. Rothapfel, manager of the New York Rialo Theater, was present.

While Mr. Ince was conducting his guests about the studio William S. Hart, accompanied by a score of his cowpunchers, whirled into the lot, after three weeks in the mountains.

Left to Right—William S. Hart, Thomas H. Ince, Adolph Zukor, S. L. Rothapfel.

Following the interchange of greetings the four representative men were requested to pose for a photograph.

At the left of the picture is seen the redoubtable "Bill" Hart; next is Thomas H. Ince, producer; then Adolph Zukor, and then S. L. Rothapfel, the well known exhibitor of Manhattan.

EDNA GOODRICH IN WALL STREET STORY.

What happens to a financier who introduces casual financial friends into the bosom of his family is the basis of a new drama, "Her Second Husband," produced by Mutual and starring Edna Goodrich, one of the best known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in "Her Second Husband," which reveals the topsey-turveydom caused by abnormal stock market conditions which permitted all sorts of people to make large fortunes over night and gave them the chance to invade social centers to which they had not previously aspired.

The new Goodrich play is said to be one of the most thrilling of modern stories of "The Street." The wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband's determnation to play his social assets against his financal liabilities.

A situation which compels a one-time exclusive stock broker to entertain his former chauffeur in his own home and to entertain a proposition of marriage for the hand of his favorite sister of course involves humiliating aspects, but when the chauffeur happens to be a war bride millionaire, why what's a poor banker to do?

"BROADWAY LOVE" (Bluebird).

W. Carey Wonderly's story, "Broadway Love," has been translated to screen uses by Ida May Park who also directed Dorothy Phillips in the star role. This will be a Bluebird of forthcoming release, but the date of distribution has not been definitely filed; it will probably be late in January before the offering will reach the regular schedule.

The story of "Broadway Love" was originally published in a popular magazine and reflects the career of a country girl who advances to interesting and exciting experiences through the medium of her start on the road to fame as a chorus girl in musical comedy. William Stowell, who has long been Miss Phillips' leading man, will head the supporting company in which Lon Chaney will also be featured. Harry Von Meter, William Burress, Gladys Tennyson, Eve Southern and Juanita Hansen will be among others in the assisting organization.

UNIVERSAL WEEKLY TRADE SHOWINGS.

The Universal Film Manufacturing Company will show a Butterfly and Bluebird feature for the benefit of the trade at the Broadway theater every Friday morning beginning December 7. Mr. Laemmle, President of Universal and Director General of Bluebird, believes that exhibitors will take advantage of these showings, as they make it easy for them to see the pictures before they book them.

Comedies at Triangle-Keystone Studios

Five Directors Working Hard on Productions—Abundance of Material Being Prepared—Two New Additions to Scenario Staff Announced.

TRIANGLE-KEYSTONE director Reggie Morris is making final scenes this week for his first comedy featuring Harry Gribbon. "Dancers and Dimples" is the title of the production, and it is thought it will even surpass the Western comedy recently completed by Morris.

Director of Production Albert Glassmire is preparing a new story for Director Morris, and it is expected work will be started this week. The story calls for a great deal of action in a roller skating rink, and as this requires a very smooth floor, it is likely a skating rink set will be erected on the immense new comedy stage at Culver City. Thus far, the cast that has been selected for the skating rink comedy will be headed by Harry Gribbon, supported by Claire Anderson, Franklyn Bond, Dora Rodgers, Myrtle Lind, Mario Bianchi and Dorothy Hagar.

Director Herman Raymaker has his Sea Captain story well under way and plans to start on the boat scene at San Pedro Harbor next week. The leading roles in the new story will be played by Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, Jim Donnely, Lloyd Bacon and Frank Opperman. Dale Fuller's parrot also has a prominent role in the story.

With one of the largest cafe sets ever erected in the Triangle-Keystone studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion pictures last week, for his current comedy, "Courts and Cabarets." The cast in Director Avery's story includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

Director William Beaudine has his piano mover story near completion. The cast includes Harry Depp, Paddy McGuire, Sylvia Ashton, Ruth Langston, Nate Salmon, Jack Henderson and Ed. Baker. Beaudine is getting some real action in this picture.

Director Walter Edwards is making a Triangle-Keystone comedy that promises to be a whirlwind of action. In the Edwards' comedy, Alatia Marton and Rose Carter will be seen as artists' models, which is probably one reason why everyone on the comedy "lot" not otherwise engaged have been "watching" Director Edwards. Others in the cast of the picture are Milburn Morante, Martin Kinney, George French, Sylvia Ashton, Dorothy Hagar and Fred Mack.

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and just recently completed a five-reel comedy drama at the Triangle Culver City studios. When producing comedies, Mr. Hartman practically wrote all his own stories and his services as a staff writer at the Triangle-Keystone studios is considered a valuable acquisition by Director of Production Albert Glassmire.

Harry Wulze was also formerly with the Keystone organization and before re-signing with the comedy forces had been free-lancing.

HOLMES IN "UNEASY MONEY."

George K. Spoor will offer, early in January, Mr. Taylor Holmes in "Uneasy Money" as the first of a series of ultra features to be released at various times regardless of any fixed program.

The story is from the pen of Pelham Grenville Wodehouse and ran as a serial in The Saturday Evening Post. It gives Mr. Holmes unusual opportunities and undoubtedly is his best screen production.

The story opens in England, where Mr. Holmes as "Lord Dawlsh," is bequeathed a million pounds by an aged gentleman whom he cured of the habit of slicing at golf. A niece and nephew in America are cut off with a shilling and a hundred dollars, respectively, and when Lord Dawlish hears of it he makes an endeavor to restore to them their just portion.

Such an endeavor is not easily accomplished, however, and the incidents of his efforts are amusing and numerous.

In the cast with Mr. Holmes are Miss Virginia Valli as "Elizabeth Nutcombe," the niece; Arthur Bates as "Nutty Nutcombe"; Virginia Bowker as "Lady Wetherby," Fred Tiden as "Lord Wetherby," Lillian Drew as "Claire Edmont," James F. Fulton as "James Pickering," and Rod La Rocque as "Johnny Gates," an American newspaperman.

"LES MISERABLES" TO SUCCEED "CLEOPATRA."

"Cleopatra," the William Fox Standard Picture, which has been running at the Lyric theater, New York city, since fall, will make way there soon for William Farnum in "Les Miserables." The picture during this seven weeks has had one of the most successful showings of any of the Fox productions that has been given its premiere in a big Broadway district theater.

During the last week or two copies of the production also have been run in other cities. It was the attraction for one week at the Belasco theater in Washington, D. C., and did a business proportionately equivalent to that done in New York. It also was shown with similar results at the Teck theater in Buffalo and in Schenectady, N. Y.

MacMahon's Lists Ready

Is Supplying the Trade with Addresses of Authors, Editors and Syndicates.

HENRY MacMAHON, who is conducting a bureau of general literary service to the industry, with headquarters at 321 West Fifty-fifth street, New York, has completed his lists of authors, editors, syndicates and feature writers, and now offers them to scenario and publicity departments. He says of his plan:

"I aim to facilitate the relations between the world of letters and the world of pictorial art. For example, I have compiled the names and addresses of the 600 most distinguished fiction authors in the United States. The executive or scenario chief in search of filming rights of current fiction will find this a guide. The author of any story that strikes his fancy can be located by means of the list, and the rights secured without delay.

"The service rendered to publicity departments is to put them in touch with the men behind the scenes of newspaperdom. Hundreds of tons of useless motion picture mail are dumped on the desks of dramatic editors throughout the country. The wastage is enormous and will have to be stopped in the course of constraction brought on by the war. My suggestion for economy is that publicity departments cut out 'dead' names, specialize their stories to meet the wants of special mediums, and above all make use of the news, magazine and feature syndicates and of the writers that contribute to them and to the weekly and monthly magazines. A single good story landed through these channels will do more good than thousands of pieces of routine press matter that are regularly mailed out and as regularly consigned, with the fat, bulky envelopes unopened, to the office cat.

"My list of 500 newspaper editors standardize a careful selection of those daily mediums which encourage and support the motion picture. As even more valuable, however, I regard the shorter list of feature syndicates and writers and editors of magazines. These are the real men behind the scenes, the syndicate or 'chain' story being automatically reprinted everywhere. I offer the three lists at a nominal figure, as my idea is more to help the entire industry than to gain immediate personal reward."

HARRY CAREY WESTERN UNIVERSALS.

Having identified Harry Carey with features that especially involved Western atmosphere, wild riding and straight shooting, the Universal is undertaking a campaign of promotion for this particular style of photoplaying in which Mr. Carey will be coupled with the production of a series of special features. Jack Ford, who has directed the dashing horseman for many months, will produce these attractions from stories he will invent as collaborator with George Hively.

The first of these special productions will be "Bucking Broadway," a combination of episodes that link the Great White Way with the grassy plains. Molly Malone, L. M. Wells and Vesta Pegg will have the chief roles in Mr. Carey's support and there will be a large cavalcade of horsemen to raise the dust and animate the scenes. "Bucking Broadway" will "buck" the asphalt and subway canyons of New York's main street during the current days at the Broadway theater as a prelude to general circulation Dec. 24. Universal believes that in this feature it will bring to exhibitors something to create a Merry Christmas at the box office.

"The Phantom Riders" has been prepared by Messrs. Ford and Hively as the second "special" in which Harry Carey is to appear late in January. Molly Malone will continue as Mr. Carey's leading lady in "The Phantom Riders," with Buck Connors heading the saddle cavalcade. Bill Gettinger and Vesta Pegg will also be prominent in the support.

ALICE BRADY MAKING "WOMAN AND WIFE."

Alice Brady's second Select production, in which she plays the role of Jane Eyre, is now finished and cutting of the film is under way. The screen version has been taken from an adaptation by Paul West of Charlotte Bronte's famous novel, and owing to certain necessary departures from the plot of the original story, the book title, "Jane Eyre," is not being used. "The Lifted Cross" was first suggested as a title for the photodrama, but has since been definitely rejected and "Woman and Wife" adopted in its stead.

"Woman and Wife" has been screened under the able direction of Edward Jose, who directed Miss Brady's first Select production, "Her Silent Sacrifice." In her interpretation of the appealing and unhappy Jane Miss Brady gives a fine bit of characterization and rises splendidly to the emotional demands of the part. She is competently supported by Eliott Dexter in the role of Rochester, Jane Eyre's fascinating and unhappy lover, and by a brilliant cast which includes Helen Lindroth, Victor Benoit and Helen Green. "Woman and Wife" will be distributed through the Select exchanges.

"THAIS" NOW IN ASSEMBLING STAGE.

Mary Garden has completed the final scenes of Goldwyn's master-production of Anatole France's "Thais." The work of assembling and titling the thousands of feet of film is now well under way at the Fort Lee studios and trade prints of the production soon will be in the hands of exhibitors throughout North America.

Kipling's "Naulahka" by Pathe

Scenario by George B. Seitz, Direction of George Fitzmaurice—Big Cast Includes Doraldina, Antonio Moreno, Warner Oland, Helene Chadwick, Mary Alden, J. H. Gilmour.

WHAT is characterized as the biggest special feature Pathe has ever made, a picture that stands out in the same relation to others as "Les Miserables" did when first presented, is announced for the first time in Rudyard Kipling's famous story of romance and adventure, "The Naulahka." The scenario was written by George B. Seitz and the picture made by the Astra Film Corporation under the direction of George Fitzmaurice, a combination which has been responsible for a number of the best features made in the past year or so.

Scene from "The Naulahka" (Pathe).

One of the most carefully chosen casts is a feature of the big film and the names include Doraldina, the famous Hawaiian dancer, who has taken New York by storm, who makes her screen debut in "The Naulahka"; Antonio Moreno, known as one of the most popular heroes in motion pictures; Warner Oland, Helene Chadwick, Mary Alden and J. H. Gilmour.

George B. Seitz's script of "The Naulahka" is a splendid piece of writing, having been read and O. K.d by Rudyard Kipling without a change.

Doraldina plays the role of the Gypsy Queen about whose machinations to place her son on the throne revolves the exciting story in which two young Americans find themselves playing such important parts. In her role she performs a number of amazing native Indian dances, on which she is an authority.

Antonio Moreno's role is that of Nic Tarver, a wideawake, energetic young American of the great West.

Warner Oland's role is that of the Maharajah, a powerful Prince of India and owner of the fabulously precious stone known throughout the world as "The Naulahka."

Helene Chadwick plays Kate Sheriff, a pretty young native of Topaz, who loves Nick Tarvin and is loved by him, but feels that she ought to be doing more in the world than simply marrying the man she wants and settling down. She gives a charming interpretation of this girl with a "mission" who finds out in the end that her man is the most important thing after all, and it is she that makes his ultimate triumph complete.

Mary Alden plays the first wife of the Maharajah, whose son is the rightful heir to the throne, and despite the desperate efforts of the Gypsy who has stolen her husband's love to steal the palace also, she wins final victory through the fearless intervention of Nick and Kate.

J. H. Gilmour has the part of Mr. Mutrie, millionaire president of the railroad in whose hands rests the ultimate fate of Topaz.

The story, delightfully simple in its basic theme, thus has every element for success. It deals with America and with India, with the Great West and the Great East. It presents characters we all know and love and others of which we have read and hate. It has romance, adventure, action and speed, and it is brought to an end that is superlatively satisfactory because it is what you want with all your heart as you watch the tale unfold.

"The production breathes the spirit of Kipling, which Mr. Seitz seems to have caught in the scenario and Mr. Fitzmaurice to have held in direction to perfection. Mr. Fitzmaurice has spent a great deal of time in India and knows it like a book. The result is a picture which is as nearly perfect as brains and unlimited money can make it," an official stated. "The method of release has not yet been determined."

GRADUATION OF RESERVE OFFICERS.

The Gaumont Company has always endeavored to make its news reel, the Mutual Weekly, as timely as a newspaper. With this object in view, the release date has been placed on the first day of the week so that there will be as little delay as possible in showing it to the public.

Timely views in No. 153 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 2, show the graduation of the new classes of reserve officers and students of our nautical schools. At Fort Meyer, Virginia, President Wilson and his wife are interested onlookers while Secretary of War Baker presents commissions to the new officers. This number of the Weekly contains many other subjects of up-to-the-moment interest. In Phoenix, Arizona, Governor Campbell presents the colors to the Range Riders' Regiment, while the crack cowboy cavalry entertains the fifty thousand visitors to the Arizona State Fair. Somewhere on our coast—the censors will not permit us to name the place—rookie sailors are shown in an educating boat drill. Everywhere in the United States Red Cross workers are doing their bit, and in one subject they are shown making bandags and appliances for wounded soldiers Away down in Texas, Governor Hobby and his staff review thirty thousand men of the army of liberty. On the Pacific Coast an old wooden dry-dock has been burned to make way for a newer one with greater capacity, and the construction of the new concrete dock is pictured.

FAIR WEATHER DELAYS CONSTANCE TALMADGE.

Constance Talmadge's projected departure for the west has been held up by the stretch of unusually fine weather which New York and its environs enjoyed for ten days. Miss Talmadge's next Select production, "The Studio Girl," which is to be completed before her departure, calls for a great number of rain scenes and she and her director, Charles Giblyn, were distractedly marking time while the sun shone.

ETHEL BARRYMORE IN "AN AMERICAN WIDOW."

In "An American Widow," a Metro Pictures Corporation production to be released December 19, Ethel Barrymore, for the first time on the screen, has a comedy for the background of her brilliant talents. It is from the play of the same name of Kellett Chambers. It calls for spontaneity, sparkle, and charm, differing entirely from the powerful dramatic work Miss Barrymore has done in such Metro pictures as "Life's Whirlpool," "The Eternal Mother," and "The Call of Her People."

In this new picture Miss Barrymore plays Betsy Carter, a rich, vivacious, young woman who has everything in the world she can think of—except a title. She decides to buy this in the person of the Earl of Dettsminster. But a codicil in the will demands that she marry an American. In the event the clause is disregarded the estate is to revert to Pitney Carter, a nephew of her deceased husband, who also loves her in spite of her indifference to his attentions.

In the series of amusing complications that follow, Mallory, who is really in love with Betsy and determined to remain married to her, discovers that the codicil in the will was forged by Pitney Carter's lawyer. By this time he and Betsy are deeply in love with each other, and their happiness is further assured by the receipt of a telegram from the Earl saying that he has eloped with Mlle. Albani, and the American widow becomes a happy American wife.

Scene from "An American Widow" (Metro).

Betsy is the sort of role Miss Barrymore has scored so brilliantly with on the stage. Irving Cummings, who has recently appeared in "The Whip," "Rasputin, the Black Monk," and other well known screen pieces, plays opposite Miss Barrymore. Dudley Hawley, Arthur Lewis, Charles Dickson, Ernest Stallard and Alfred Rappeler complete the cast.

MISS YOUNG TO MAKE "HOUSE OF GLASS."

In the face of competition among the producing companies Clara Kimball Young has secured the screen rights to "The House of Glass," the great stage success of a few seasons ago. Owing to the number of prospective purchasers Miss Young was forced to pay a record figure for the play.

"The House of Glass" is a melodrama from the pen of Max Marcin, and with Mary Ryan in the leading role enjoyed a record run at the Cohan and Harris theater two years ago. It

Scene from "Shirley Kaye" (Select).

is the story of a reformed girl crook and her desperate efforts to regain her lost status in society. The plot abounds in tense scenes and thrilling moments, and the role of the ex-thief affords a rare opportunity for emotional acting.

The end of the week witnessed the last bit of filming on "The Marionettes," and work on the new play will follow immediately. Scenario writers are already busy on the script and nothing is being left undone to facilitate production. It is Miss Young's determination to make "The House of Glass" the banner play of the year.

"The Marionettes," which is now being completed, will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture. Distribution will be through the Select Pictures Corporation.

"TROUBLEMAKERS" A FOX STANDARD PICTURE.

"Troublemakers," a Fox Standard Picture featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, ready for exhibitors December 9, appeals with equal force to adults and juveniles. It conveys a story with a number of emotional scenes, a wee bit of tragedy and an abundance of sure-fire

Scene from "Troublemakers" (Fox).

comedy. The story is primarily a background for the Lee children's pranks, but everything they do has a bearing on the climax.

Their mischievousness compels a servant to "disappear" mysteriously; another servant is charged with murder because of another prank of the youngsters and is condemned to be executed, being finally rescued from the death chair by the children.

In "Troublemakers" cast supporting the "Baby Grands" are Lillian Concord, Richard Turner, Robert Vivian, Stuart Sage (now in the army), William T. Hays and Frances Miller.

Keanan Buel wrote the story and directed the picture.

"OVER THE HILL" (Pathe-Gold Rooster).

Gladys Hulette's next appearance on the Pathe program will be on December 30 instead of December 9 as originally announced. The picture is "Over the Hill," produced by Astra under the direction of William Parke, from the story and scenario by Lois Zellner. It is a romantic comedy-drama of a small town newspaper that is pulled "over the hill" to success through the efforts of a plucky little girl and the man she loves.

The cast in this picture is one of the biggest that has ever appeared in a Pathe Gold Rooster play. It includes J. H. Gilmour, as the millionaire owner of a chain of newspapers, William Parke, Jr., as his spendthrift son Roy, Dan Mason, the famous character actor as an old minister, Gladys Hulette as his plucky little daughter, Chester Barnett as Allen Stone, business manager of the newspaper and hero, Richardo Thornton, as Jim Barnes, the editor, Joyce Fair, who is a star in her own right, as Rose Lawlor, Paul Clerget, the famous French actor, as her father, Tula Belle as Rose's younger sister, Inda Palmer as Mrs. Finn, Johnny Carr as Mike and William Sullivan as King Arthur, pitcher on the local baseball team.

"BULLETS AND BONEHEADS" (L-Ko).

Not to be outdone by the more serious-minded producers, the management of L-Ko starts a "star series" of its own with the presentation of Dave Morris, in "Bullets and Boneheads" Dec. 19. Craig Hutchinson created this release as the first of a number of comedies in which Mr. Morris will be presented, among other stars, with Gladys Tennyson his leading lady.

Scene from "Bullets and Boneheads" (L-Ko).

Mr. Morris has a distinctive style in creating screen-laughs that has been demonstrated in other comedy brands and his presence among L-Kos is depended upon to add materially to the effectiveness of the series in attracting for exhibitors the attendance of theatregoers who like to laugh as a prelude to their enjoyment of feature photoplays. "Bullets and Boneheads" is confidently depended upon to give L-Ko's "star series" a good send-off.

NEW STARS IN "RUGGLES OF RED GAP."

Taylor Holmes, featured in Essanay comedy dramas, has been successful in adding a number of new stars to the cast of "Ruggles of Red Gap," the famous Saturday Evening Post story by Harry Leon Wilson, now being put into film by Essanay for release as an ultra feature.

Mr. Holmes, who is to be seen as "Ruggles" in the visualization of the story, already has the support of Mr. Lawrence D'Orsay as "The Honorable George," Frederick Burton as "Cousin Edgar," Edna Phillips Holmes as "Klondike Kate," Lillian Drew as "Mrs. Effie" and Virginia Valli as "Mrs. Judson."

To this cast Mr. Holmes has been successful in adding Charles Lane, who has been with William Gillette in "A Successful Calamity" at the Studebaker theater, Chicago; Ferdinand Munier and Miss Rose Mayo. Mr. Lane will be seen as "The Earl of Brimstead," Mr. Munier as "Senator Floud" and Miss Mayo as "Maw Pettingill."

The remainder of the cast will be chosen before the company leaves for location in Arizona.

HART TAKES UP WORK AFTER ACCIDENT

William S. Hart, who has been resting as a result of a recent accident in which he tore his arm and smashed a finger, is back at the studio. Simultaneously with his return to work comes the announcement that the title of the photoplay now being produced has been changed from "The Bloodhound" to "Dead or Alive." The picture is scheduled for release the middle of January.

"The Cardinal"

A Brady-Made Incident of the War in Which Cardinal Mercier Is Characterized.

CARDINAL MERCIER, one of the most stalwart and commanding figures of the war, has been made the central personage of a new and exceedingly timely photodrama provisionally called "The Cardinal," directed by George Archainbaud under the direct supervision of William A. Brady. The picture, which is not directly a war picture, since it

Scene from "The Cardinal" (World).

contains no battle scenes, is in eight reels, and the dominating role is embodied by Montagu Love, the principal member of whose support is Jeanne Eagels, the young leading actress of George Arliss' company.

The story of "The Cardinal" is laid entirely in Belgium with the exception of a single episode depicting the history-making visit of Cardinal Mercier to Rome seeking the intervention of the Pope.

At the beginning Belgium is at peace, totally unsuspecting the calamities which are to follow with such astounding swiftness. In the great Cathedral, which is thronged with devout men and women, the Cardinal is celebrating mass.

Suddenly this scene of tranquil yet impressive religious observance becomes a tumult. German troops rush in with hoarse cries and clattering accoutrements. The people, in mingled horror and indignation, attempt to resist the invading force. A soldier attacks a young woman, who resents the action by slapping his face.

Instantly she is shot down and the troops overrun the edifice, brutally ejecting the civilians and advancing even to the altar, where the Cardinal, in the full majesty of his holy office, defies them. They retreat, but pile up the furnishings of the Cathedral and set fire to them.

From this point onward there is a rapid succession of events military and otherwise in which "the protector of Belgium" matches his wits against the mailed force of the invaders, playing upon their superstitions, meeting craft with craft, and pitting the power of the Church against the enemy's arms.

Through these stirring events runs the love story of a young Belgian officer and the Cardinal's ward, illicit possession of whom is sought by the German military governor. It is only by the most consummate devices of the Cardinal's invention that the girl is saved from this fate, secretly married to her lover by her guardian himself and finally smuggled to safety behind the French lines.

The greatest of care and the utmost prodigality of expenditure have been devoted to this production in the completion of which several months were consumed. The cathedral was built upon a massive scale of realism, as were several street scenes of proportions sufficiently ample for the passing of masses of artillery, cavalry and infantry.

Some of the military scenes were taken in Belgium and are a part of the formal records of the invasion, while the interiors of the Cardinal's residence are accurate copies in detail, made from enlarged photographs. Real tapestries and antique furnishings of very great value were collected for this picture to carry atmospheric perfection.

This consideration of reality was pursued also by Mr. Love in sinking his own identity in the personality of the revered Cardinal of Belgium. The remarkable facility of this player in the art of make-up is already a matter of general knowledge, and it has been carried to its highest quality in the present instance.

In composing the likeness for the real Cardinal Mercier, Mr. Love assembled a number of authentic portraits, taken from different angles, and placing these upon his dressing table made himself up to resemble them as closely as possible. The result is said to be a remarkably faithful reproduction of the greatest Belgian of this time.

"The Cardinal," in magnitude and timely interest, may be regarded as a companion picture to "Rasputin, the Black Monk," which has been exceedingly successful. In addition, it carries a powerful religious appeal and doubtless will receive the sanction of the Catholic Church.

ZUKOR PRAISES "LITTLE MARY'S" LATEST.

Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Artcraft picture, "Stella Maris" and expressed great enthusiasm over the dual characterization presented by "Our Mary" in this picture. This production was adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Neilan.

"The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen," was the declaration of Mr. Zukor in an interview at his New York office. "Miss Pickford has made a wonderful success in charming characterizations from child life, bringing joy to millions of hearts through her winning personality, but I am sure all will agree with me, when they have seen 'Stella Maris' that her work in this will be long remembered as one of the outstanding accomplishments in screen art. The fact that Miss Pickford plays a double role, one of two distinct personalities, has made this a triumph all the greater. As for the comedy of the piece that is of necessity a minor feature, although it finds its rightful place in some of the amusing sides of the character of Unity Blake."

"WHISTLING DICK'S CHRISTMAS STOCKING" (General Film).

General Film Company announces this week the completion of an O. Henry Christmas story, "Whistling Dick's Christmas Stocking," a two-reel feature which will be released on December 22. It is one of the few Christmas stories ever written by O. Henry, who provided a few thrills to accompany one of the most whimsical holiday stories ever conceived. George Cooper and Adele De Garde, two screen favorites, are featured in this picture. Cooper impersonates a musically inclined tramp whose search for cozy winter quarters leads him into an amazing Christmas Eve adventure. Miss De Garde, the ingenue who made such a hit in "Within the Law," plays Virginia Rodney, whose "Merry Christmas" came very near changing the entire course of Whistling Dick's life. A rich vein of humor is found throughout the entire story.

"BELOVED JIM" (Butterfly).

Harry Carter and Priscilla Dean will be featured in the Butterfly designed for release Dec. 17. Joseph Girard provided the story and leads the supporting company in a role that carries equal importance with the featured character portrayed by Mr. Carter. There will be an excellent assisting company involved in the story among whom Charles Hill Mailes, J. Morris Foster, Sidney Dean, Frank Dachio, Edward Brown and Mrs. A. E. Witting will be prominently disclosed.

"Beloved Jim" is a Christmas story that is worthy of exhibition the year 'round—for its spirit of charity and good will may be absorbed with profit in any season. But in timeliness and force, the exhibitor will have, in "Beloved Jim," a feature that may be exploited as particularly applying to the Christmas season. It will be released just at the right time to help combat the influence of the usual apathy of theatregoers just previous to Christmas and may be continued right through Yuletide as an offering of special worth and effectiveness.

Scene from "Beloved Jim" (Butterfly).

"THE LOST EXPRESS" APPROACHES THE END.

The mystery of "The Lost Express" has been solved, but the motion picture public won't know what happened to the missing passenger train until holiday time, when Chapter XV of the fifteen-chapter Mutual-Signal photo novel is set for release.

"The Lost Express" has forcefully shown the drawing power of a mystery serial. The exhibition of the production starring

Scene from "The Lost Express" (Mutual).

Helen Holmes has met with constantly increasing attendance at theaters where it has been booked.

Chapter XIII is entitled "The Escape." It is cheduled for release December 10. The last chapter is entitled "The Return of the Lost Express."

MISS FISCHER NOW SEEN IN ARMY STORY.

Margarita Fischer's first production under her recently made contract with the American Film Company, Inc., "Miss Jackie of the Army," is set for release on the Mutual schedule for December 10.

Miss Fischer, heroine in "Miss Jackie of the Navy," a box-office record breaker—is cast in "Miss Jackie of the Army" as the irrespressible daughter of an American army post, desperately but coyly in love with one of her Colonel-father's aids, a lieutenant.

The picture shows both the social and military sides of life at an army post. There are pretty and impressive camp scenes, there is a perfectly gorgeous Red Cross benefit with a kiss auction as a side issue, alien spies, traitorous soldiers and knitting bees.

Miss Fischer produced "Miss Jackie of the Army" under the direction of Lloyd Ingraham, who has directed the last few Mary Miles Minter pictures, at the American studios, Santa Barbara. It is from the pen of Beatrice Van and William Parker, adapted for the screen by Chester Clapp.

FOX ANNOUNCES COMING SUNSHINES.

William Fox's predictions of success for his new Sunshine Comedies is being realized, for with but two releases, reviewers everywhere have acclaimed the Sunshine brand. The comedies have not only been most successful in motion picture theaters throughout the United States but have been equally so in many of the foremost vaudeville houses.

The Sunshine Comedy releases for December and January are: December 9, "His Smashing Career"; December 23, "Damaged—No Goods"; January 6, "Shadows of Her Pest"; January 13, "Are Married Policemen Safe?"

All the Sunshine Comedies are under the personal direction of Henry Lehrman. He now has four companies at work at Los Angeles and Mr. Fox announces he will continue to release a Sunshine every two weeks—twenty-six a year.

SENNETT'S "THAT NIGHT" A GALE OF LAUGHTER.

Fast and furious is the fun in "That Night," Paramount-Mack Sennett comedy scheduled for release December 16. The effect of the film may be described as "heady," and advance showings indicate that the producer has outdone himself.

Featured in the cast are Charles Murray, Wayland Trask, and Mary Thurman, ably supported by Wallace Beery, Gene Rogers, Eva Thatcher and Tom Kennedy. Eddie Cline directed the picture. The bevy of beauties inseparable from Sennett comedies appear to advantage in cabaret scenes, and novel effects are secured in the camera work during the pursuit of an eloping pair who believe themselves married but are not.

"Taming Target Center" will be the next release following "That Night," and will again bring to the fore daring Polly Moran, Ben Turpin, Tom Kennedy and Gonda Durand.

KEENAN'S FIRST PATHE PLAY HAS STRONG STORY.

In "Loaded Dice" it is believed Frank Keenan, the Pathe star, has one of the strongest stories of his photoplay career. In it he plays a part of the kind in which he delights, that of a strong and masterful man who accomplishes his ambitions regardless of all opposition. "Loaded Dice" was written by Ellery H. Clark, with a scenario by Gilson Willetts, and is being directed by Herbert Blache.

The story is that of a man who believed there was no God. Unscrupulous, forceful, dominating, he at last realizes his ambitions and becomes the governor of his state. And then, at the height of his power, and apparently of unbeatable strength the hand of God shows itself. The picture portrays a character and a belief (or lack of it) that is not uncommon in public life. And there is a moral there that is obvious. All who have seen Mr. Keenan on the screen will at once appreciate the suitability of his vigorous personality to such a part. It is expected that the picture will be ready for assembling and titling within the next few days.

VIRGINIA FOLTZ IN "EVIDENCE."

Virginia Foltz, daughter of Clara Shortridge Foltz, well-known Los Angeles club woman and suffrage leader, has been engaged for an important role in "Evidence," a forthcoming Triangle feature of unusual interest. At one time Miss Foltz was one of the best-known musical comdey actresses in the country, being exceedingly popular on Broadway.

Work on "Evidence" is progressing rapidly under the direction of Walter Edwards at the Triangle Culver City studio. Jack Cunningham wrote the play and it is said that "Evidence" is a play of the type that Henri Bernstein would have been proud to have written for the French stage. The leading male characters are a highly successful criminal lawyer and his closest friend, a physician. The theme of the plot is based on the attorney's assertion that almost anyone could commit deliberate murder, give himself up and escape punishment by securing competent counsel. Throughout the picture there is a strong air of mystery.

"SECRET SERVANTS" (Nestor).

William Franey and Gail Henry, a brace of Nestor's most popular merry-makers, will lead the company presenting "Secret Servants" Dec. 17 as an issue in the supplemental series of Nestors the Universal announced for distribution when activities at Universal City were recently curtailed. For the comedies scheduled as these additional Nestors a selection of the best offerings were made from the negatives then on hand and "Secret Servants" was included in the lot. Exhibitors have found their audiences quickly responsive to the comedy "stunts" of Mr. Franey and Miss Henry and there is managerial assurance that "Secret Servants" represents one of the best comedies they have turned out during the time they have been making Nestors.

LITTLE RAYS FROM SIMPLEX.

Sam Berry, connected with the Lucas Theatre Supply Co., the well-known Southern distributors of Simplex Projectors, has become a benedict according to the latest reports from Dixieland. Miss Lillian Hightower was the lucky girl.

The Wurlitzer Hall, New York, N. Y., has lately installed two type B Simplex Projectors.

One more star has been added to the Service Flag of the Precision Machine Company by the call to arms of Wm. Eggerman. This makes the twelfth Simplex employe to answer his country's call. Five selected the navy and seven the army.

Two Simplex Projectors are "doing their bit" at Heroland, the mammoth bazaar now being held in the Grand Central Palace, New York, N. Y.

ANOTHER SUNSHINE COMEDY TO BE RELEASED.

"His Smashing Career," the Fox-Lehrman Sunshine Comedy to be released December 9, is a story depicting the exciting and thrilling adventures of Hundred Horsepower Harry, a valiant automobile racing driver, in his efforts to win the Girl, whose father does not fancy Harry in the light of a prospective son-in-law. Various and sundry villains and others do everything they can to prevent Harry from winning. There are declared to be some remarkable automobile stunts in this Sunshiner, which shows the lowly flivver doing things that would tax the versatility of an aeroplane.

The cast includes Billie Richtie, who is Little Peter; Gertrude Selby, whose role is that of the Girl; Billy Bevan, who makes a lively Father, and Victor Slim Potel, whose part is that of the judge of the races.

FOX NAMES THREE JANUARY RELEASES.

Titles have been selected for three uncompleted pictures which have been tentatively set for January release as Fox Special Features. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture and to follow with Tom Mix's first production as a star in Western dramas. The third offering of the month in the 52-a-year series probably will be another Sonia Markova feature.

The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-up." For the Markova picture the title "A Heart's Revenge" has been decided upon.

Fox Gets Encouraging Reports

News from All Over the World Tells of Expanding Field for His Productions.

PERSONAL reports on the motion picture situation in the United Kingdom and in Europe brought to New York on his recent visit by Ernest Reed, managing director at London for William Fox, are declared to be highly encouraging and indicative of continued success of Fox productions in this territory. Spain and Portugal, recently booked for pictures that Fox is showing in the United States, are declared to have manifested the same interest in the productions which has been shown in them by people of this country and elsewhere.

Communications from Johannesburg, Cape Town, and other cities in British South Africa indicate exhibitors are anxiously awaiting the showing there of "A Daughter of the Gods," the Annette Kellermann picture, and the first of the Fox Special Features, which also are to be introduced to the public of that territory.

Theda Bara super-pictures, according to cabled reports, have taken Peru, Chile, and Bolivia by storm, their reception, it is contended, being exactly what the Fox management had predicted for them. Somewhat less favorable word comes from Central America, but this concerns transportation rather than public attitude toward the pictures, which, it is said, is altogether encouraging. The difficulty in this field is that express and railroad companies cannot guarantee films will be delivered safely, so that in many cases it is necessary to employ special messengers to carry them from central distribution points.

The universal appeal of Fox pictures, which is the point most strongly emphasized, recently has had new demonstration through successes achieved in Egypt, India, Ceylon, Burma, and the Straits Settlements. The test here, because of the varying and peculiar racial customs and prejudices of the people, was considered particularly severe, but the pictures are declared to have come through with flying colors, and now are considered to be firmly established.

Work is being carried on with characteristic Fox energy and thoroughness through other portions of the civilized world, the very greatest possible assistance being afforded the foreign buyer in the development of territory. Special opportunities in this field are said to be open, but it is announced that they are rapidly being seized upon, scarcely a day passing during which the foreign department does not close contracts respecting temporarily undeveloped territory.

"HER SECOND HUSBAND" (Mutual).

What happens to a financier who introduces casual financial friends into the bosom of his family is the basis of a new drama, "Her Second Husband," produced by the Mutual Film Corporation and starring Edna Goodrich, one of the best-known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in "Her Second Husband" which reveals the topsy-turvydom caused by abnormal stock market conditions, which permitted all sorts of people to make large fortunes over night and gave them the chance to invade social centers to which they had never previously aspired.

The new Goodrich play is said to be one of the most thrilling of modern stories of "The Street." The young wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband's determination to play his social assets against his financial liabilities.

A situation which compels a one-time exclusive stockbroker to entertain his former chauffeur in his own home and to entertain a proposition of marriage for the hand of his favorite sister, of course, involves humiliating aspects, but when the chauffeur happens to be a war-bride millionaire, why, what's a poor banker to do.

REID TO BE FEATURED IN "RIMROCK JONES."

"Rimrock Jones" by Dane Coolidge is to be produced with Wallace Reid in the leading role and released by Paramount in January. This interesting announcement proved as pleasing to the author now in New York, as it will to the photoplay public and to exhibitors, who will appreciate the drawing power of Wallace Reid in a story of the virility of this moving tale of the Western copper country. Donald Crisp is director, assisted by L. Howland, and the photography is by Saxon Dean.

Mr. Coolidge is author of many novels of the West.

"Rimrock Jones" was scenarioized by Harvey Thew and Frank X. Finnegan. A strong cast will support Reid and the scenic features will be particularly striking. The story abounds in startling situations and a strong vein or romance runs through it.

SOME COMING SHORT MUTUALS.

Billie Rhodes wears a dress suit, gets tipsy and also gets caught in "Putting One Over," the Mutual-Strand comedy slated for release Tuesday, December 21. Billie decides to put the kibosh on Fred's flirting. She impersonates a count, calls on herself when Fred is watching, keeps him in suspense just long enough, but—she upsets things when she tries to hide her disguise by slipping her dress over the trousers.

Jerry uses unfair but effective methods of beating the high cost of living in "Jerry's Boarding House," Cub comedy, released by Mutual, Tuesday, December 13.

The Mutual Weekly, Number 154, released Monday, December 10, carries scenes of the latest and most important of world events up to the hour of going to press.

NORMA TALMADGE FINISHES HUGHES DRAMA.

Norma Talmadge's new picture, "Ghosts of Yesterday," an adaptation for the screen by Mildred Considine, of Rupert Hughes' powerful drama, "Two Women," has been completed, and the star has retired to Atlantic City for a quiet stay over the Thanksgiving season.

With a fine record of past successes, Miss Talmadge has probably achieved the triumph of her career in "Ghosts of Yesterday." Her interpretation of the role which Mrs. Leslie Carter made famous is said to be the most pretentious thing she has done. In it she sets new standards.

The picture is scheduled to follow Miss Talmadge's "The Secret of the Storm Country," and will be distributed through Select Pictures.

STAR SYSTEM FOR L-KO.

Julius Stern, president of L-KO, has decided to adopt the star system in presenting the several comedy companies that are under the general supervision of J. G. Blystone, with an individual director for each organization. When the situation was canvassed and the decision reached, contracts were closed for the appearance of Mack Swain, Hughie Mack, Myrtle Sterling, Gale Henry and Bobbie Dunn to appear as L-KO stars.

Immediately forthcoming releases will have Dave Morris as an L-KO star in one subject, "Bullets and Boneheads"; Myrtle Sterling will be the star of "Deep Seas and Desperate Deeds," with Vin Moore her personal director; Bobby Dunn, directed by Dave Kerr, in "A Hero for a Minute," and Mack Swain, in "Ambrose's Icy Love," in which William Frederick has prepared "Ambrose" for his L-KO initiation.

METRO SOUTHERN HEADQUARTERS MOVES.

Arthur S. Dickinson, manager of the Southern headquarters of the Metro Pictures Corporation, is moving his offices from Chattanooga, Tennessee, to Atlanta, Georgia, to meet the rapid increase of business Metro pictures are doing in the south today. Sales have been particularly heavy, according to Mr. Dickinson, in the states of South Carolina, Alabama, Tennessee, Louisiana, Mississippi, Florida and Georgia, the last year.

The new main headquarters of Southern Metro will be in a spacious suite of rooms in the Hirsch building at 146 Marrietta street. All Metro films, as heretofore, will be handled in the south from Mr. Dickinson's offices.

Screencraft

BY LOUIS REEVES HARRISON

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Of great interest too to the individual who is watching the development of "the silent drama."

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Rivoli Theater Opens Under Good Auspices

Hatch-Adams Amusement Takes Old Fifty-second Street Theater and Reopens After Many Improvements as the Rivoli Theater.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The Fifty-second Street theater in West Philadelphia, after having been closed during the past year, was reopened on Thanksgiving Day under the new name of the Rivoli. The Hatch-Adams Amusement Co., who have secured the lease for a long period of years, spent approximately $25,000 in improvements, alterations, and in beautifying the house throughout.

A handsome Japanese stage setting has been artistically painted in oils, giving a rich and striking effect. Electric light dimmers have also been installed to enhance its beauty. The auditorium will have indirect illuminating ceiling lights. A marble effect base runs from the stage clear around, and the woodwork is neatly painted in French gray. Two new Simplex machines have been installed with general electric motor generator. The house has a seating capacity of 1,000, and will come under the capable management of Carl Miller, formerly of the Knickerbocker.

Mr. Miller is prepared to make things hum in general, and will open with Eva Tanguay in "The Wild Girl." One of the special features about the theater is the marble booth, which contains an automatic ticket selling machine, and which cost $2,300 alone. The Hatch-Adams Amusement Co. is also interested in the film distributing business, having purchased the state rights for "The Whip" for West Virginia and Ohio for $50,000.

Sachsenmaier Will Open the New Brunswick.

Philadelphia, Pa.—William Sachsenmaier, a leading luminary of the local film industry, and distributor of the Universal Film Service in this territory, announced last week that he was going to open the New Brunswick theater, which had undergone extensive overhauling, and which he purchased some time ago. The New Brunswick, at 2011 Frankford avenue, was originally owned by S. Goodstein, and contains five hundred seats. Considerable repainting and redecorating have greatly beautified the house, which will also have a magnificent organ. William Kellner, formerly manager of the Family Vaudeville theater in Chester, Pa., will manager the New Brunswick, which is scheduled to show first-run Metro, Universal, Fox, Goldwyn, and all the leading feature films.

L. J. Chamberlain Building Theater in Shamokin.

Shamokin, Pa.—L. J. Chamberlain, who controls a chain of theaters in Pennsylvania, was in Philadelphia last week, and stated that business was generally fair. He is completing a new theater in Shamokin next to Higgins & Sons' theater, separated by a partition wall only.

Charles Calehuff Back.

Philadelphia, Pa.—Charles Calehuff, branch manager of the United Theater Equipment Corp., recently returned from a successful business trip, having taken a little tour calling on old friends among the exhibitors throughout the state.

D. E. Allen Goes to Pittsburgh Pathe.

Philadelphia, Pa.—Donald E. Allen, formerly roadman of the Goldwyn, has joined the Pittsburgh branch of the Pathe forces.

J. M. Flynn Will Distribute Petrova Films.

Philadelphia, Pa.—J. M. Flynn, manager of the First National Exhibitors' Circuit and the Peerless Feature Film exchange, 1339 Vine street, will distribute the new Petrova productions for this territory. Mme. Olga Petrova as the star in her first new release will be ready for booking during the latter part of December. Charles Chaplin's new productions will also be announced later.

Regent Theater Changes Hands.

Philadelphia, Pa.—The Regent theater, a high class photoplay house at 16th and Market streets, has been bought by the Central Market Street Amusement Co., of which Frank W. Buhler is general manager, and will be added to their chain of theaters here. The Regent was built by Alexander R. Boyd, a prominent exhibitor of this city, and opened on November 1, 1913, under the management of Mr. Buhler. It also contains the first Kimball organ installed in any theater in this city. It has a high class patronage, which is expected to be materially increased in numbers while under the efficient direction of Mr. Buhler.

Notes of Interest.

Philadelphia, Pa.—Many exhibitors witnessed "The Planter," featuring Tyrone Powers, at a private performance given by J. Gill, of the Mutual Film Corp., on Sunday, November 25, at the Belmont theater. This production was considered by the majority of the newspaper men present as a noteworthy and a highly dramatic feature of merit, having a considerable amount of interest throughout the story.

Philadelphia, Pa.—W. J. Hagerty, manager of the local Triangle, announces that a considerable amount of interest is being manifested with the release of the seven-reel production, "Because of a Woman," which will be booked on the regular program without additional advanced rental.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Benefits Continue Strong.

BALTIMORE, Md.—The patriotic ardor of the Maryland exhibitors knows no waning, and this fact is being shown in the number of benefits which are being held for patriotic purposes. This list, which keeps it up to date, follows:

Red Cross Collection at the Broadway.

On Sunday, November 25, J. Louis Rome, counsel for the Maryland Exhibitors' League and manager of the Broadway theater, 509 South Broadway, gave a benefit performance for the Whirlwind Campaign of the Fourth District of the American Red Cross. Young ladies dressed as Red Cross nurses acted as ushers and took up the collection, and the affair was held under the auspices of the Broadway Red Cross Circle.

Ladies' Auxiliary Gets Two Benefits.

On the same day the Ladies' Auxiliary of the Sixteenth Draft Division had a benefit performance at the Walbrook theater, North avenue and Rosedale street, through the courtesy of Manager Thomas D. Goldberg; while another was held at the West End theater, Baltimore and Gilmor streets, through the courtesy of Manager Paul Emmert. The films used at the former benefit were loaned through the courtesy of M. Seigel and Peter Oletzky, of the Baltimore Film exchange.

Machine Gun Company Helped by Hornig.

Frank A. Hornig, president of the Maryland Exhibitors' League and proprietor of the Horn and Royal theaters, both on Pratt street near Payson, courteously loaned the houses for benefits which were given on this same Sunday to start a company fund for the Machine Gun Company of the 313th Infantry, which is made up of men from the Twentieth. One hundred and sixty-two dollars was donated to the cause by those attending the performances.

For Comfort Kits at the New.

On the night of that same Sunday, L. A. DeHoff, the manager of the New theater, 210 West Lexington street, gathered a standing room only crowd into this playhouse for a benefit given under the auspices of the Red Cross Comfort Division of the Maryland Equal Suffrage League to enlarge the comfort kit fund. A fine program of film plays was arranged for the occasion.

Drafted Men Aided by Schlichter.

On the evening of this Sunday, Louis Schlichter, vice-president of the Maryland Exhibitors' League and president of the Edmondston Amusement Company, loaned the Bridge theater at Edmondson avenue and Pulaski street for a benefit for the drafted men of the Twentieth district under the auspices of the Patriotic Association of this district. Lou-Tellegen in "The Victoria Cross" was the feature.

Company I Mess Fund Helped by Levine Brothers.

On the evening of this same Sunday at the Little Pickwick theater, 312 West Lexington street, through the Levine Brothers, a benefit performance was held for the mess fund of Company I of the 313th Regiment at Camp Meade under the auspices of the men themselves.

Receiver Appointed for Ker Mar.

Baltimore, Md.—On Tuesday, November 27, in the Circuit Court of Baltimore City, Judge Stump appointed Samuel Want receiver for the Ker Mar Picture Producing Company. This action was taken upon the petition of J. Henry Marchant, a creditor to the extent of $340. The bond was fixed at $500.

Theater Notes in Northwest.

By Frank H. Madison, 623 Wabash Ave., Chicago, Ill.

Wisconsin Items of Interest.

GREEN BAY, WIS.—The personnel of the new unsalaried city board of censors is interesting. It is composed of D. M. Cranston, head of the Boy Scouts' organization in Green Bay; R. R. Campbell, a Civil War veteran; John H. Bennie, railroad train dispatcher, who was identified with theatrical work for several years: Mrs. John Gary, wife of a railroad engineer, and Mrs. Rowland T. Burton, wife of a real estate dealer. Both women are active in club work.

Cassville, Wis.—Glen Ashlock has sold the moving picture show to Warren Craig and Peter Wester.

Phillips, Wis.—C. W. Rice has been making arrangements to reopen the Idle Hour theater. Rice formerly operated the Unique theater at Marshfield.

Rio, Wis.—Bridges & Price have been making arrangements to reopen the Princess theater.

Milwaukee, Wis.—C. C. Perry, of Minneapolis, has been made manager of the Strand theater.

Sheboygan, Wis.—John G. Froidel, who managed the Pastime theater for six years, has purchased the interest of Otto Koch and George Froehlich in the Idle Hour theater.

Sunday Shows Attract Out-of-Town Patrons.

Kearney, Neb.—The popularity of Sunday moving picture shows and their value as a sane recreation is attested by some observations made in connection with seventh day shows here. It has been found that seventy-five per cent. of the patrons were visitors from out of town.

Nebraska Changes.

Nelson, Neb.—George Allgaier, Jr., has bought a moving picture theater here.

Westpoint, Neb.—The Ideal theater is now under the management of Zed Oaks.

Ong, Neb.—The Ong moving picture theater has been sold to C. D. Wilcox.

Many Changes Among Toronto Exhibitors

Week Sees What Looks Like a Change All Around—Cameraman A. Kay Killed by a Train—Other Interesting Notes of the Film Trade.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

TORONTO, ONT.—The exhibitors of Toronto have taken a turn at turning things upside down. A few weeks ago the exchange men changed hands all 'round, and now the theater owners and managers are taking the jumps.

S. Besvenick, one of the oldest exhibitors here, formerly of the Empress theater, has taken a five-year lease of His Majesty's, which is one of the best known downtown houses. He took the theater from Bert Applegath, who will continue with the Red Mill, another Yonge street theater.

J. Jenks, formerly with Besvenick at the Empress, has taken the Iola theater on Danforth avenue from Mr. Burns.

N. Neun has assumed the proprietorship of the Playtorium, also located on Danforth avenue.

S. Massoud has become the owner of the Empress theater.

Helen Chadwick Attends Exhibitors' Dance.

Toronto, Ont.—The members of the Manitoba Exhibitors' Association were in need of a special attraction for their annual film ball in the Fort Garry hotel, Winnipeg, on Thursday evening, November 29, so they got in touch with President L. E. Ouimet, of the Specialty Film Import, Ltd., Canadian distributors for the Pathe. He came with Helen Chadwick, one of the dainty Pathe artists. Miss Chadwick first made appearances in the Holman and Lord Nelson theaters in Montreal on Monday evening, November 26, after which both the star and Mr. Ouimet proceeded to Winnipeg for the annual society affair. The ball was staged as a benefit for the blind soldiers of Canada, and the tickets were $3 a throw. Moving pictures were taken of the grand march, and various theaters supplied vaudeville attractions.

Miss Moving Picture World Graces Toronto.

Toronto, Ont.—The Moving Picture World was vividly represented at a recent pantomime performance in Toronto. Various publications, representative of different fields of interest, were depicted in a parade of young ladies who bore sandwich boards on which were painted the front covers of the journals or magazines. The Moving Picture World was taken as the representative paper of the film industry. (Our sincerest good wishes and compliments to the young lady.)

Got $18,000 for Victory Loan.

Toronto, Ont.—More than $18,000 was secured for Canada's Victory Loan during the week of November 18 by George Nicholas, managing director of the Independent Amusement Company, Montreal, who devoted the entire proceeds of his three houses to the purchase of Victory Bonds. The theaters were the Strand, Regent, and Moulin Rouge, Montreal. The company's fund was augmented by the subscriptions of employees and officials of the company. Great interest was taken in the move by the general public, and the three houses were crowded every night of the whole week. The growth of the receipts was shown on large thermometers over the lobbies of each theater.

Changes Among the Distributors.

The Toronto office of the Triangle has been moved to the Canadian headquarters of Regal Films, Ltd., 21 Adelaide street West, by whom the Canadian Triangle franchise has been obtained.

Kenneth Davidson, of Toronto and Montreal, has joined the Globe Films, Ltd., and is now in charge of the "Redemption" road show in Western Canada. The Evelyn Nesbit feature is being presented in the West at 25 and 50 cents.

Miss Madge Bloomer, formerly of the Toronto Universal headquarters, has joined the staff of Super-Features, Ltd., and Griffin Pictures at Montreal.

Bert Mason has resigned from the K-E-S-E to accept a position as salesman with the General Film Company, Montreal.

Cameraman A. Kay Killed.

London, Ont.—A regretable accident occurred at London, Ont., when A. Kay, cameraman of the Pathescope of Canada, Ltd., Toronto, was instantly killed when a taxicab in which he was riding was struck by a railway train. He was on his way to take pictures at the London Asylum. After an inquest the remains were removed to his old home in Philadelphia, Pa., for interment. The deceased leaves a wife and family. He was a veteran cameraman, and was originally associated with Lubin.

"Nation" Film Again at Massey Hall.

Toronto, Ont.—The people of Toronto apparently never tire of seeing "The Birth of a Nation." After ascertaining that there was a further demand for this masterpiece, General Manager William Cranston, of the Basil Film Corporation, arranged for still another run at Massey Hall for two weeks starting Christmas Eve. This will be the fourth presentation of this feature in Toronto. "Intolerance," which is also controlled in Canada by this company, is also due for another Toronto engagement early in 1918.

Montreal, Que.—The management of the Tivoli theater, Montreal, took advantage of the presence of Sarah Bernhardt in the city to revive "The Mothers of France," in which the great French actress played the leading role.

Cleveland Theaters Show a Falling Off

Business in and Near the City Was Poor During the Early Weeks of November—Recovered Slightly Before the Close of the Month.

By M. A. Maloney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—As was expected the month of November showed a falling off in receipts of the Cleveland theaters. It ranges from 10 to 20 per cent. the first two weeks, but there was a slight recovery during the latter part of the month. This was as compared to the same month of the preceeding year.

Likewise the method of collecting the tax in the neighborhood districts developed into a conflict. At first most of the theaters started out to collect it by the extra pennies. Then a group on the west and south side broke away from this idea, some of them raising to straight 15 cents every day and paying the tax. Then others in different neighborhood sections followed this example.

The majority, however, carried out their original promise. These included the first-run theaters and the downtown houses. They reported little difference in their gross receipts.

A Theater with Interesting Owners.

Plymouth, O.—In Plymouth there is an interesting family in the exhibiting business. Reuben Diesler, pioneer picture man of this town, is blind, but that does not prevent him from taking care of the job of cashier at the theater. Mr. Diesler can tell each coin by touch, and has become so proficient in this respect that he can handle the largest crowds in quick time.

But that's not all. Mrs. Diesler, his wife, is the operator. She has been running the machines for years, and has a perfect projection.

The Dieslers own the Diesler theater, building and all.

Cleveland Theater Ownership Fluid.

Cleveland, O.—Whether or not the war tax had anything to do with it the fact remains that during the two weeks ending November 24 many theaters have changed hands in Cleveland.

The S. W. Manheim company, brokers, report the following sales:

The Corona theater, downtown, was sold by Aubley & Hess to T. Felber & Zoffer Brothers for about $13,000. The rent per year on this location is $8,400.

The Atlas theater was sold to John I. Emig on a rental basis, which calls for $6,000 for five years.

The Center theater was leased from Beatrice R. Forbes by Carl Novak for six years for a rental of $125 a month for the first three years, and $150 a month for the last three years.

The Peerless theater was sold by Carl Noval to Rosenfeldt and Krantz for $1,500.

The Victor theater was sold by Gusie Schneider to Max Greenberg for $1,500.

The U-No theater was sold by J. V. Wolcott to J. Stoss and A. Ransom for $3,000.

Screen Advertisers of World in Convention

Cincinnati Entertains Screen Ad Men on November 23 and 24—San Francisco Will Have the 1918 Convention—Broader Name Taken.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—Some of the leading men of the moving picture producing business were in Cincinnati, November 23 and 24, in connection with the annual convention of the Advertising Film Producers' Association, the name of which was changed at this meeting to the Screen Advertisers' Association of the World.

The organization is affiliated with the Associated Advertising Clubs of the World, whose secretary, P. S. Florea, of Indianapolis, was one of the principal speakers, addressing the members on the subject of "Better Advertising." He warned the producers against the dangers of exaggeration, which he admitted formed a strong temptation in advertising films, but paid a high tribute to the possibilities of the publicity end of the business.

Another speaker was J. Maurice Ridge, publicity representative of the Famous Players-Lasky Company, who was strongly in favor of increased use of newspaper space for local purposes. An interesting feature of the entertainment was the offering of the Cincinnati Advertisers' Club on the evening of November 23, various stunts being pulled off by the ad men for the amusement of their guests. The convention was handled by a Cincinnati committee of film men, and the visitors were so pleased with the Queen City and with the manner in which they were treated that it was decided to throw the influence of the organization in favor of Cincinnati as the meeting-place for the 1919 convention of the Associated Advertising Clubs of the World.

The 1918 convention of the association will be held in San Francisco at the same time as that of the advertising clubs, and a strong delegation will be sent to pull the two conventions to Cincinnati together. Several interesting films were shown during the convention, including a three-reel production dealing entirely with the St. Louis convention of the Associated Advertising Clubs, while another showed the process of making a film from start to finish. Officers to serve until the next convention were elected as follows: President, Joseph Brandt, of New York, general manager of the Universal Film Co.; first vice-president, R. R. Hollister, Dayton, O.; second vice-president, Tyre Ford, San Francisco; secretary, W. A. Harris, Cincinnati; treasurer, W. F. Herzberg, Chicago.

McMahan & Jackson Buy Carrel Theater.

Cincinnati, O.—The Carrel theater on Eastern avenue, near Carrel street, has been bought outright from Shober Bros. by McMahan & Jackson, $14,000 being the price of the entire property, including a frame store building. The purchasers, who own several theaters in Cincinnati, including the new Gifts and the Forest theater in Avondale, will make extensive improvements to the Carrel, including the addition of 300 seats to the theater.

Alhambra Theater Gets Films of Local Boys in Camp.

Cincinnati, O.—Manager Charles Weigel, of the Alhambra theater, made a decided hit with Cincinnati audiences, especially people having a direct interest in the old "Fighting First" Regiment of the Ohio National Guard, Cincinnati's own organization, now in training at Camp Sheridan, Montgomery, Ala. A fine set of pictures showing the work of the boys while in camp near Cincinnati, comprising two reels in all, was made, and was shown recently at the Alhambra for the first time as a whole, having been taken from time to time as a part of the Pathe-Times Star Weekly. The release was by special arrangement with the Pathe organization in view of the fact that Mr. Weigel donated 20 per cent. of the gross proceeds for the week's run to the Christmas fund of the regiment. Many Cincinnatians availed themselves of the opportunity to see brothers and sons again in the pictures, and the fact that the boys may depart soon for France lent to the exhibition more than a touch of seriousness. The soldier picture was only a part of the Alhambra's bill for the week, a William S. Hart picture, "The Narrow Trail," being the feature.

S. L. Martin Consolidates Ashland Theaters.

Cincinnati, O.—A welcome visitor with Manager H. L. Orear, of the General Film, a few days ago was S. L. Martin, of Ashland, Ky., who was in the city in search of attractions for his houses. He brought the news that he is now the magnate of the moving picture business in Ashland, although he did not put it in precisely that fashion, being of genial and modest mold. At any rate, Mr. Martin has added to his ownership of the Columbia and the Edisonia the Grand and the Modern, having just purchased the latter two houses, and these four being all of the theaters in Ashland. He has been decidedly successful with his other houses by dint of a policy of good pictures and good treatment of his patrons, and hopes to do as well with the new members of his string.

Electric Signs Must Darken Early.

Cincinnati, O.—New and more stringent regulations regarding the use of electric signs were announced in Cincinnati a few days ago by the Hamilton County Fuel Administration Committee, making definite the requirements laid down to save the fuel which goes to make electric current. Theaters will be permitted to start their signs a half-hour after sunset, or at about five o'clock in these winter days, but they must shut the signs off half an hour after the beginning of the first performance. This applies to all theaters, but works a slight hardship on moving picture houses, some of which run not less than three performances after five o'clock.

It can easily be seen that the enforcement of the requirements indicated leaves the sign dark for persons looking around for a moving picture show from about half-past seven to ten o'clock, two full performances being without the advertising benefit of the electric signs now so generally used. However, the exhibitors are a patriotic lot, and are doing the best they can under the circumstances, relying upon public knowledge of the location of their houses and on lobby displays to give information about the attraction running.

Girl Ushers at May's Opera House.

Piqua, O.—The management of May's opera house is one of the first in Ohio, as far as can be learned, to try the experiment of using girls as ushers. It was announced by the management some time ago that the plan would be tried in consequence of the shortage of male help on account of the demands of the army, and the announcement was made good during the run of "The Garden of Allah." The idea sems to work nicely, and will be retained permanently.

New Gifts Theater in Cincinnati Opens

McMahan & Jackson's Newest House Formally Opened November 23—Admission Is Fifteen Cents for Adults and Includes War Tax—Some Features.

CINCINNATI, O.—The event of the week in moving picture circles in Cincinnati was the formal opening of the Gifts, McMahan & Jackson's new house at Sixth and Vine streets. The house proper is located on Sixth street, but has a handsome lobby and entrance on Vine, which is expected to prove a great advantage. Curiously enough, however, the firm states that so far the Sixth street entrance, which, of course, is the entire width of the theater, has proved much the more popular. The theater seats about a thousand persons, and, with its equipment, cost the firm in the neighborhood of $100,000.

The formal opening on the evening of Friday, November 23, was under the auspices of the Sixth Street Business Men's Club, which bought out the house and staged the initial show in first class style. Some leading citizens made addresses in honor of the occasion, and McMahan & Jackson were given high credit for their enterprise in placing so handsome a house on Sixth street, this being the first theater on that busy thoroughfare, although there are several just north or south of that street on Walnut and Vine.

Naturally, the house was filled to capacity for the semi-private opening, and the same was the case on the following Saturday, when the public was admitted for the first time. The opening bill was the Goldwyn production of "Polly of the Circus," featuring Mae Marsh, and it ran all of the following week, in accordance with the house policy of running but one show a week. Both Goldwyn and Fox Standard attractions will be run at the Gifts.

The admission price of 15 cents for adults and 10 cents for children has been so adjusted as to include the war tax, the firm feeling that this would be a concession much appreciated by the public, inasmuch as the extra pennies which must go to Uncle Sam are not always convenient. On the other hand this admission charge is higher than that of all but the Walnut theater in Cincinnati, so that the Gifts is advancing and not reducing prices.

The two lobbies of the Gifts are finished in white Italian marble, with tapestry decorations in ivory and gold, and an electric fountain adds attractiveness to the Vine street entrance. An unusual feature of the design is the high pitch of the rear of the house, which is fifteen feet above the street level, giving it the appearance of a balcony, and providing every seat with a fine view of the screen. Three entrances lead from the Sixth street lobby, and, with that from Vine street, give remarkable speed to the entrance and departure of patrons. McMahan & Jackson will manage the house personally, its location just around the corner from their offices on Opera place making this an easy matter.

Iowa News Letter

By Dorothy Day, Register Tribune, Des Moines, Ia.

Price Opens Isis Theater in Des Moines.

DES MOINES, IA.—J. H. Price has opened the Isis theater on the corner of East Sixteenth street and Grand avenue on Thursday the 22d of November. The Isis is one of Des Moines finest suburban houses, and it has been closed some little time.

Bruce Burgess Back with Metro.

Des Moines, Ia.—Bruce Burgess, who left the Metro exchange in Des Moines to go to the Universal office in this city, is returned to his first job the first of December. Mr. Burgess is one of the best known and most successful film salesmen in this territory.

War Tax Closes Two Iowa Houses.

Deep River, Ia.—C. L. Light has closed his Lyric theater in Deep River on account of the war tax and O. E. Johnson, of the Idle Hour in Guernsey, Ia., has followed suit. Both houses are closed indefinitely.

Walter Peacocke with the Colors.

Des Moines, Ia.—Walter Peacocke, shipping clerk with the local Pathe exchange, has left for service with Uncle Sam. Mr. Peacocke left the office Saturday the 17th of November for the Great Lakes and from there plans to leave for Harvard to take up wireless telegraphy.

With Iowa Exhibitors.

Barnes City, Ia.—Putnam and Morrow have purchased the Opera House in Barnes City from M. Johnson.

Wellman, Ia.—Messrs. Cook and Bell have bought the Lyric theater in Wellman from C. C. Hahn. The house is closed at the present time and the new managers are doing some extensive remodeling and redecoration.

Montezuma, Ia.—Monday the 18th of November the Princess theater in Montezuma was badly damaged by fire. Fred Wasson, the manager, is showing his pictures in the opera house while the Princess is being remodeled and redecorated.

Toledo, Ia.—Forney and Kvidera reopened their house in Toledo on Monday the 19th of November after three weeks' repair work after the fire that partially wrecked the house. The offering was "The Slacker" and the entire proceeds of the evening were given to the Red Cross. The house was literally packed from the time the doors opened until very late in the evening.

Revenue Collector Hits at Profiteering

Scores Theaters That Raise Their Prices More Than Amount of Direct Tax as Though Tax on Seats Were the Sole Tax on Shows.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Managers of motion picture theaters and other places of entertainment who have raised their prices of admission more than 10 per cent. under the pretext that the increase is to cover the new war tax are likely to get into serious trouble immediately, according to notices sent out this week by Peter J. Kruyer, internal revenue collector for the Indianapolis district.

Mr. Kruyer says his department has received complaints that some theaters in this district have increased the admission prices in excess of the war tax, and have led the public to believe that the increase is based on the ground that it is rendered necessary by the imposition of the tax. The treasury department, he says, has given instructions to him to send all complaints of this nature to him at once.

Considers Seat Tax as Whole Charge.

An investigation of the complaints is being conducted now, he said, in an effort to find out if there have been deliberate misrepresentations of the amount of the tax for the purpose of justifying the increased prices. The Government, he says, has not authority to control prices, and does not wish to do so, but does not intend that false statements shall be made to the public concerning the amount of the war tax.

"The tax on theater admissions is 1 cent for each 10 cents or fraction thereof paid for admission," continued Mr. Kruyer, "and any increase in admission charges beyond this amount is not necessary in order to absorb the tax. Deliberate misrepresentations of the amount of war tax for the purpose of justifying increased prices will not be tolerated by the department, and warning is hereby given to all of those who are indulging in that practice."

Mr. Kruyer did not give the names of any of the theaters which he had been informed with misrepresenting these things, and the motion picture men say they know of none in this city who have been doing so.

Discuss Changes in City Building Code.

Marion, Ind.—The motion picture exhibitors of this city are about to face some municipal legislation in regard to the industry as a result of the city's efforts to get an increase in fire insurance rates. In order that the decrease might be granted the city must pass several ordinances recommended by the Indiana Inspection Bureau, one of which deals with the operation and equipment of motion picture machines and the premises wherein the same are operated.

The proposed measure stipulates that the picture machine must be inclosed in a booth not less than 6x8 feet and 7 feet high. Covering for the booth is also designated in the ordinance, as well as minute description as to the operation of the machine. The measure would also provide that no machine be operated in a building that does not abut directly on the street.

The proposed measure also provides for exit doors, setting out that the opening shall not be less than five feet wide, and that the doors shall swing outward. Regulations as to seating are that no more than twelve seats shall be placed between the aisles. In order to operate a motion picture theater, according to the measure, the manager or owner must procure a certificate from the fire chief showing that the rooms conform to the measure.

The measure was discussed at the last regular meeting of the council, but the councilmen did not take any action on it. It will come up in regular order in a few weeks, it is said.

Burden of Blue Sundays Covers Alabama

Every Branch of Business Feels the Weight of Radical Interpretation of Old Sabbath Laws That Go Back to Territorial Days.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—Every branch of business, including the moving picture industry, has fallen into the grasp of what is probably the most radical and stringent interpretation of the Sunday closing "blue laws" ever seen in the South.

At Selmer, following the indictment by the Dallas county grand jury of every druggist in the city on a charge of violating the Sunday law, a mass-meeting of citizens was held, and it was decided to give the town a taste of a real "blue Sunday." Every merchant pledged himself not to sell anything, even the newstands, although the court ruled that the sale of newspapers did not come under this head. Automobile owners have even been warned that they cannot buy gasoline at the street filling stations.

At Montgomery, Judge Wm. Hodge Sanford, of the Court of Appeals, reversed himself on a former decision, and held that bona fide drug stores alone could operate, and that a drug store which opened for the sale of anything else than drugs exclusively would be closed immediately by the authorities.

At Anniston, Judge D. C. Blackwell, a member of the Alabama legislature from Calhoun county, disclosed the fact that the popular idea of the Sunday "blue laws" being a recent enactment is erroneous. The territorial assembly of Alabama first provided against any kind of business or amusement on the Sabbath by an act adopted in 1803. From 1803 to 1833 it was even a violation of the law to make music for merriment or entertainment. In 1833 the legislature let down the bars to such an extent that druggists alone were exempted from the provisions of the Sunday act. Hunting, fishing, or engaging in any kind of amusement on the Sabbath was prohibited, and penalties were provided for hauling or delivering any kind of merchandise on Sunday. Aiken's Digest, which was the law during this period, provided strict penalties for operating amusement concessions, and even for swearing on the Sabbath.

The moving picture men of Alabama are having a hard time in keeping any shows open at all, and in those cities and towns where the law is not so closely pressed by local authorities with regard to Sunday closing threats are coming from outside to the effect that action will be taken very shortly.

Nashville Sizing Up Situation.

Nashville, Tenn.—The local attorney employed by the Nashville theater interests to look into the question of bringing about a reopening of the moving picture shows on Sunday is conducting research work in an effort to locate former opinions and decisions of the Tennessee courts with regard to the Sunday opening matter. In the past few weeks renewed activity has been in evidence toward securing a way in which to operate the shows of Tennessee seven days a week, and a careful study of the situation at Chattanooga and Memphis is being made. Sunday shows are running in both of these cities.

Kaufman Eliminates Reel Tax.

Memphis, Tenn.—Feeling that the exhibitor has made than his share of burdens to shoulder this day without assessing a reel tax upon him, A. H. Kaufman, manager of Kaufman Specials, of Memphis, has decided to eliminate the 15 cents tax on the new Oro Features.

The Oro Pictures are being put out on a unique plan. An extensive scale has been published showing the population of every city and town in each state. The pictures are exploited on a population basis; for instance, cities with a population of 1,000 pay $1 a reel; 2,000, $1.25 a reel, etc.

Sunday Show Charity Fund Criticized.

Indianapolis, Ind.—The Joseph E. Bell Charity Fund, which is and has been maintained in this city for the last four years by contributions from Indianapolis motion picture show owners who operate their places on Sunday, was the object of criticism by the New York Bureau of Municipal Research, which has just completed an investigation of Indianapolis city departments under the auspices of the Chamber of Commerce.

The report submitted by the bureau in regard to the charity fund advises that the "people of Indianapolis should either obtain from the state legislature an act legalizing Sunday performances in motion pictures houses, or require the city officials to enforce the law to the letter."

Conquest Program for Children's Shows.

Lafayette, Ind.—The management of the Lyric theater in this city has announced that beginning the latter part of the week there will be special school children's programs each Saturday. The Edison-Conquest program of subjects of special interest to children has been obtained for the events. The plan, according to the management, is in accordance with a similar movement in a number of the larger cities, and is approved by the teachers and Board of Education.

Trade Notes of Interest from New Orleans

New Boehringer House Nearly Ready—Suicide of Widely Known and Eccentric Exhibitor in Jackson, Miss.—War Burdens Close Theaters.

By N. A. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The Liberty theater, the new project under the direction of the Boehringer Amusement Company; is rapidly nearing completion, and it is the expectation of Manager Boehringer to have the theater ready not later than the middle of January. The other projects of the Boehringer Amusement Company in the other cities of the state are moving apace, and this organization will soon be an active factor in the New Orleans territory.

E. V. Richards Back at His Desk.

New Orleans, La.—E. V. Richards, Jr., managing director of the Saenger Amusement Company, is back at his desk after being confined to his home for more than a week by an illness that for a time occasioned his friends some concern. His indisposition was brought about by too close attention to business, and even while he was confined to the house he kept his stenographers busy and directed the multitudinous affairs of the Saenger Amusement Company by wire and messenger.

J. C. Landen Found Dead.

Jackson, Miss.—J. C. Landen, one of the best known exhibitors in the New Orleans film territory, builder of the Istrione theater in this city, and pioneer in the advanced idea of motion picture presentation, was found dead in the garage at his home on Monday morning, November 26. An empty carbolic acid bottle was the mute witness which was found by his side. J. C. Landeh was a man whose personality was impressed upon all with whom he came in contact. Uncompromising fidelity to principle, blunt adherance to the truth, and an unswerving belief in his convictions made him, at times, appear to be rough, but no man had a bigger heart, nor is it frequent that one is found who experienced more personal pleasure in helping others than did he. He believed in progress, and brought the first automobile to Mississippi. He drew the plans for the first modern theater in Jackson, and, when the projectors expressed doubt as to the success of the enterprise, he built the theater himself, and named it the Istrione. Recently he disposed of this theater, and offered his services to the Government as an expert builder. Because of his age his offer was rejected, and this, in connection with other disappointments over which he could exercise no control, are held to be responsible for his demise. The New Orleans exchange managers sent a beautiful floral offering as a testimonial of the high regard in which he had been held by them, and as a tribute to his memory.

War Burdens Close Theaters.

New Orleans, La.—War taxes and the effect of heavy enlistments in the United States Army are beginning to show their results in the Southern territory. Within the past few days the motion picture theaters of Vivian, La.; Grenada, Miss., and two or three other towns of considerable importance have been closed, and reports that other managers are preparing to give up the struggle to provide entertainment for the people are becoming more numerous.

"Jack" Stewart Weds.

New Orleans, La.—"Jack" Stewart, the popular New Orleans manager of the Southern Triangle, was married on Wednesday, November 28, to Miss Gertrude Louise Morris, daughter of Mr. and Mrs. William Morris, of Memphis, Tenn., and all of "Jack's" friends are offering him congratulations. There is not a more popular manager among the New Orleans boys than is Manager Stewart.

New Orleans Notes of the Trade.

New Orleans, La.—President C. E. Tandy, of the Southern Paramount Pictures Corporation, of Atlanta, spent a few days here last week looking over the affairs of the local office. Manager Wilkes, of the New Orleans exchange, has been swamped with business for the past few weeks, and there appears to be no cessation of the work which is being piled upon him. President Tandy is well pleased with the affairs of the local exchange.

Arthur Lucas, representative of Goldwyn for the Southern states, with headquarters at Atlanta, was a New Orleans visitor for a few days last week. The Goldwyn pictures are gaining in popularity here despite the fact that they have had very spasmodic and indifferent advertising.

The remodeling of the old Trocadero theater on Adams street has about been finished, and Manager Frank R. Heiderich, Jr., expects to open the new house early in December. It is to have a new name, and the best class of patronage will be invited.

Walter Kattman, who has had the management of the Palace theater since it was opened as a "pop" vaudeville and picture theater, has resigned to take up work in the Red Cross division, and he has been succeeded by Sam Meyers, of New York, who took charge on Sunday, November 25.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Changes in Universal Service.

LOUISVILLE, KY.—A. S. Farrel, manager of the Central Film Service Co., Louisville Universal office, reports that the Universal company has discontinued its short program, but in addition to its Butterflies, news pictures, serials, and weeklies it is now booking Bluebird specials, Jewel production, Alco comedies, and other material that was formerly handled through the Indianapolis Bluebird office, which has been consolidated with the Universal office. While the short-program stuff has been discontinued the local office will continue for several months booking the material on hand, a considerable portion of which is comparatively new.

Only Nickel Theaters Are Filled.

Louisville, Ky.—Business with the local photoplay houses has been under par for the past four or five weeks due to bad weather conditions and the increased box offices prices. Both afternoon and night business has suffered a severe slump. The boys at Camp Taylor have not been patronizing the theaters as well as formerly, the Liberty Loan having been oversubscribed by the soldiers, who have been having trouble in taking care of their insurance, and have been pressed for ready cash. The jitney theaters are doing an excellent business in most cases, however.

A New Exchange with Cheap Films.

Louisville, Ky.—Arthur Scheckler, formerly connected with some of the Fall City's theaters, is now doing nicely with a new film concern which he has organized, and which is operating in the Columbia building as the Dixie Feature Film Co. This concern has a number of reprints and cheap films, which are in good demand among the small theaters.

Discuss Young Girls at Theaters Near Camps.

Louisville, Ky.—Much discussion has been heard in Louisville of late, and various welfare organizations have been prominent in this discussion, which is relative to a curfew law for young girls, some leading persons claiming that such a law is necessary to protect the young girl in connection with the military camp at Louisville. However, the leaders in welfare work claim that such a law would be out of harmony with the protective agencies now at work, and they prefer military police to protect the city. Attendance of young girls at theaters unchaperoned has been lighter during the past few months as a result of local conditions, and a few unfortunate affairs which got into the press, and which were closely linked to the theaters. However, the agitation will probably blow over.

Notes of Interest to the Trade.

Louisville, Ky.—The Strudo Amusement Co., operators of the Walnut theater, 418 West Walnut street, have purchased and installed a large Wurlitzer unit orchestra. This company recently leased the theater, which had been closed for some weeks.

Louisville, Ky.—The "Four Minute Men" have started another campaign through the theaters of Louisville, the subject being "Carrying the Message," the purpose of which is to show people where to procure the best literature on the issues of the war, and how to keep informed on the subject. The Alamo, Walnut, Majestic, Strand, Keith, and other downtown houses and a number of the suburban houses have been lined up to aid in the work.

Atlanta Film Men Watching Effects of Tax

Find That About Forty Per Cent. of Patrons Are Kept from Attending the Shows by the Added Expense—Will Collect New Data.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—With the present theater war tax, will the public appreciably cease to patronize the theaters? These are questions which are harassing the theater managers and owners, and it is said close tab is being kept on the matter in Atlanta so that exact status can be placed before Congress if necessary at the beginning of the next session. It is not the disposition of the theatrical people to protest needlessly, but it is also not the disposition of Congress to levy and enforce a tax which will prove a decided hardship or burden on anybody. If the public can stand the war tax, well and good. If the public cannot afford to pay the war tax the theaters will be forced to close up.

In Atlanta alone it is estimated the tax nets about $2,000 on a normal week. Sixty per cent. of the theatergoers paid it and do not miss it. The other 40 per cent. do miss it, and the question arises that if it proves a deterrent to this 40 per cent., and if they cease to be theatergoers, will this fact not tend to put out of business many of the smaller houses?

There is no intention on the part of the theatrical folks to evade a patriotic duty, but rather to intelligently aid Congress in making every effort to make successful the great world war with as little hardship as possible to the great public.

Free Shows for Soldiers and Their Friends.

Atlanta, Ga.—Beginning Sunday, December 2, the soldiers at Camp Gordon and Fort McPherson will be able to attend a motion picture show in Atlanta prepared especially for their benefit. These pictures will be a part of an elaborate entertainment at the Auditorium,

which is scheduled to begin at 2:30 in the afternoon and run well into the evening.

Under the auspices of the Atlanta commission on training camp activities a program will be provided which will include an organ recital, community singing, and special feature pictures. Both the public and the soldiers will be admitted without charge, and it is expected that the meetings will provide a common meeting place where the men in uniform and the people of the city can become acquanted. The pictures will be of the very highest standard, and will not be taken from the cast-offs of the film exchanges. Feature films which have just been released will be shown, and many short subjects of special interest. The exact schedule has not yet been worked out, but just how this will be viewed by moving picture exhibitors of Atlanta and also those who were recently so active in closing all forms of amusements on Sunday in Atlanta is to be seen.

Forsyth Gets Big Organ.

Atlanta, Ga.—Frederick W. Smith, of the J. P. Seeburg Company, of Chicago, is in Atlanta now installing one of the large type Seeburg Smith instruments in the Forsyth theater. Mr. Smith has come to Atlanta for the sole purpose of supervising the finishing touches on the erection of this instrument for the Forsyth.

Lyric Collects $874 for Smokes Fund.

Atlanta, Ga.—Atlantians who attended the Lyric theater last week contributed $874.70 to buy tobacco for American soldiers. George H. Hickman, manager of the theater, issued a statement thanking the public for the generosity displayed. The contributions were made in cash in response to an invitation given at each performance to the people generally to swell the fund being raised in the theaters on the Keith circuit to supply tobacco to the men while they are on transports.

Big Camp Gordon Theater Almost Ready.

Camp Gordon, Ga.—Seats are being installed in the big War Department theater on the reservation at Camp Gordon, Ga., preparatory to the final completion of the structure on December 1. The building will have about 20 exits, so there will be little danger from fire.

J. B. Kelly Gets Important Job.

Atlanta, Ga.—James B. "Smiling Jimmy" Kelly has been appointed general Southern representative and manager for the Southern States Film Corporation, and his headquarters will be in Atlanta, Ga. For the past seven years he has been salesman and then manager of the Consolidated Film & Supply Co., the local distributor of the Universal output. He is fortunate in the possession of an extremely large acquaintance among film men in the South, and, more fortunately still, they are more than apt to be on most friendly terms with "Smiling Jimmy," who used to tack "Universal" to his friendship name. He has had to cover eleven states, and knows the ground between Kentucky, the Atlantic Seaboard, the Gulf of Mexico, and New Mexico.

The Southern States Film Company is connected with the U. S. Exhibitors' Booking Corporation, and Mr. Kelly will have pictures like the big Thomas Ince production, "The Zeppelin's Last Raid" and "Those Who Pay." In leaving the Universal organization, "Smiling Jimmy" will still have the same boss, as Hon. William Oldknow, "The Atlanta Commuter," with whom he has been connected for the past seven years, is one of the leading figures in the U. S. Booking Corporation.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Kansas City Exchange Managers Organize

Move to Form a Union to Advance Good Business Methods—Officers to Be Chosen at Next Meeting—Committee on Arrangements.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Firm in the belief of the old doctrine "that in union there is strength," the managers of the local moving picture exchanges have again organized. On November 14, the local managers of the exchanges met at the Hotel Muehlbach for a luncheon and a business meeting. The meeting which followed lasted three hours, and during this time the advisability of effecting an organization among themselves was discussed and acted upon in the affirmative.

Richard Robertson, manager of the local Goldwyn office, presided over the meeting. A committee of three was selected to draw up rules, regulations, and to inform all interested in the aims and purposes of the organization. At the present it is planned to include only managers and assistant managers in the organization; however, it is probable that the membership may be extended to the sales and advertising forces of the different companies.

The first meeting was successful; but not so great a success as the one which followed a week later, November 21, at the same place. The report of the first meeting was withheld awaiting the report of the arrangements committee, which was composed of George Bowles, manager of the Bluebird office; F. F. Nine, manager of the Greater Vitagraph office, and J. E. Storey, manager of the George Kleine's office here. This committee reported that the purposes of the organization would be manifold. Some of these are the reporting of the violations of contracts by exhibitors, failures of these persons to pay past accounts, as well as to put the deposit system on a firm basis, treat cancellations, and to form a defense against practice of several exhibitors in one locality combining to secure a low rental of films.

Another meeting of the young, yet-unnamed organization, was to be held November 28, at which time it is possible that an election of officers will be held. This organization will be for business only and will not in any way be similar to the now-dead Screen Club, which has been closed for some time.

Marty Williams Will Travel for Standard

Kansas City, Mo.—Marty Williams, formerly manager of the Kansas City Bluebird office and also with the Universal Film and Supply Co., is now again in the employ of the Standard Film Corporation. He will travel in the capacity of salesman in southeastern Missouri and also will make a part of Kansas as his territory.

Two New Men Signed Up by Select.

Kansas City, Mo.—The Select Pictures Corporation announces the signing of two new men, Charles P. Hammon, who will be soon assigned to a territory, and E. J. Peskay. Mr. Peskay will assist W. H. Bell, the manager of the office, and will make trips throughout the territory on special business matters.

John W. Hicke, Jr., Heads Local General.

Omaha, Neb.—John W. Hicke, Jr., formerly manager of the Kansas City office of the General Film Co., has been appointed manager of the General Film Company's office here.

Exchange Notes and Personals.

Adolph Zukor, president of the Famous Players-Lasky Corporation, was a visitor in Kansas City November 21 for a very short period, but while here he conferred with A. D. Flintom, president of the Kansas City Feature Film Company and district manager for the Paramount-Artcraft interests.

C. A. (Red) Jones, Missouri salesman for the Universal Film and Supply Co., and J. H. Morgan, southern Kansas salesman for that company, visited the local office of the company November 24.

H. W. Talbot, manager of the Universal Film and Supply Co., recently made a trip to St. Joseph, Mo., to visit the exhibitors of that city.

Bluebird Pictures are proving popular for holiday bookings, judging from the number of requests for "My Little Boy" for Christmas and "Mother o' Mine" for Thanksgiving. The first picture is especially appropriate for Christmas, as the story is laid in that particular time of the year; however, it would prove an equally good attraction for any season.

R. C. Cropper, president of the Standard Film Corporation, was a recent visitor from Chicago at the local office of the company.

Private showings of the new one-reel Finley Nature Study Series, released by the Universal Film and Supply Company, were held at the local office of the company November 23, at which many of the local exhibitors and several out-of-town exhibitors were present.

In Illinois and Michigan.

By Frank H. Madison, 623 Wabash Ave., Chicago, Ill.

Changes Among Illinois Exhibitors.

BELLEVILLE, ILL.—The Washington theater has been taken under new management, that of the Erber Theater Company, of East St. Louis. Joseph Ember, who has been in control of one of the East St. Louis houses, will have direct charge. Vaudeville and moving pictures will be used. Following the change a banquet was given on the stage at the Washington theater for Louis Landau, Jr., who for five years has been president and manager. More than a score of employees bade him farewell, and presented him with a handsome silver loving cup. In addition he was presented with a large bouquet of chrysanthemums and a gold pocket knife.

Stonington, Ill.—Fred Weiser has sold the Gem theater to G. E. Rodman.

Benton, Ill.—F. D. Whittington, the new manager of the Auditorium, has purchased two new picture machines.

Galesburg, Ill.—The Orpheum theater has reduced its admission price to 10 and 20 cents, plus the war tax.

Benton, Ill.—Manager George Colovos, proprietor of the Mars theater, donated his house to the county Y. M. C. A. to three shows for the school children.

Mt. Pulaski, Ill.—Snyder & Snyder are remodeling their building to be used by Mr. and Mrs. C. C. Zach for the Dreamland theater.

Michigan Theater Notes.

Grand Rapids, Mich.—The Columbia theater, which has been dark since last spring, has been reopened by H. S. Logan, of Chicago, who has taken a lease. O. R. Sebring will be manager. The house will use five acts of vaudeville, three reels of pictures changing twice a week. Admsision, 10 and 20 cents, with 10-cent matinee.

Benton Harbor, Mich.—Emily Wehlen in "The Duchess of Doubt" was shown at the Bell opera house for the benefit of the Home Guards.

Benton Harbor, Mich.—Manager W. C. Mellanson, of the Princess theater, has donated a space on the side of his theater for a huge electric sign, 18x40 feet, "Food Will Win the War, Don't Waste It."

Texans Slowly Coming to Accept the Tax

Business in State Is Generally Good and Bank Deposits High—Theater Patronage Returning to Normal by Degrees Despite Taxes.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Deposits in Texas banks on November 20 were 20 per cent. larger than they were on September 11, but Texas moving picture men disclaim any great help in the attainment. The statistics are available as a result of the statements made by Texas bankers in response to the call of the national comptroller and the state banking commissioner. Picture theater men claim they are not doing a business that warrants piling up hoarded wealth in the shape of bank deposits, but at that they're not downhearted. The big deposits, it is pointed out, are due to the high prices being paid for all agricultural products, and that Texas, despite its drouth, is an agricultural commonwealth which produces the things that a nation must have. Ergo, basic conditions in Texas and the eleventh Federal reserve district are really better than in any of twelve financial zones established under the new Wilson administration currency system.

Picture theater patrons are slowly coming 'round to the new roder of things, and are slowly becoming accustomed to the added charge put upon their amusements as a result of war-time conditions. But amusements are amusements, and the first line of retrenchment begins at luxuries, so the result is apparent in Texas amusement circles just as it is elsewhere.

Texan Gets Big Cantonment Contract.

Dallas, Tex.—What he believes is the biggest single contract ever written by a Texas moving picture branch house manager has just been closed by J. B. Dugger, manager of the Dallas branch of the Vitagraph company. Signed on the part of the Red Cross for the Government by J. E. Bagley, Southwestern secretary, a contract calling for nearly $10,000 has been closed under which fourteen weeks of film service will be given to army cantonments in the Southwestern district, which includes the camps at San Antonio, El Paso, Fort Worth, Waco, Houston, Laredo, Mission, and other points in Texas. Mr. Bagley is representative of the Community Motion Picture Board, headquarters at Boston. It will be remembered that Henry Putz, of Dallas, pioneer projector man in Texas, has already gone with the board in the capacity of expert and supervising operator. The board is furnishing three "shows" a week at each of the several Y. M. C. A. huts at the various cantonments.

Can't Knit and Watch a Picture, Too.

Mineral Wells, Tex.—It may be done with additional development, but at the present writing a woman can't knit soldiers' sweaters and properly assimilate the fine points of a first class moving picture. So says J. C. Fanning, who operates the Crazy theater at Mineral Wells, Tex., but who is far from being a candidate for an institution the chief characteristic of which is barred windows. Fanning says the women folks are knitting all the while—very commendable, of course, and all that sort of thing—but it hurts the moving picture business because they can't knit and weep over the heroine at the same time. "Out side of that everything's pretty," said the genial and horn-rim spectacled gentleman from Palo Pinto County. And he's been giving them some good stuff, too—Jane Cowl in the Goldwyn, "Spreading Dawn," for instance, which at this writing hasn't even been shown to a Dallas audience yet.

Special Offerings in Dallas Recently.

Dallas, Tex.—Charley Murray and the bevy of beauties Mack Sennett offered in "A Bed Room Blunder" made an awful big hit at the Old Mill theater during the week of November 17 as the first of the new Paramount-Sennett productions shown here. To many people in this territory Murray is really more popular than another film comedian of wide reputation.

Fairbanks in "Reaching for the Moon" was a clean-up during the latter part of the week. For the following week the Old Mill offerings were the Paramount, "Judgment House" and Hart in "The Silent Man."

The censor got her scissors on "The Planter" at the Hippodrome, but not before Manager Arthur Clare had done some "clarifying" that he thought local conditions demanded himself.

"Babbling Tongues," with James Morrison and Grace Valentine, were the Hippodrome offerings following Tyrone Power's big picture.

Manager Lew Bissinger's offering at the Washington for the week beginning November 26 was the Selznick, "The Silent Master," with Robert Warwick, which proved entirely popular.

G. L. Randal Goes on the Road.

Dallas, Tex.—G. L. Randal, for the last few months in the bookkeeping department, has been placed on the road for Vitagraph by Branch Manager J. B. Dugger.

W. S. Tottle, of the local Vitagraph branch, has been transferred to the St. Louis branch as booking clerk.

Why Theaters Near Camps Don't Pay.

Dallas, Tex.—Moving picture theaters established in close proximity to army camps in Texas have not proved to be paying propositions. Several exhibitors who have tried it will so testify. The answer is simple, and undoubtedly it applies to army cantonments in other states as well. The Y. M. C. A., with its Community Motion Picture Board, is the reason. In one Texas cantonment there are sixteen Y. M. C. A. "huts." In each of these three "shows" a week are given. They're free. As long as "Sammie" is on duty in camp and has an hour or so of recreation he sees his "movies" in the Y. M. C. A. bailiwick. But when Sammie is given shore leave, does he go to the moving picture show just outside the cantonment boundaries? Hardly. He takes a hike for the white lights on Main street—and that's the answer.

Notes of Interest from Texas.

Dallas, Tex.—Ben Meyer, manager of the Queen theater at Tyler, Tex., now wears a fez. Mr. Meyer took the Masonic Shrine degrees in Dallas at the Scottish Rite reunion which closed on November 25 along with nearly two hundred other candidates. He says East Texas is in good shape, and that he is surviving despite war taxes and other tribulations.

J. C. Clemmons, of the Tivoli theater, Beaumont, was a visitor to Dallas exchanges during the third week in November. He reports business good, with all sorts of activity in a shap-building way in his home town.

Sherman, Tex.—C. W. Batsell, of the King theater, Sherman, booked Goldwyn releases in Dallas recently, and reports this prosperous north Texas city in excellent condition, with business fairly good. Manager L. B. Remey, of the Dallas Goldwyn branch, has made a trip over the greater portion of the state, and, while admitting that conditions could be better, says the picture filmed by drouth calamity howlers isn't near as black as they'd have it appear.

Waco, Tex.—J. C. Roberts, who is opening a new theater at Waco, booked Goldwyns during the week also.

Dallas, Tex.—Slim attendances is a complaint that picture theater men are not alone in apparently. "Bargain matinee, 25c., including war tax," is a big sign on a local vaudeville house's bill board.

Middle West Theater Jottings.

By Kansas City News Service.

Noonan, S. D.—Louis Gits and Eugene Tripp have bought the Grand theater.

Arlington, S. D.—S. H. Cornell has bought the Fad theater.

Chotopa, Kan.—The picture show here has gone out of business.

Greenleaf, Kan.—A fire here recently destroyed the picture show.

Muscotah, Kan.—C. W. French has bought the Electric theater from W. L. Norris.

Baxter Springs, Kan.—Messrs. Tindale and Margruder, owners of the Elite picture show in Iola, Kansas, and the Starr theater in Cherryvale, have rented the Grantham building here, which was formerly occupied by the Cozy theater. The building is being remodeled and will be up to date in every respect. The new theater is to be called the Elite.

El Dorado, Kan.—The Everson theater is to be managed by Charles Parton and will soon be opened for business.

Rosendale, Mo.—The new opera house here will probably be fully completed within a week or so.

PACIFIC COAST NEWS.

"Quo Vadis" Has Pre-Showing.

San Francisco, Cal.—Manager M. J. Cohen of the local office of the George Kleine System, recently featured a preshowing of the revised edition of "Quo Vadis" at Photo Player hall which was attended by exhibitors, dramatic critics, members of the clergy, school principals and members of the local school board .

Express Rates to Increase.

San Francisco, Cal.—The State Railroad Commission has authorized an increase in express rates in this state ranging from one cent to five cents a snipment, depending on the weight. The order applies to both first and second-class shipments and is expected to add about $100,000 a year to the revenue of Wells, Fargo & Co.

Circuit Building Occupied.

San Francisco, Cal.—Ackerman & Harris, who control a circuit of large theaters on the Pacific Coast, have moved their headquarters from the Humboldt Bank building, where they have been located for several years, to the Circuit building, a three-story structure recently completed at 281 O'Farrell street. The offices of Sam Harris, the Western Vaudeville Association and the Western Vaudeville Managers' Association are located on the second floor, while Irving C. Ackerman has his offices on the third floor.

San Francisco Briefs.

The new owners of the Halcyon theater on Devisadero street have decided to change the name to that of the Park theater.

The Fox exchange has been repaired and now presents as handsome an appearance as formerly. The recent fire blackened the ceiling and necessitated replastering a portion of the interior.

The People's theater on Mission street has been closed for remodeling and a thorough overhauling.

Walter Preddey recently disposed of two Power's Cameragraphs and a motor-generator set to be installed in a new theater at Bay Point, Cal.

Architect Carl Werner is completing plans for the theater to be erected at Nineth and Clement streets by the Colonial Theater company. The cost of the house is estimated at $125,000.

The Western Poster company has issued its new date books covering the year 1918 and is offering these to exhibitors free of charge.

The California Camera Club, which includes several camera men in its membership, recently showed the Leon F. Douglass natural-colored moving picture at Native Sons' Hall.

New Producing Company Very Busy.

San Francisco, Cal.—The Rev. Paul Smith Motion Picture Co., which recently produced and released the "Finger of Justice," featuring Crane Wilbur, has met with so much success with this that work is to be commenced at an early date on a second release to be known as "More Deadly Than Battle." L. W. Chaudet, who directed the first production, will also have charge of the making of the second release, which will be filmed at San Rafael, a suburb of this city, noted for its beauty and the excellence of its climate. Bookings on the "Finger of Justice" have been very heavy in this territory and the producing concern has decided to give up its downtown offices and locate on Film Row, quarters having been secured at 120 Golden Gate avenue. The production is now being shown over the entire T. & D. circuit and at an early date will be offered at the Portola theater, this being the first time that a picture has ever been put on at this house after having been shown elsewhere in this city as a first run. It has already been shown for three full weeks at the Savony theater. William H. Joblemann is now acting as assistant general manager of this new concern and has charge of the publicity work. Negotiations are now under way for placing it in the southern part of the state and in the Northwest.

Italian Battle Films for Red Cross.

San Francisco, Cal.—Local moving picture interests were startled recently to learn that plans were under way to use the Exposition Auditorium in the Civic Center, a structure with a hall having a seating capacity of about 12,000, for the presentation of Italian war pictures, ostensibly for the purpose of raising funds for the Italian Red Cross.

Strongly suspecting that the charitable feature of the proposed nine-day exhibition was but a cloak to cover the profits of the promoters' representatives of the United Motion Picture Industries of Northern California met at the new California theater and decided to investigate the matter and to oppose it if their suspicions proved true. It later developed that the Italo-North American Commercial Union, which controls the films and which, it is asserted, represents the Italian Government, has offered to sell the California rights to the pictures for $20,000. The Red Cross has disclaimed any connection with the exhibition, it being pointed out that when it gives an entertainment no rent is paid and the full proceeds go into its funds.

The moving picture men later attended a meeting of the Auditorium committee and made a protest against allowing the hall to be used for the purpose specified, claiming that the proposed exhibition was for commercial purposes. Through their attorney, Eustace Cullinan, they offered to assist the project, provided one hundred per cent of the proceeds went to the Red Cross or the Italian Government and further offered to supply operators, ushers, musicians and all help gratis. The opinion was expressed, however, that the proposed exhibition was primarily a commercial enterprise for the profit of its promoters.

Included among those who met at the California theater were Eugene H. Roth, Norman Eisner, E. B. Johnson, I. Oppenheimer, J. A. Partington, L. Weinberg, H. J. Sheehan and Herman Wobber.

The indications are, however, that the protests of the moving picture men have been not without avail. Advertisements have appeared in the daily press stating that the exhibition will be given under the supervision of Mayor Rolph and Italian Consul Margotti, with the entire net receipts going to the Italian war sufferers through the Italian Government. The prices are listed at 25, 50, 75 cents and $1, including the war tax. The opinion is expressed that the strong opposition of theater owners has led the local city officials to safeguard the receipts and that the pictures will be shown under an entirely different plan than was at first intended.

Rothapfel Talks on Conditions in Trade

Entertained at Luncheon in San Francisco Press Club—Talks to Distinguished Fellow Guests on Conditions in the Trade and Modern Showmanship.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—S. L. Rothapfel, the well-known New York exhibitor and member of the First National Exhibitors' Circuit, Inc., spent several days here recently inspecting local houses and conferring with members of the Turner & Dahnken Circuit, which is also a member of this organization. On November 21 he was the guest of honor at a luncheon tendered by Turner & Dahnken and the Press Club at the rooms of the latter organization on Powell street, a gathering that was attended by almost one hundred film men of this city and vicinity.

Mr. Rothapfel's Speech.

After luncheon the visitor was introduced in a happy manner by Al C. Joy, president of the club. Mr. Rothapfel stated that he was "running on a flat tire," referring to a distressing cold he had contracted on the road to the Pacific Coast, but this was lost sight of as he warmed up to his talk on "The Moving Picture Game." This speech was along the same general lines as the one delivered here by him two years ago, but brought right up to date. At that time he declared that the day of the exhibitor had arrived, that moving pictures were fast becoming the greatest factor in the amusement field and that the crying need of exhibitors was some manifestation of individuality in the manner of conducting their business.

Conditions Serious for Film Men.

In his recent talk he stated that conditions throughout the country, from the standpoint of exhibitors and film men in general, were serious. The war has brought about new conditions and exhibitors have made too few changes in their methods, he declared. With the drama in a rut and vaudeville showing nothing new, he expressed the belief that a wonderful opportunity was open to the moving picture industry and urged his hearers to get out of the idea that pictures were still a side-show attraction.

Program Coming Back.

Mr. Rothapfel stated that while the open market is here the program is coming back; not the old-style tight program, but one in which the exhibitor has a hand, that of the First National Exhibitors' Circuit being mentioned as an example. Exhibitors were urged to select their bills with care and not to depend on so-called stars to keep their houses filled. By keeping in a rut and depending on names that are a household word exhibitors are but boosting the salaries of these stars higher and higher, he said, and keeping quality production down. The prediction was made that during the coming year there would be a weeding out in the moving picture business, with a decided change for the better, as the result of a closer co-operation between producer, distributor and exhibitor.

Methods Used at Strand and Rialto.

The speaker told of the methods he had utilized in making a success of the Strand and Rialto theaters and declared that the latter had not fallen below $16,000 in receipts in the past twenty-one weeks, with some weeks passing the $20,000 mark. He told how he had worked to make the theater a social factor in the community and how the musical programs were appreciated. Declaring that moving pictures were the hardest form of amusement to "put over," on account of the length of most programs and the semi-darkness he stated that the exhibitor needed to employ taste, snap, precision and new ideas to secure an impression above the ordinary.

He told of some of the innovations that would be found in the new Rivol theater in New York, how perfumes were to introduce the sense of smell in addition to those of sight and hearing and what plans were under way to make the music the finest in any moving picture theater. In regard to prices the statement was made that four hundred seats had been set aside for which a charge of one dollar would be made and he made the interesting remark that these had all been sold in advance for a period of one year.

The talk throughout was essentially one of good cheer, with an appeal for exhibitors to show their individuality and make their houses above the ordinary. The speaker frowned on the double-bill program, the shelving of film to keep a competitor from getting service, and similar tactics.

Among Those Present.

Among the other guests of the Turner & Dahnken circuit and the Press Club, included among which will be found the names of leading exhibitors and film men, were the following: Eugene H. Roth, J. A. Partington, Harry David, Herman Wobber, J. A. Allen, Louis Reichert, M. J. Cohen, E. C. Jensen, E. O. Child, Ben F. Simpson, William J. Citron, Newton Levi, Harry Schmidt, M. J. Sheehan, Irving C. Ackerman, Louis R. Greenfield, Joseph E. Levin, Robt. Abraham, A. Goldberg, Nassau Bros., S. Wolf, Joe Wiseman, A. A. Richards, Bert Levey, Marion H. Kohn, I. Oppenheimer, A. Karski, Fred Gibbs, Joe Bauer, Charles I. Luntz, E. B. Mayer, Chas. Rosenthal, Jr., Larry Lund, A. Markowitz, Morris L. Markowitz, Harry Leonhardt, R. B. Quive, C. B. Parsons, H. Gosliner, Reuben Cohen, X. K. Stout, T. A. Church, F. Habekos, E. W. Scott, H. G. Schmidt and Henry Frohman. The Turner & Dahnken Circuit was represented by Fred Dahnken, Jr., J. T. Turner, E. B. Johnson, Claude E. Langley, E. M. Asher and L. V. Crook.

Luncheon Given by Turner & Dahnken Circuit and Press Club of San Francisco in Honor of S. L. Rothapfel, on November 20, 1917.

Northwest Film Association Gets to Work

Exchanges in Pacific Northwest Working for Permanent and Useful Organization—Committees Appointed for Special Activities.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The Northwest Film Association, the formation of which was discussed two weeks ago, was permantly organized on November 20, when the exchange managers stationed in Seattle met at the Metropolitan Club. J. A. Koerpel, manager of the Northwest territory for the World Film, presided, and a plan of immediate action was drawn up.

Committee on Transportation.

A Transportation and Traffic Committee will discuss with the express companies the quickest and best routes for the handling of film throughout the territory. It will look after the adjustment of claims against the express companies for both exchanges and exhibitors. It will also insist upon prompt and proper collections for C. O. D. orders. One of the first benefits which the exchanges themselves expect to receive from co-operated action is a later delivery of films each day by the express companies. This committee is now working on this problem, and expects at the next meeting of the association on November 27 to lay the matter before some of the managers of the express companies. It will be prepared with a written statement from the postmaster to the effect that if all the exchanges will agree to send films by parcel post he will have a delivery wagon to handle films alone. The Transportation Committee is also working on the matter of better service for the exchanges during the holiday season, when so many delays in the delivery of film generally occur.

A Credit Committee.

The Committee on Credits will furnish the association with regular reports as to the financial reliability of exhibitors. This information will be given to the committee by the different exchange managers. The names of all exhibitors who give an N. S. F. check, hold shows extra days without paying, or in any other way make it advisable for one exchange manager to give protective information to the others will be reported by the Credit Committee.

Committee on Complaints.

There is a Grievance Committee which will attend to the complaints made by any individual exhibitor or group of exhibitors against any exchange. The members of this committee will discuss such problems both with individuals and with state and national organizations of exhibitors.

Will Watch Legislation.

The Legislative Committee has been appointed for the purpose of leading the fight against legislation that is adverse to the interests of any branch of the motion picture industry. It will work against local censorship not only in Seattle, but in any town in the territory where this restriction on motion pictures is threatened. This committee will also handle operators who steal scenes from films, and attend to all business for the association where points of law are involved.

Want Permanent Organization.

By the immediate perfection of such a businesslike organization as this the exchange managers of Seattle show that they intend to have a permanent association at last. Heretofore attempts at such an organization have been half-hearted, and the idea given up after a few poorly attended meetings. The Northwest territory is one of the largest in the country, and co-operation between different exchanges and between exhibitors and exchanges is much more important than in a more compact territory. It is to be hoped that every exchange man will continue to support the association with the same enthusiasm with which it has been started.

Mr. Koerpel is peculiarly fitted as a leader for the association through his long experience in all branches of the film business and his past record as an organizer. He was an exhibitor in New York when motion pictures were the wonder of the day, and he charged 5 cents to see the pictures and 10 cents to see the projection machine. Since that time he has managed exchanges all over the United States. He was general manager of the 1915 Motion Picture Convention and Exposition.

G. A. Faris Wins Promotion.

Seattle, Wash.—G. A. Faris, for the past year Northwest manager for Greater Vitagraph, has been promoted to the managership of the Los Angeles territory. Mr. Faris leaves many friends in the Northwest, for he was truly a man whom Ruggles of Red Gap would call "a mixer." J. M. Tally, formerly manager of the Denver office, has succeeded Mr. Faris. Mr. Tally is the nephew of T. L. Tally, the well known exhibitor of Los Angeles. H. D. Naugle, Vitagraph Coast division manager, spent several days in Seattle at the time of the changing of the managers. Mr. Naugle had with him his father and mother, whom he has taken with him on a tour of the country, which he is just now completing.

Spokane News Letter

By S. Clark Patchin, East 1811 Eleventh Ave., Spokane, Wash.

Union Men Advertise Friendly Theaters.

SPOKANE, WASH.—Representatives of local unions, carrying banners urging patronage of theaters and motion picture houses that are employing union men paraded the downtown streets of the city Friday night, November 16.

Permission for the parade, which was headed by a band of about 40 pieces, was secured from the city council by C. Reimer, representing the musicians, and C. S. Alderman, business agent of the picture machine operators' organization. The permission of the city council was asked after failure to obtain a permit from the department of public safety, in the absence of Mayor Fleming, head of that department.

It was with considerable reluctance that the other members of the council gave the permit, and only after some of the legends proposed for the banners had been censored because of their imputation of a boycott upon the show houses—six in all—which have become involved in difficulty with the unions.

Liberty's Policy Will Be About the Same.

Spokane, Wash.—Manager Cohn of the Liberty announces that there will be no material change in the program policy of the theater, although more "open-market" productions will probably be offered in addition to the standard Artcraft and Paramount releases.

Under the new management all Fairbanks' pictures will be shown at the regular admission price. Heretofore the price was raised on all the Fairbanks' releases.

"The Daughter of the Gods" is coming back to the Liberty before the end of the year at popular prices. Other bookings for the near future include William S. Hart in "The Cold Deck," Clara Kimball Young in "The Easiest Way," "The Whip," Billie Burke in "The Mysterious Miss Terry" and a return engagement of the Griffith super-spectacle, "Intolerance."

"Heroic France" at Auditorium.

Spokane, Wash.—For one week beginning Sunday, November 25, the Auditorium theater will present the latest French government picture, "Heroic France," released under the auspices of the American relief clearing house association of Paris. A percentage of the receipts goes to the war relief fund of the association.

Minneapolis Has Snow and Full Theaters

An Abundance of Good Feature Pictures Fill Houses—Some of the Recent Offerings in the Twin City Theaters—Notes About Film Men.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With new managers in action at the Pathe and Hoffman Foursquare exchanges the film rialto has slunk back into the solitude and it looks as if things will be quiet until after the holidays. The first heavy snow since October fell upon Minneapolis and St. Paul Sunday night, Nov. 24, and, despite slush-covered sidewalks and an occasional chilly breeze good crowds attended theaters in both cities.

In Minneapolis capacity houses were recorded almost everywhere and an abundance of good features was exhibited. The New Garrick began a four-day run of Elsie Ferguson's "The Rise of Jennie Cushing," The Strand showed "The Bar Sinister" and the fifth and sixth reels of "France in Arms," the Lyric offered Norma Talmadge in "The Secret of the Storm Country," the New Garden offered "Fear Not" and "Minnesota Boys of the Rainbow Division," the New Unique William S. Hart in "The Disciple" and the New Astor displayed Earle Williams in "The Grell Mystery."

In St. Paul the New Garrick offered Douglass Fairbanks in "Reaching for the Moon," the New Majestic Margery Wilson in "Wild Sumac," the New Princess "The Public Be Damned," the Alhambra George Walsh in "This Is the Life," Starland, William Russell in "Snap Judgment" and the Blue Mouse, Bushman and Bayne in "The Voice of Conscience."

Rialto Begins Again as the Summit.

Minneapolis, Minn.—The theater at Western and Selby avenues, previously called the Elk and the Rialto, has been reopened by J. B. Reisman under the name of the Summit.

G. W. Malone and T. C. Goldrick Leave Metro.

Minneapolis, Minn.—"Governor" George W. Malone and Thomas C. Goldrick have resigned from the Metro exchange.

Louis Kaufman Now Laemmle Road Man.

Minneapolis, Minn.—Louis Kaufman, former Pathe exchange salesman, has gone out on the road for the Laemmle exchange. He is covering Southern Minnesota towns.

Prosper Schwie Made Corporal.

According to advices from Camp Dodge, Iowa, Prosper Schwie, former Artcraft, Bluebird and American Maid salesman, has been appointed a corporal in the National army.

Manie Gottlieb at Camp Mills.

Manie Gottlieb, former manager of the Favorite Feature exchange, is now encamped at Garden City, L. I., awaiting orders to embark for France.

John Fournier Now a Sargeant.

John Fournier, former salesman for the Unicorn and Lochren exchanges, is now a sergeant at Camp Devins, Boston, Mass.

Karl Goethals Joins Mutual.

Minneapolis, Minn.—Manager Dan Donnelan of the Mutual exchange has secured Karl Goethals for his South Dakota roadman.

What the Exhibitors Are Doing.

Minneapolis, Minn.—Manager Branham of the Strand has shifted to an open-booking policy. He has booked "For the Freedom of the World," "The Auction Block," "Her Hour," "Easy Money," "The Burglar," and two Sennet comedies and Burton Holmes' travelogues for showing in the near future.

Manager James A. Keough of the New Lyric will show "Draft 258" for the first time in the Northwest at his house the week of Dec. 2. Manager Branham of the Strand will offer "For the Freedom of the World" in opposition.

Manager Koch of the New Astor has contracted for future Metro releases.

Manager Watson of the New Garden has booked "Fighting Mad" and "The Door Between" for future showing at the New Garden.

The Shubert theater following its unsuccessful season of stock productions, Dec. 1, will begin a two weeks' run of the Supreme feature, "The Italian Battlefront" Dec. 2, according to announcement by Manager Niggermeyer.

St. Paul, Minn.—The Seven Corners theater has been reopened and is now showing the best second-run pictures available.

Manager Bert Goldman of the New Princess has booked "The Co-respondent" for showing at his house in the near future.

What Exchangemen Are Doing.

Minneapolis, Minn.—The third meeting of exchangemen bent on organizing a permanent exchange managers' club here was scheduled for Monday evening, November 25, at the Minneapolis Elks' Club.

Manager Benjamin Friedman of the Friedman Film Corp. has sent out invitations for a showing of "The Whip" at the Lyric theater the afternoon of Nov. 26.

Manager Myron Conhaim, of the Supreme exchange has booked "The Russian Revolution" film in the Strand theater, Duluth, Minn., for the week beginning Dec. 2.

Manager Graham, of the Klein exhange, has booked Perfection pictures in the Casino theater, Des Moines, Iowa.

General Manager J. Earle Kemp, of the Westcott Film Corp., has gone to New York on a ten-day business visit.

Harry A. Sherman spent a few days in Minneapolis last week. Harry stated he was unable to get passports for London when he attempted to cross the Atlantic for Goldwyn.

Manager Dan Donnelan, of the Mutual exchange, displayed "The Planter," featuring Tyrone Powers, to exhibitors at a special showing in the Gold room of the Hotel Radisson recently.

According to Manager Conhaim, of the Supreme exchange, Ruth Stonehouse, former Universal star, will be in Minneapolis and St. Paul Dec. 1 and 2.

Manager Harry Rathner, of the Select exchange, has booked a majority of his productions in the Lerner theater at Eveleth, Minn.

James V. Bryson has booked "20,000 Leagues Under the Sea" in the Orpheum theater, Fargo, N. D.

It has been reported that Benjamin Judell has secured territorial rights to the feature, "Redemption," featuring Evelyn Nesbit Thaw and her son.

Manager Wilson, of the American Maid Film Co., has announced the purchase of territorial rights to the George Loane Tucker production, "I Believe."

Portland Film Business Up in the Air

Exhibitors Making Strenuous Efforts to Keep Up to Mark—Trying New Policies—Prices Upset—Tax Pay Day Causes Gloom.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Indications are that the depression in business experienced in the Rose City last week and reported in these columns was of a temporary nature, and that the people are becoming accustomed to the twenty-cent admission in the downtown theaters. Managers report that this week's receipts have shown a perceptible increase.

However, the situation is not at all serene, and individual managers are much to blame for the condition. The People's Amusement Company dampened the ardor of the downtown exhibitors this week when it cut the admission price at the Star theater to 15 cents all day and absorbed the war tax. The Sunset slipped back to 10 and 15 cents, also paying the tax. While these two theaters do not control the price situation in Portland the other downtown exhibitors feel that it would have been to the general advantage of the industry if they had stuck it out for thirty days anyway at 20 cents and given the plan a fair trial.

That the price raise has caused the managers to go to work and figure new ways of getting the money is indicated by the changes in policy of operation made during the past week. At the Star, Ann Pennington has been showing all week, this house usually changing twice a week. At the Columbia, starting November 24, the show began on Saturday instead of Sunday as has been the custom. The Majestic has been following the Saturday opening plan for some time, also holding all its attractions for the full week, and has been meeting with fine success.

Little if any profit in business and the war tax paying day near made Old Man Gloom a popular character on theater row this week.

Salem Theaters Raise Prices.

Salem, Ore.—All the theaters here have combined to boost their prices for both matinees and evenings. The houses involved are the Bligh and Liberty, controlled by George Bligh, and the Oregon, operated by Geo. B. Guthrie, of Portland. The old prices of 10 and 15 cents have been raised to 15 and 20.

Few Exhibitors Refuse to Pay Tax.

Portland, Ore.—A canvas of the exchanges in Portland demanding the war tax discloses that very few exhibitors refuse to pay the toll outright. All complain vigorously, but eventually pay up under protests. The exchanges are referring the absolute refusals to the home office.

Malotte Gives Organ Concert.

Portland, Ore.—Albert Hay Malotte, the popular organist at the Liberty theater, was presented in recital November 28 by the Oregon chapter of the American Guild of Organists; E. J. Myrick, manager of the Liberty, giving the use of his theater for the occasion.

Mr. Malotte's work has done much to popularize the big Liberty, and his noonday concerts are features of the theater.

Tacoma Theater Gets Big Organ.

Tacoma, Wash.—The Rialto theater, now under construction by Baker and Moore, will be equipped with a specialy built Wurlitzer Hope-Jones Unit Orchestra costing $30,000. The theater will be completed in about six months.

Serials Are Hard to Land.

Portland, Ore.—Film salesmen in this territory claim that selling a serial right now is about the hardest thing there is in the world to do. It wouldn't be policy to say which serials are going around begging for a first run, but there are several. One logical first run exhibitor is quoted to have said he wouldn't run a serial if he were paid to do so. After being placed on the shelf until a good first run is despaired of the serials are being put into the ten-cent houses, the vaudeville shows or any old place where they can find some kind of a decent berth.

H. H. Brownell Goes to Universal City.

Portland, Ore.—Hobart H. Brownell, well known in all the branches of the film industry in Portland from cameraman to salesman, has been called to Universal City to act as cameraman for the Universal company. Mr. Brownell has been on the job as cameraman at every Pendleton Roundup since 1912, and has done much to put Oregon scenery into the news and scenics of the country.

Exhibitors' League Ball Off.

Portland, Ore.—There is no exhibitors' ball in sight in Portland for some time. The exhibitors are having troubles of their own to contend with right now, and there does not seem to be anybody willing to take hold of the proposition. The ball was scheduled to take place at the Municipal Auditorium, November 28, but it now has been postponed indefinitely.

Portland Exchanges Prosper.

Portland, Ore.—Exchanges located in Portland are doing wonderful business, if the exhibitors that constantly crowd them are any indications. Much of Pathe's local business has been divided between Mutual, Universal, and General, who have exchanges here. George E. Jackson, manager for Mutual, reports that if ever a feature has a day's lay-over in Portland it is snapped up as an emergency show. Seattle exchanges, especially Triangle of late, sometimes miss shipments, and local lay-over shows are in big demand.

Fred Simonton with General Film.

Portland, Ore.—Fred Simonton, former manager of the Standard Feature Film Company, has been selected as road man for General, and made his first road trip under the new colors November 22. C. E. Waite, General Film branch manager, reports good business, but does not know whether to attribute it to the discontinuance of the war excise or to the general conditions.

Owing to the rush of local business and the great amount of office work demanding attention, Manager C. M. Hill has had his two road men, Sperry and Hunter, staying close to home.

New Mutual Road Man.

Portland, Ore.—Ted Johnson, former manager of the Idaho Amusement Company, and secretary and treasurer of the Idaho Exhibitors' Association, with headquarters at Boise, has been employed as road man for Mutual to work out of Portland. Mr. Johnson is very popular with exhibitors in the territory, and Mr. Jackson is considered exceedingly fortunate in getting his services.

Short Notes of the Film Trade.

Elgin, Ore.—The Elgin Commercial and city authorities have joined in erecting a concrete motion picture theater under the management of L. B. Tuttle, city recorder. New projection equipment was recently installed by the Service Film Company, of Portland.

Troy, Ida.—R. C. Spence has installed new projection equipment in the Jewel theater.

Burns, Ore.—C. B. Smith has bought the Liberty theater from Thompson and Klingham.

Portland, Ore.—Sidney E. Abel, executive office representative of Select Pictures, was a recent visitor in Portland.

Happenings in Buffalo Filmdom Last Week

Many Patriotic Benefits Given by Buffalo Theater Managers—New Theaters and Managerial Changes in the Territory—Business Notes.

By Joseph McGuire, 152 North Elmwood St. Buffalo, N. Y.

BUFFALO, N. Y.—"On Friday, November 30, the Star, Teck, and Majestic theaters, this city, held matinees for the benefit of the Red Cross fund," said Valentine O'Grady, secretary of the Buffalo Theatrical Managers' Association. "These were regular performances, and the gross receipts were donated to this worthy cause. This action was decided upon at a recent meeting of the association. The large theaters of Buffalo are collecting $750 to $1,000 a week in connection with the ticket tax, thereby contributing substantial amounts to help the Government defray the expenses of the war."

Herman Lorence Enlists in Army.

Buffalo, N. Y.—The enthusiasm of local film men in actual military service must not be overlooked. Herman Lorence, former sales representative of the Buffalo branch of the Mutual, resigned Saturday to enlist in the U. S. Army. He decided not to wait for the draft. The Buffalo correspondent has just received a postal from Private Isadore Wartikowsy, former night shipper at the Mutual, Buffalo, who is now at Camp Gordon, Atlanta, Ga. The young man wrote in an optimistic mood, and said the strenuous training at the camp was highly fascinating.

Service Stars Will Shine for Mutual.

Buffalo, N. Y.—The Mutual Film Corporation is preparing a mammoth service flag for prominent display at its headquarters in Chicago. W. A. V. Mack, Mutual manager, Buffalo branch, says: "Each branch of our company is also being furnished a separate flag on which will appear the number of stars representing the men from that particular branch who have joined the colors."

Other War Activities in Buffalo.

Buffalo, N. Y.—Shea's Hippodrome recently showed the Buffalo boys at work and at play at Camp Dix. As group after group of the local soldiers were recognized on the screen the audiences cheered vociferously.

Through the board of commerce of Lockport, N. Y., four minute speakers are addressing audiences in that city on the reasons the Government entered the war to aid the allies. "Carrying the Message" is their slogan.

Local film men are heeding the War Department's request for co-operation in an endeavor to secure all the photographic lenses possible. They have been informed that the war authorities at Washington are exerting efforts to secure as many of the lenses as possible for use on the photographic instruments with which aeroplanes are to be equipped for observation purposes in the European war.

Some of the film men helped the Buffalo Chamber of Commerce in a drive for 1,000 new members. Considerable enthusiasm was displayed by the various team captains in the campaign. Archer A. Landon, president of the chamber, emphasized the importance of increasing the membership, and declared that in times of war all forces of the country must be organized, and efficiency must be the watchword. To these statements the film men gave their hearty approval. They also helped in the national campaign to raise $35,000,000 for the Y. M. C. A.'s war fund. Buffalo's contribution totaled $506,792.

New House in Binghamton Opened.

Binghamton, N. Y.—J. F. Small has opened the new Floral theater, Binghamton, N. Y. He is using the Mutual Star productions twice a week.

A. W. Newman, formerly connected with the People's theater, Binghamton, is about to reopen the old Lyric theater, that city. For the past year the Lyric has been used for boxing exhibitions.

Buffalo General Film Jottings.

Buffalo, N. Y.—G. E. Dickman has been appointed traveling representative of the General Film, Buffalo. R. E. Gallagher is manager of the company's new branch in Albany. "Camille," a general feature, is meeting with favor in Buffalo and western New York.

"Our business has shown a marked increase in the past year and a half," said Manager E. J. Hayes, of the Buffalo General Film office.

Samuel Carver Opens Globe Theater.

Buffalo, N. Y.—Samuel Carver, of Boston, has opened the Globe moving picture theater at Main and East Ferry streets, Buffalo.

Business and Personal Notes.

Buffalo, N. Y.—Harry Marsey, of 47 West Swan street, Buffalo, is busy getting contracts for the Hoffman Foursquare Pictures.

"The Sun theater, Buffalo, featured the Unicorn service last week," said L. L. Hager, Unicorn manager, this city. "A children's matinee at five cents on Saturday was crowded."

G. I. Matthews, manager of the Veribest Pictures, Inc., Buffalo, has returned from a trip through the western part of the state, and reports good business on all the feature productions of the company. Mr. Matthews is handling to advantage "The Italian Battle Front" and "The Russian Revolution." The Plaza theater, Buffalo, has had a successful showing of "Parentage" and "God's Man," Veribest productions. S. D. Matthews, president of the company, was a Buffalo caller.

Harry T. Dixon Needs an Aeroplane.

Buffalo, N. Y.—Harry T. Dixon is the new manager of the Frontier moving picture theater, Buffalo. He also performs similar duties at the Variety theater. The first-named house is on the west side of the city, and the other is many blocks away on the east side.

"No, indeed, I don't use seven-league boots to jump from one theater to the other," said Mr. Dixon. "I am quite contented to use the simple, old-fashioned aeroplane route."

Gardiner Syndicate, Special Film Exchange, Opens.

Buffalo, N. Y.—The Gardiner Syndicate has opened headquarters at 323 Chamber of Commerce, Buffalo. This firm reports that it has the exclusive privilege of displaying advertising and industrial pictures in fifty-three theaters in this city, and will shortly release a Western New York Weekly. The concern also supplies moving picture entertainments for homes and banquet halls, and has its own cameramen and other facilities.

Hippodrome in Marietta, O., Burns.

Marietta, O.—Fire, which is thought to have started from defective wiring in the main hall of the building, completely destroyed the Hippodrome theater early Saturday morning, Nov. 23. The roof and the entire interior of the theater were demolished by the flames, and nothing but the fire-proof walls remained standing when the fire was finally extinguished. The blaze was discovered shortly after two o'clock this morning by a patrolman.

The complete equipment of the theater, including scenery, mirroroid screen, curtains, drops, seats, picture machines, orchestrian, pianos, and stage equipment, were destroyed in the blaze. In addition to this the entire wardrobe and scenic effects of Zarrow's Little Bluebird Company, which was filling an engagement at the theater this week, were destroyed.

In speaking of the fire, Manager Seybert stated that the loss to the C. & M. Amusement Company would probably total $25,000.

Of this amount only $6,700 is covered by insurance.

"Just as soon as the wreckage can be cleared away and equipment placed on the spot work will be started on a new Hippodrome that will be bigger and better than ever," Manager Sybert stated.

Trade Notes From Quincy Ill.

By Joe Esler, Traveling Representative of Moving Picture World.

Eddie Krause Managing The American.

Quincy, Ill.—Eddie Krause, formerly with the Oliver Players, has been appointed manager of the American theater at Davenport, Ia., the cozy picture house of the tri-cities. The policy of the theater under Krause management will be to play state rights pictures. Universal, Vitagraph, and Foursquare will be featured.

During Thanksgiving week "Intolerance" will be the bill, and Manager Krause is using a lot of publicity in putting the picture before the public.

The Tokyo Reports Good Business.

Macomb, Ill.—The Tokyo theater at Macomb, under the management of V. F. and M. P. Grubb, are paying the war tax for their patrons to the Government. They are using Triangle, Fox, Vitagraph, and Goldwyn services, and have just had a splendid run on the feature play, "The Crisis."

Ludy Bosten Puts Price at 15 Cents.

Muscatine, Ia.—Ludy Bosten, of the Amuse-U theater at Muscatine, Ia., reports that his house will have a uniform admission price of 15 cents, which will absorb the war tax. At the present time he is featuring Paramount, Artcraft, and Vitagraph films.

Earl Huggins Managing The Broadway.

Hannibal, Mo.—Earl Huggins has been appointed manager of the Broadway theater at Hannibal, Mo., and J. B. Price, of the Star theater, will look after the film bookings of both houses.

Park Theater Adds Vaudeville.

Hannibal, Mo.—T. A. Rigler, of the Park theater at Hannibal, Mo., is now showing vaudeville with his pictures, and reports business on the increase.

New Theater Company at Ft. Madison.

Ft. Madison, Ia.—The G. O. E. Amusement Co. has been formed at Ft. Madison, Ia., with Simon Diekman as president and manager and Roy Martin as assistant manager. The new company will control the Grand and Orpheum theaters in that city.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Stories of the Films

General Film Company, Inc.

ESSANAY.

THE FABLE OF THE BACKTRACKER FROM THE HOT SIDEWALKS (George Ade Fable—Two Parts).—Once there was a farm dwelling on a knoll that served as the home for a foundling who was getting his board and keep. Being a relation, he only had to crowd fourteen hours of labor into each day. He slept in an apartment just under the rafters, with the seed corn and medicinal herbs, and was up at four a. m. without a call.

The county seat was a boob settlement, but to the adopted waif it looked like four European capitols welded together until he got a book of travel views, and then he was taken with a sudden yearn to zip away in a day coach with his head out of the window. The call could not be downed, and soon the sturdy specimen was on his way for the Incandescent Pitfalls determined to take up some vocation that could be practiced while seated in a rocking chair.

He started in a livery stable, but in three years we find him employed in a department store in the very heart of the city, and twenty years later was a perfectly good floorwalker, with nearly $80 piled up awaiting investment.

He decided to backtrack it to the jungle and let the poor flatheads have a look at his palm beach suit while they were washing up for dinner. But times have changed, and instead of finding the muscle bound yeomen tilling the soil he is informed that the family is just going to the links, and is rebuked with, "You should have brought your clubs along."

MORAL.—It must be dull for the people away out in the country without any fire engines passing in front of the house.

BANFF NATIONAL PARK — A TRIP THROUGH THE GREAT PLAYGROUND OF CANADA (One-reel Scenic).—This scenic reel shows the wonders of the 2,000 square miles comprising the Rocky Mountain Park. The enchanting Bow River valley, its falls and rapids; the climb up the Cascade mountains, country where the buffalo still roams the haunts of ancient days. You will also see the precipituous Mount Rundle, poking its frost-bitten nose 9,788 feet into the sky, and other famous and wonderful peaks, including Mount Field and Snowpeak avenue, between Field and Emerald Lakes. Boating and fishing in the Yoho valley, including Takakakaw falls, higher than Niagara.

BROADWAY STAR FEATURE.

ONE DOLLAR'S WORTH (One of the O. Henry Series—Two Parts).—The cast: Judge Derwent (W. L. Rodgers); Bob (Chet Ryan); Kilpatrick (Jack Pierce); Rafael Ortiz (Willie Calles); Rattlesnake (White Cloud); Nancy (Frances Parks). Directed by David Smith.

Judge Derwent, of the Rio Grande border district, found a letter in his mail one morning signed "Rattlesnake," in which the writer set forth that four years before he had been sent to the pen by the Judge, who, in the course of his remarks, had called him a "rattlesnake." That a year later his daughter had died of poverty and disgrace, and that it was his intention to make the Judge, who also had a daughter, "know how it feels to lose one." And he paid his respects to the district attorney, whom he also intended to get. Neither the Judge nor Bob Littlefield, the district attorney, paid particular attention to the threats further than to hazard a guess that the writer might be Mexican Sam, whose four year term had just expired.

Court was in session at Brownsville, and one case was that of young Rafael Ortiz, who had been caught passing a counterfeit silver dollar. The day before the case was to be tried, Nancy, the Judge's daughter, and Littlefield's fiancee, appeared at the office to get Bob to go plover shooting with her. While they were talking a beautiful, dark-eyed girl entered and began to plead in Spanish for young Ortiz, saying that she had pursuaded her lover to pass the silver dollar for some medicine, and that the medicine had saved her life. Nancy was touched, but to the district attorney it seemed like an old story, and the girl left murmuring, "If the life of the girl you love is ever in danger remember Rafael Ortiz."

Littlefield slipped Exhibit A, the counterfeit coin, into his pocket, and soon he and Nancy had forgotten the incident in the excitement of plover shooting. On the way home they were confronted by Mexican Sam armed, and with the evident intention of carrying out his written threat. With his rifle he played with them as a cat with a mouse, always keeping out of range of their bird shot. Crouching behind a wounded horse, the words of the Spanish girl came to Littlefield, and with them inspiration. Presently he rose on one knee, took careful aim, and fired. The ruffian fell from his horse—dead. The next morning when the case of Rafael Ortiz was called the district attorney moved that it be stricken off, as there was not sufficient evidence for conviction in the hands of the government.

That afternoon a deputy asked Littlefield what on earth he shot the Mexican with, saying that the body looked as though nails had been used. "With Exhibit A," said the district attorney. He had sliced the coin into slugs with his pocket knife, and loaded his gun with them.

"THE LAST LEAF" (One of the O. Henry Series—Two Parts).—The cast: Behrman (Bernard Siegel); Johanna (Mildred Manning); Sue (Patsy De Forest). Directed by Ashley Miller.

At the top of a three-story building in New York's old Greenwich Village, Sue and Johnsy had their studio—Johnsy a frail, tiny girl from California, and Sue from Maine. It is November and pneumonia stalked about the colony, touching finally the little woman with blood thinned by California zephyrs, and Johnsy lay scarcely moving on her iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house. The doctor had told Sue that Johanna had one chance in ten, "and that chance is for her to want to live." But she had made up her mind that she was not going to get well, and as she counted the leaves drop one by one from an old ivy vine on the brick wall she became weaker and weaker.

Convinced that when the last leaf falls she will go, too, she makes no effort to live. Sue, heartbroken, tells old Behrman, the painter on the floor beneath them, of Johnsy's fancy. Behrman, always scoffing at tenderness, has constituted himself personal guardian of the two girls. Always about to paint a masterpiece, he is now past sixty and has never yet begun it. That night a cold, persistent rain falls and when morning comes Johnsy, with dull wide-open eyes, asks Sue to pull up the shade. Drearily she obeys, but lo! after the beating rain and fierce gusts of wind one leaf is still visible against the pane. And then Johnsy begins to realize her wickedness in wainting to die and asks for some broth. That day old Behrman is taken to the hospital with pneumonia. He was found by the janitor with his shoes and clothing wet through, with a lantern still lighted near by and a palette with green and yellow colors. Behrman had painted on the window pane his masterpiece the night the last leaf fell from the vine.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS (Episode 14—"Trapped"—Two Parts—Dec. 19).—General Thurston is abducted by Pitts and kept in a rooming house, secluded. Simultaneously Crosby returns from the United States mint with a receipt for $102,000 worth of gold ingots.

"The Baron" and his associates try to reach the Mountain King workings through the entrance of the old Miller mine shaft. Murphy is imprisoned by a blast.

Pitts makes a determined effort to murder Helen by drowning her in a basement vault.

MUTUAL WEEKLY.

ISSUE NO. 153 (Dec. 2).

Fort Meyer, Va.—Review Ends Reserve Officers' Training. President Wilson attends graduating exercises while Secretary of War Baker presents commissions.

Hunters Point, Cal.—The Old Makes Way for the New. Modern concrete dry dock replaces old wooden structure which is burned. Subtitle: The new dry dock nearing completion.

New York City.—New Styles in Miladys Shoes. (Courtesy of I. Miller, New York and Chicago.) Subtitles: Novelty slipper for the ball room. The "Mollie King," cloth of gold evening slipper. Walking boot. Burgundy kid with ivory buckskin top and pearl buttons. Mahogany calf walking boot with military heel. Green kid vamp with ivory buckskin top.

Some-Where-in-America.—Red Cross Workers all Over the Nation are Doing Their Bit. Are you doing yours?

Phoenix, Ariz.—Crack Cowboy Cavarly Entertain 50,000 Visitors at State Fair. Gov. Campbell presents colors to the Range Riders' Regiment.

Somewhere-in-America.—Rookie Sailors in Boat Drill. The navy needs you now.

San Francisco, Cal.—President Wilson's Commission to Probe Mooney Case Arrives Here. Headed by Secretary of Labor Wm. B. Wilson this board has orders to sift facts in Laborman's "Frame-Up."

Down-in-Old-Virginia.—The First Frost is the Time the Sugar Cane is Ripe. Good old sorghum 'lasses is just as sweet as sugar and costs a whole lot less.

Billancourt, France.—Mr. Albert Thomas, Minister of Munitions, visits the Renault Works.

Columbus, Ohio.—Japanese are Buying American Horses. Beautiful Percherons will be bred for Mikado's army.

New York City.—State Nautical School Graduates New Class.

San Jose, Costa Rica.—Mysterious Explosion Wrecks National Armory. German plot suspected in catastrophe which cost 20 lives.

Camp Travis, Texas.—Thirty Thousand Men of the Army of Liberty on Parade. Governor Hobby and staff at review.

Universal Film Mfg. Co.

L-KO.

A HERO FOR A MINUTE (Two Parts—Dec. 5).—The cast: Kid Cameraflage (Bobby Dunn); The Chief (S. Kennedy); Mrs. Chief (Katherine Young); The Maid (Peggy Prevost). Produced by Bob Kerr.

Kid Cameraflage, the Chief's chauffeur, was secretly married to the maid. She had promised to take good care of him before he married her, but everything was different now, for he was made to do the menial work and became a full-fledged kitchen mechanic to meet the high cost of living. The Chief and his wife were happy. They had a battle every other minute. The Chief gets an order from the Mayor, advising him that all blackhanders must be clean-shaven. This aggravates one of the blackhanders, who picks himself out a well-fed bomb, and wends his weary way to the office of the Mayor.

Kid Cameraflage, whose duties varied, was lining up the cuspidors, when he spied the bomb nestling in one of them. Every one looked on to see the Kid's finish, but picking the bomb up he flung it out of the window, hitting the blackhanders, and saved the day.

"You're fired!" said the Mayor to the Chief. "You're hired!" said the Mayor to the Kid. "You're chauffeur!" said the Kid to the Chief, and so the Chief became the chauffeur, while the chauffeur became the chief. Returning home, the ex-chauffeur and the maid took possession of the Chief's house. Kid Cameraflage fell asleep in Mrs. Chief's room. The maid tried to detain the Chief by fainting in his arms. Friend wife, seeing her husband's arms full of maid, entered her room, and she found the Kid trembling in her clothes closet. Thereupon she, too, fainted. The ex-Chief's bullets send the Kid to the roof, but they all drop through the skylight and land back where they came from. Explanations are in order, and the Kid relinquishes his right to Chiefdom.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 100 (Nov. 28).

American Clothing Helps Suffering Belgians Outlive the Winter.—Clothing donated to the American Red Cross is eagerly sought by homeless victims in the devastated war zone. Subtitle: Hands across the sea.

New Officers of Our Army of Freedom Get Their Commissions.—President Wilson and Secretary of War Baker review 940 members of the officers' training camp before delegating them to lead our boys to victory—Ft. Mever, Va. Subtitles: Morally and physically fit. The coveted commissions are distributed by Secretary Baker.

Teaching Future Generals How to Shoot.—Members of an officers' training camp learn the rudiments of small-arm practice under the tutorage of experts who have been "over there"—Plattsburg, N. Y. Subtitles: A sharpshooter in the making. This target, representing a man lying down, has been recommended by General Pershing. Ten shots a minute. The men are becoming experts with revolvers. The targets are well battered when the boys get through.

The Gas Bag Takes Its Place in War.—Coal furnace product is succesfully used as a substitute for gasoline in generating power—England.

Making Liberty Bread to Help Win the War.—Co-eds of the University of Southern California hearken to the voice of Hoover and learn the art of kneading economy bread—Los An-

geles, Cal. Subtitle: Mother never baked anything as good as this.

Penn Wins the Annual Cross Country Run.—Quakers defeat Cornell, Dartmouth, Columbia and Massachusetts Institute of Technology in Intercollegiate contest—New York City. Subtitle: Ivan C. Dresser, of Cornell, carried off individual honors.

Honors for the Heroes of Britain.—King George decorates soldiers of the Empire with the Victoria Cross for conspicuous bravery in action—London. Subtitles: The V. C., the most valued military decoration in Greet Britain. The cheers and tears of war—decorating the widow of one who has bravely fought and died for liberty. His blood has consecrated the battlefield of Vimy Ridge. England opens wide her arms of welcome to American officers at the New Army and Navy Club in London. The Stars and Stripes and the Royal Ensign! Long may they wave! Ambassador Page and Admiral Sims are hosts to the King and Queen.

Cadis Pay Homage to Their New President-General.—Mohammedan judges welcome Gen. Lyautey upon his arrival as ruling representative of France—Morocco.

Fun and Frolic Keep Our Boys in Trim.—200 rookies of an artillery unit display their athletic prowess in a field and track meet—An Atlantic Coast Force. Subtitles: Digging in. Roars of laughter followed the Sack Race. While the rescue competition brought forth cheers. The high jump is always popular. High walls are easily climbed.

Cartoons by Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 8—"The Lair of the Beast"—Two Parts—Dec. 8).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson).

Try as she could, Virginia was unable to regain her position in the saddle. When the horse finally did stop, it was in her own yard, and Little Bear, who had escaped from his pursuers, released her from the saddle.

In the meantime, three important things had happened. First, Winthrop had been rescued by three mounted policemen, who, with Bobby, had been making all possible speed toward Lost Lake. Second, Bertha Schweir, whom we last saw in Virginia Dixon's Washington home acting as Virginia's maid, had arrived at Lost Lake. She registered at the inn after giving the secret sign of the foreign service which employed her, and upon being admitted to the hidden room, presented a note to Dr. Hutzman urging him to make all haste in taking over the Dixon mine. In the third place, Steele Heffern discovered how Virginia had escaped, and turned his band back toward her house.

At that moment a cry went up in the inn. "The mounted police are coming!" Pandemonium reigned as charges and counter charges of treachery flashed back and forth between Fouchard and Winthrop. But Winthrop was too nervous about Virginia to remain long there. He left the cleaning-up of the trading post to his companions, and took a man with him to Virginia's cabin, where he found Virginia reading a letter from the Du Point Powder Company to her father, demanding that he send them the amount of platinum contracted for. Virginia regards this as a sacred duty, and starts out to obtain what platinum she can, using her secret entrance to the mine. She and Bobby start work in the river-bed.

But in the meantime the enemy forces have completed their secret tunnel into the same mine, and when Virginia's back is turned the terrible man-ape jumps upon Bobby and drags him away without a sound. Before Virginia has discovered his absence even, the beast is back and has grappled with the girl. Virginia is dragged through a long passage and into an underground dungeon, where she is left. Through an adjoining entrance she sees several shadowy forms. They turn at the noise, and four flashes of light are directed at the girl. As she becomes accustomed to the darkness she realizes that two lions are pacing back and forth in the next room. As things grow plainer to her, she discovers a skeleton, which, upon investigation, proves to be that of her father. Again the demand is made upon her to decipher her brother's letter, telling where the hidden platinum can be found, and again she refuses. This last refusal is the signal for the door to be lifted. Virginia screams as the two lions leap through the door, and she summons all her strength as one of the lions attacks her.

THE MYSTERY SHIP (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Brulllier).

Miles Gaston aboard his yacht, watches the effect of the gunshot he fired on the ship carrying Betty Lee. Betty's aunt has to carry her to her cabin. But Gaston does not remain unpunished. In the height of the storm a bolt of lightning strikes so near as to stun him. Jack Fay carries Gaston below. Neither Gaston nor Betty are seriously hurt.

There is a stowaway on board of Gaston's yacht, known to the police as The Phantom. San Francisco headquarters suspect he is on Gaston's yacht and wireless to hold him. Meanwhile the man who is "wanted" eats the meal of the sleeping Gaston and hides again.

Betty's captain conceives an idea: Two sailors are to be put on a raft and have themselves saved by Gaston. Betty instructs the two men to disable the engine when they are picked up. Meanwhile, Gaston succeeds in cornering the stowaway at the point of a revolver. He promises not to turn him over to the police. The two sailers are saved.

The next morning Gaston's yacht is still in close pursuit of Betty's boat. The two sailors enter the engine-room but are put out by the engineer. Then they conclude that there is but one chance left; they will throw Gaston overboard. They watch their opportunity, and Betty, horror-stricken, sees Gaston drop into the sea. While Jack Fay, in a motorboat, tries to locate the missing Gaston, the two sailors sneak into another boat and are later picked up by Betty's crew. She berates them, as they were not sent out to kill. Fay returns empty-handed. To his surprise he finds Gaston aboard. Gaston explains that the stowaway had overheard the plotting of the two strange sailors and in gratitude had taken Gaston's place, dressed in his great coat. The stowaway is not lost, but swims ashore in the distance. Within an hour Gaston, thoroughly roused by the attempt on his life, says he will be in possession of the map, locating the treasure; and he will have his revenge on Betty. Gaston fires the deck gun with telling effect. Betty's boat is struck below the water line, and is fast sinking. Betty faints.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 95 (Nov. 24).

The Allies Triumph.—The Hindenburg line has fallen. In one of the war's greatest drives Marshal Haig leads his forces six miles nearer the goal. Subtitles: One of the ponderous, invincible tanks which paved the way to victory. British Tommies who took part in the brilliant advance.

Davis, Cal.—The University of California opens a farm tractor school to meet the country's demand for increased food production. Subtitle: Ready for the task.

Fort Myer, Va.—Shot and shell may decide the struggle for Democracy, and American batteries will give a good account of themselves. Subtitles: Battery F, Third Field Artillery, in action. Off for a "further advance."

Buenos Aires, Argentine.—Anti-German demonstrations sweep the nation when Count Luxburg's note to "sink ships without trace" is disclosed. Subtitles: German clubs and business houses are wrecked. Leaders demand vigorous action in answer to the German Envoy's treachery. The arrival of a British warship is cordially welcomed.

London, Eng.—The beautiful home of Lord Beconfield is turned over to American officers for use as a club while in this city. Subtitles: King George and Queen Mary pay a visit to the new club. Left to right: Admiral Sims, Hon. Harry Brittain and Ambassador Page.

Oxnard. Cal.—To the rescue of the Nation's sweets—the beet sugar crop is ready for use and the end of the sugar famine is in sight. Subtitles: Interior view of one of the largest refineries in the world. Six thousand sacks are being sent to the market every hour.

Camp Devens, Mass. — America's great achievement in housing an army of a million men in so short a time is shown by the size of a camp. Subtitles: And now the training of the Nation's warriors goes forward at the same rapid pace. Scene at Camp Funston. Cowboy soldiers delight in "trying" to break in pack mules. A happy, sturdy lot, these men from the Wetsern plains.

Sammie's Christmas.—Have you sent your Yuletide greetings to Pershing's boys? They need warm woolens, and the country answers the call. Subtitles: School children knit their bit for the big soldier boys. A complete outfit.

Cartoon.—They're Fighting for You and Yours. Gladden their hearts with a message of good cheer. All gifts must be sent at once.

Detroit, Mich. (local edition).—Soldiers, sailors and marines aid the big drive for twenty thousand recruits needed to man Uncle Sam's warships. Subtitles: Mayor Marx and naval officers review the parade. Detroit's patriotic citizens.

Pasadena, Cal. (local edition).—Society people gathering here for the winter season give an open air benefit for the Red Cross and Belgian Relief Fund. Subtitle: Red Cross nurses, ready for the front, take a prominent part.

HEARST-PATHE NEWS NO. 96 (Nov. 28).

Toronto, Ont.—The might of the British tanks is spectacularly demonstrated at a rally for Canada's Victory Loan for more tanks. Subtitle: All that remains—the German trenches are crushed in similar fashion.

Fort Hancock, N. J.—Uncle Sam's boys take pride in their work and healthy rivalry develops at camps for excellence in the art of war. Subtitles: The "Rescue" contest—bringing in the wounded from the battlefield. Athletic games also encourage the spirit to strive for success.

San Antonio, Texas.—"Daredevils" is what they call these Texas dispatch riders, who will carry Uncle Sam's victory note to "Kaiser Bill." Subtitle: Over the top.

Genoa, Italy.—Hold the invading Huns—is Italy's cheering message to her army, for the guns to drive them back will soon be ready. Subtitles: Hundreds of this type of field piece are being made by Italy. The anti-aircraft guns will clear the Alpine skies of enemy machines. Note how easily the platform is revolved and the gun aimed.

San Francisco, Cal.—Chinese officers visiting the United States get a glimpse of this country's growing army at a review in the Presidio. Subtitle: The Democracy of the East greets Democracy of the West.

Chicago, Ill.—Lashed by a 90-mile gale, the waters of Lake Michigan raise havoc along the coast as they leap to record-breaking height. Subtitles: The beach resorts are damaged by the storm. The highways in Jackson Park receive an extra sprinkling.

Housewives — Attention! — Food Director Hoover has prescribed a new "Liberty Loaf" as part of the economy campaign. This is how to make it. Subtitles: To 4 cupfuls of flour add 1½ cupfuls warm water. And then ½ tablespoonful of sugar, 1 teaspoonful of salt, 1 teaspoonful of fat, ½ cake moistened yeast. The dough is thoroughly kneaded, allowed to "raise" for several hours, then baked. The result: 1¼ pounds wholesome bread and a saving for the Nation.

London, England.—The anniversary of the great Trafalgar battle is celebrated at Nelson Column as the news of fresh victories is received. Subtitles: Boy Scouts join in cheering the brilliant advance of General Haig's army. The man at the helm—Premier Lloyd George.

Cartoon (Magazine Section).—Which?

Houtson, Texas (Local for Dallas, Chicago and Montreal Only).—Illinois troops in the 33d Division are reviewed by Governor Lowden of Illinois and Governor Holly of Texas. Subtitle: The 124th Field Artillery and the 108th Engineers' pack train.

THE SEVEN PEARLS (Episode No. 13—"Over the Falls"—Two Parts—Dec. 2).—The cast. Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

Ilma is being carried away helpless by Perry Mason and Stayne in an automobile. They take the girl to an old warehouse and leave her there a prisoner. Harry and Kismet, on the trail of Ilma, reach the warehouse and seek to enlist the aid of a policeman. The policeman says it is against the law for him to enter, but at that moment the fire alarm in the warehouse is heard and the policeman decides to enter and investigate. Ilma had set off the alarm by means of a lighted cigar which Stayne had dropped in his struggle with her. She held the burning end of the cigar against

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the automatic sprinkler, with which the warehouse was equipped. They rescue Ilma as Stayne and Mason watch them from a distance.

Mason and Stayne arrive at their lodging and find there a distinguished Oriental, who presents credentials and orders from the Sultan telling Perry to deliver Ilma in Canada, where the Turk's yacht is waiting. The next morning Ilma finds a box marked "pianoplayer" in her apartment when she returns from a walk. She calls Harry on the phone and tells him about it and he warns her it must be some trick of Mason's, and to take good care of herself. As she hangs up the receiver the end of the box opens and Mason leaps out and captures Ilma. He binds her and gets into the box with her. A girl about Ilma's size, who had been in the box, dresses in Ilma's clothes and leaves the apartment. The men who left the pianoplayer box in Ilma's apartment return for it and carry it away on a truck.

Kismet and Harry go to Perry's old hiding place and find there some carrier pigeons. Harry says they will lead him to Perry and consequently to Ilma, and the next morning the pigeons are released and Harry and Kismet follow them in an aeroplane. The pigeons lead the men in the aeroplane to a little farm house near Niagara Falls. Perry and Stayne see the aeroplane as they shove the box in which Ilma is a prisoner on an auto truck. Harry and Kismet see Perry in the truck and follow it. Perry throws the box in which Ilma is a prisoner into the river above the Falls and Harry and Kismet abandon their chase to rescue Ilma. They rush to a bridge across the river and Harry is lowered from it by a rope around his chest. He carries another rope with him and manages to put the noose around the case. As the men on the bridge, whom Harry and Kismet enlisted in the rescue, attempt to pull up the case, the noose slips and the case falls back into the stream. Harry is pulled up to the bridge as the case starts over the Falls to what looks like Ilma's certain destruction.

THE HIDDEN HAND (Episode No. 3—"The Island of Dread"—Two Parts—Dec. 2).—The cast: Doris Whitney (Doris Kenyon); Verda Crane (Arline Pretty); Dr. Scarley (Sheldon Lewis); Jack Ramsey (Mahlon Hamilton).

The mystery of the explosive packet is about to be solved at the opening of this episode. The Hidden Hand has Doris Whitney a prisoner in his den and has taken the locket from her neck. He is about to insert it in its proper place on the packet and reveal the contents. The false Ramsey releases his hold upon Doris as he bends forward to see what the packet contains. Doris seizes a flaming retort, tips it over on the wooden table, setting the den afire. In the excitement she secures the packet and escapes but leaves the locket in possession of the Hidden Hand. She is pursued by the Hidden Hand and his followers and rescued by Ramsey, and the police, whose aid Ramsey has secured.

Abner Whitney, who will secure the estate of his brother Judson Whitney if Doris is not proved to be the latter's daughter, takes steps to prevent Dr. Scarley, Doris' fiance, from handling the money of the estate. Doris shows Scarley the explosive packet and he takes it. Ramsey enters and snatches the packet away from Scarley, showing by his action that he is suspicious of the physician.

Trask, Whitney's lawyer, phones, saying that he has located the witnesses to the will and that he will visit the Whitney home to tell where the will has been deposited. Verda Crane, Whitney's ward, informs the Hidden Hand of Trask's intended visit and he sends his henchmen to kill Trask. They do so. Ramsey persuades Doris to go to her summer home on Whitney Island. On the way to the island, overtaken by a storm, Doris and Ramsey seek refuge in a fisherman's shack on a small island.

The Hidden Hand and his followers capture them, but before he is captured, Ramsey has thrown the packet in the bushes. Ramsey is left bound on the island, while Doris is carried to a boat by the Hidden Hand and his men. On the way to the main land, Doris dives overboard and manages to conceal herself from her captors under an overturned rowboat.

Miscellaneous Subjects

KING-BEE FILMS CORP.

THE BANDMASTER (Two Parts—Dec. 1).—Billy plays the role of a trombone player in a Jass band. Through good fortune, he gets entre into a house of society, and becomes a bandmaster. While playing for the guests he recognizes an organ grinder who is posing as an Italian Count for the purpose of winning the heiress who is hostess. He exposes the bogus Count, but they will not believe him, and he is ejected.

He goes to the organ grinder's room, gets his organ and monkey and returns to the reception. He enters the ballroom, and when the monkey sees his master, makes one leap on top of his chest and cries "Popper." Billy, having established that Tony is an impostor, is lionized by all. At the height of his enjoyment the cook, to whom he is engaged, appears upon the scene, and in a fit of jealousy she grabs him by the coat collar and drags him off to the kitchen.

SELECT PICTURES CORP.

HER SILENT SACRIFICE (Five Parts—Nov.).—The cast: Arlette (Alice Brady); Richard Vale (Henry Clive); Prince Boissard (R. Peyton Gibbs); Sarthe (Edmund Pardo); Countess Coralie (Mrs. Blanche Craig); Chupin (Arda LeCroix). —From the play "The Red Mouse" by Henry J. N. Dam. Scenario written by Eve Unsell. Directed by Edward Jose.

In the town of Savenay dwell Arlette and her grandfather, Chupin, the proprietor of the inn. Arlette's mother, having brought her into the world without benefit of clergy, Arlette's pathway has been far from smooth, the village gossips making her life intolerable in one way or another.

Richard Vale, a young American, on a sketching tour, makes his headquarters at Savenay, setting up his artist equipment in the attic of an old mill house. He meets Arlette and induces her to pose for him. She falls in love with him, but his impersonal manner holds her off and she hides her feelings carefully.

Vale's cash runs low, and in time he is reduced to the starvation point. Prince Boissard, a noted patron of the arts, an accomplished libertine and a leader in the night life of the capital, comes to the little town for a period of rest and recuperation. He stops at the inn and begins to lay siege to Arlette. She repulses him until he offers to finance Vale. For reward he claims her as his mistress. Arlette wavers, but finally agrees to the bargain, stipulating that he fulfill his side of it first.

Vale is introduced to Boissard, who simulates an interest in his work. He leaves to continue his education in European art centers. Arlette, also, is sent away in the care of a companion. She is taught the fine arts and graces of the up-to-date Parisian beauty and blossoms into an exquisite butterfly. Always in the background of her consciousness, however, is the shadow of her approaching sacrifice.

The Prince lives up to his word. After a time, Vale, educated by celebrated masters, gains renown. His painting of Arlette as a pagan nymph wins the grand prize at the spring salon. Boissard insists that Arlette pay her debt. At a ball given in his chateau he demands that she publicly acknowledge him as her lover. Arlette complies and Vale, who is present, leaves the banquet hall disillusioned and broken.

Sarthe, the Prince's Hindoo servant, who is devoted to Arlette, seeks out the artist and tells him the real state of affairs. Together the two rush back to Arlette's aid. In the struggle that ensues between Vale and Boissard the latter is mysteriously stabbed and dies. Vale, believing Arlette the slayer, accuses himself to the authorities, and she, in turn, attempts to assume the guilt. Both are exonerated by the dying confession of Sarthe, who commits suicide. Sarthe for years had borne his master a grudge, and in order to save Arlette had sent him to his grave. Arlette and Vale are reunited.

FOX FILM CORP.

A BRANDED SOUL (Five Parts—Nov. 25).—The cast: Conchita Cordova (Gladys Brockwell); John Rannie (Lewis J. Cody); Juan Mendoza (Colin Chase); Dona Sartoris (Vivian Rich); Dolores Mendoza (Gloria Payton); Pedro (Willard Louis); Neil Mathews (Fred Whitman); Adolf Wylie (Barney Furey). Scenario by Franklyn Hall. Directed by Bertram Bracken.

Conchita Cordova, loved by Juan Mendoza, makes her living by singing in the choir of her native cathedral. She lives happily in the little Mexican village, until there comes into her life John Rannie, millionaire oil man.

Rannie plots to get her under his thumb. He learns of her love affair with Juan. He sets men to watch Juan, and he discovers that the youthful Mexican is a paid spy in the employ of the German secret service bureau.

Rannie gains possession of papers which incriminate Conchita's lover, and then threatens to expose the boy unless Conchita herself comes to his home.

Scarcely knowing what she is doing, the girl goes. The revelation of Juan's true character has disillusioned her, and she realizes that she does not care for him. But she instinctively feels that she must save him from being revealed to the populace.

The simple faith of Conchita has a strange effect on Rannie. As she stands in his room, and takes the cross from about her neck he

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realizes at last that he has met a good woman.

Meanwhile the people of the little village have become incensed against Rannie. They set fire to his oil fields. As he rushes forth to drive them back, they throw a halter about his neck and threaten to kill him.

But the prayers of Conchita have their effect and the man is allowed to live. Among the ruins of his wealth, he meets the girl again. She is praying for forgiveness for this man who had sought to harm her. And he kneels by her side.

GEORGE KLEINE SYSTEM.

"THE DREAM DOLL" (Essanay-Perfection Picture—Five Parts—Dec. 10).—The cast: Ruby (Marguerite Clayton); The Toy King (John Cossar); A. Knutt (Bobby Bolder); Ruby's Fiance (Rodney LaRock).

A cracked-brain chemist, appropriately named A. Knutt, in a big toy factory, claims the discovery of an elixir which will bring dolls to life. Ruby, the beautiful daughter of the toy king, is overcome by the fumes of the fluid while the chemist is out summoning others to witness the work of his discovery. A doll the chemist has given life to seizes the elixir and pours it on Ruby. She is changed into a doll. Together the two leave the shop. The chemist, the toy king and Ruby's fiance rush into the place and are horrified to find Ruby missing. They summon the police and a search is instituted.

Meanwhile, the dolls journey to the display room of the factory and, with more elixir, bring a doll justice of the peace to life. He marries them and they speed off in a miniature automobile. After the honeymoon trip they select the kennel of Sherlock, the watchdog, as their home. The dog likes the dolls and keeps them supplied with food. Then, one evening, while strolling through the plant, they discover a bomb set by striking workingmen to destroy the building. The dolls realize their peril but it is too late to escape. The bomb explodes and—Ruby comes to life. She is puzzled, then realizes that all was simply a dream, inspired by the ravings of the cracked-brain chemist.

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THE RAGGEDY QUEEN (Five Parts—Dec. 3).—The cast: Tatters (Violet Mersereau); "Crazy Anne" (Grace Barton); Hugh Tillson (Donald Hall); Tom Brennon (Robert F. Hill); Lem Braxton (Charles Slattery); Father Andre (James O'Neill); David Grant (Frank Otto).

Tatters holds court in a little rundown village at the mouth of the main shaft of the Tilson iron mines. The court consists of children of the miners. Tatters firmly believes that she is descended from royal blood, for had not "Crazy Anne" told her that her mother was a queen, and that her father was a king? In the days of prosperity Anne had been the maid of Tatters' mother, but all proof she had of Tatters' royal lineage was a trunkful of regal gowns, and a newspaper clipping. Old man Tilson was so busy with other matters that the little iron mine which bore his name interested him little, and the complaints and pleading of his manager, Tom Brennon, interested him still less. It was not until he received a frank letter from the village priest that he even condescended to send his secretary, Daniel Grant, to make the best terms possible with the men who had been incited by Lem Braxton to threaten a strike.

Braxton was a sorehead, and had vowed to get even with the whole outfit for fancied wrongs. His first meeting with Grant resulted in a combat, and Grant was speedily added to Braxton's list of undesirables. In fact, he went after him first, and while Grant was fishing in an interval of work at a stream which had been pointed out to him by Tatters, Braxton stole up behind him, and after a fight threw him over a cliff. Little Tatters found the secretary more dead than alive, and with Crazy Anne's help she brought him to her own little hovel and nursed him back to health.

In the meantime, Grant's disappearance had alarmed Tilson, and he had come on personally to search. Braxton soon found an opportunity to revenge himself upon Tilson and Brennon together by undermining the shack in which the iron mine's office was located, and allowing it to drop two hundred feet into the mine below. Just as he was about to pull this terrible trap, Tatters and Grant come up behind him, on their way to the office, and Tatters engaged the giant long enough for Grant to warn Tilson and Brennon of their danger. Though badly hurt she made her way to Anne's home, and Anne put her to bed. Tilson and Grant visit the hovel to thank the little girl for her brave deed, and what is Tilson's surprise to find on the little trunk over which Anne has erected a ridiculous throne, the word "Corinne."

Like a flash his memory goes back to the actress wife with whom he had quarreled, and he rushes into the bedroom to unravel the gnawing tangle which his memory has conjured up. To his amazement he discovers in the little child a replica of Corinne Tilson, his wife, and he explains to the surprised priest and his secretary how it was possible for the little girl to think that she was of royal parentage. The newspaper clipping declares Corinne to be Queen of Bohemia, and Tilson, King of Finance.

THE DOOR BETWEEN (Five Parts—Dec. 10).—The cast: Heloise Crocker (Ruth Clifford); Anthony Ives Eckhart (Monroe Salisbury); Archibald Crocker (George A. McDaniels); Sir Robert (W. H. Bainbridge). Prepared for the screen by Elliott J. Clawson from "Anthony the Absolute," the novel by Samuel Merwin. Produced by Rupert Julian.

In a Geisha house in Japan Sir Robert, an English tourist of the roue type; Archibald Crocker, a young business man addicted to drunkenness; and Anthony Ives Eckhart, a scientist devoting his life to the study of Oriental music, meet. Anthony has brought along his phonographic instrument for making records and attempts to get a Geisha girl to sing a Japanese scale, but is embarrassed when she makes love to him, and disappointed when she persists in singing off the pitch.

Seating himself at a table with Crocker, with whom he exchanges cards, he endeavors to persuade Crocker to straighten up, but the latter scorns the advice and gives vent to his feelings by striking a Japanese waiter. In the excitement Anthony seeks the assistance of Sir Robert, who declines to interfere.

Anthony succeeds in getting Crocker out of the house and takes him to his own hotel, where the next morning Crocker apologizes for his conduct and explains that his wife, sacrificing everything to an opportunity to study music, has eloped with another man, that he is looking for them and that he is going to kill them both.

A week passes. Anthony is settled in his hotel room in Pekin, when he hears a beautiful voice singing a perfect D in absolute pitch. The voice plainly comes from the room adjoining and, forgetting all else, Anthony forces the door and confronts a lovely young woman named Heloise. The situation is embarrassing, and after explaining his scientific purpose, Anthony starts to leave the room. Heloise becomes interested in the phonograph while Anthony becomes suddenly infatuated with Heloise, and the intruder tarries a while longer. They become friends, work together, for two weeks making records, and find that they are in love.

Sir Robert has arrived at the hotel, has heard Heloise singing and has recognized Anthony's voice mingled with hers. He meets Anthony, calls him a sly devil and leads him to the hotel register where he points out the name, "Mrs. H. Crocker." The truth dawns upon Anthony. He later learns from Sir Robert that Crocker has arrived in the city and is registered at another hotel.

Sir Robert doesn't care to witness any killing, so he obtains an interview with Heloise and tries to persuade her to leave with him. This Heloise declines to do, but Anthony, seeing them together and misconstruing the purpose of the interview, becomes jealous and determines to leave the place. Returning to his room, he smashes his records. After all this damage has been done, Sir Robert explains his conversation with Heloise and informs Anthony that Heloise, finding that the purposes of the man whom she had been persuaded to leave her home, were anything but altruistic, compelled her to leave her before the ship sailed.

Anthony goes back to talk with Crocker, and although he finds him drunk, admits he loves Heloise and intends to give her up, as he insists Crocker shall also do. Crocker agrees to give his answer in an hour. True to his word he comes to Anthony's hotel, armed with his Japanese knife. He is met on the stairs by Anthony and a despeate struggle ensues in which Crocker meets more than his match. His leg broken, the pain brings Crocker

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to his right mind and he is carried back to his hotel on a stretcher.

A few minutes later Sir Robert comes to tell Anthony that when Crocker arrived at his hotel he was dead, the Japanese knife imbedded his breast. Heloise is free.

TRIANGLE FILM CORP.

THE SUDDEN GENTLEMAN (Five Parts—Dec. 2).—The cast: Garry Garrity (William Desmond); Louise Evans (Mary McIvor); Count Louis Caminetti (Jack Richardson); Mrs. Hawtry (Margaret Shillingford); Geo. Douglas (A. Hollingsworth); Edward Douglas (Donald Fullen); Mrs. Burns (Alberta Lee); Rafferty (Walter Perry); Old Miles (Percy Challenger). Scenario by Jos. Anthony Roach. Directed by Thos. N. Heffron.

Garry Garrity, a rollicking Irish lad of twenty-five, is the beloved brother of the little Irish village where he makes his living shoeing horses. Then comes a letter from America telling Garry that his uncle, Denis Garrity, died, leaving him vast properties in Chicago and making him guardian of Denis' stepdaughter, Louise Evans.

Garry arrives in Chicago to take over his estate. In the meantime Louise, believing she is the sole heir of Denis Garrity, visits the lawyers and learns that she has been cut off with but twenty-five thousand. She had dreamed of an alliance with Count Caminetti, a title fortune-hunter, but $25,000 doesn't seem enough to the Count. Mrs. David Hawtry, Louise's friend, also had visions of being countess, and this is the situation which Garry Garrity finds when he meets his ward in the Chicago mansion of the late Denis Garrity.

At first Louise is humiliated and angered by Garry's plebian manners, but soon she sees a real man underneath and knows Garry for a diamond in the rough. They fall in love and become engaged. In the meantime the Count and Mrs. Hawtry are scheming to win part of the Garrity fortune, and live together in ease on the proceeds of their venture. Mrs. Hawtry is to force Garry into a compromising position, so that he will have to marry her. Then there will be a divorce and the Count and Mrs. Hawtry plan to live on the alimony.

Garry falls an easy victim to the scheming pair, and when the story is whispered at the exclusive country place where he is spending the week-end with Louise, the enraged girl insists that he right the wrong by giving Mrs. Hawtry his name. Garry protests his innocence, but to no avail. As he is leaving Louise he hears from the innkeeper that it was a frame-up planned by Count Caminetti. Garry rushes to confront the Count. As he is choking a confession from Caminetti Louise enters and overhears all. She rushes to Garry and begs forgiveness, and again Garry Garrity is made happy.

THE SHIP OF DOOM (Five Parts—Dec. 2).—The cast: Martin Shaw (Monte Blue); Clara Gove (Claire McDowell); Jeff Whittlesey (Arthur Millet); Mate (Aaron Edwards); "Sundown" Shattuck (Frank Brownlee). Story by Wyndham Gittens. Directed by Wyndham Gittens.

Clara Gove, belle of the little fishing village, was in love with Martin Shaw, and they were to be wed. She liked to coquette, and that is how Jeff Whittlesey met his death. He was the town bully and had kissed Clara and then boasted of it in the presence of Martin Shaw. There was a fight on the verge of a cliff and Jeff's body was washed ashore by the tide.

Before the fishermen could place the guilt Clara and Martin fled in a little fishing boat. Their engine had been disabled, but the staunch little craft was still afloat when they were picked up by "Sundown" Shattuck, a notorious black-birder, and his crew.

Shattuck had an eye on Clara, and so he rescued them and then married them out of pure irony. But after he has disposed of Martin and was ready to have his way with Clara two things happened. The ship's crew mutined and the ship caught afire. All took to the boats, and Clara's sweetheart was driven from the boat by Shattuck. It was a case of one man overboard or the entire boatload would perish. But the three met again on a deserted island, where they were cast by fate, and the quick sand saved Shattuck from the naked hands of Martin Shaw. The same kind fate also restored Clara to the man who loved her better than life itself.

GREATER VITAGRAPH.

THE TENDERFOOT (Five Parts—December 2).—The Cast: Jim (William Duncan); Cynthia of the West (Carol Holloway); Ellen of the East (Florence Dye); "Smiling" Jack Douglas (Joe Ryan); Mr. Rogers (Walter L. Rodgers); Rogers' Partner (Charles Wheelock); Mrs. Rucker (Hattie Buskirk); The Exhorting Evangelist (Fred Forrester). Directed by William Duncan.

"The Tenderfoot," from a novel by the same name, is the story of the young man who came west because the eastern girl would not return his love. She also comes west, and he shows his worth by saving her life and her reputation, but she is incapable of appreciating his honest devotion. Meantime a true western girl has come into his life. He admires her and she secretly loves him.

The eastern girl, to arouse the jealousy of the Tenderfoot, invites the attentions of a young Indian brave, and he, scheming to win, sends ponies to the white folks' camp. Innocent of the Indian custom she accepts them, and thus is bound to marry the redman. She appeals to the Tenderfoot to save her, promising to marry him if he will. The Tenderfoot kills the Indian in a rifle duel only to be again put aside by the girl.

In Wolfville's saloon the bad man sits with the western girl, waiting for the Tenderfoot to come in so he can kill him. Pretending an affection for the bad man, the western girl plies him with liquor and exchanges the cartridges in his revolver for harmless charges. Knowing nothing of this, the Tenderfoot enters and, unscathed by the first shot, closes in on the bad man and drives him from town. As the western girl is confiding to the dazed Tenderfoot what she did because she loved him her rival is riding away from Wolfville into the east.

WORLD PICTURES.

HER HOUR (Five Parts—Nov. 26).—The cast: Rita Castle (Kitty Gordon); Tom Castle (George Morgan); Ralph Christie (George MacQuarrie); Dick Christie (Edward Burns); Alicia (Lillian Cook); Phidias Trent (Eric Mayne); Mrs. Trent (Yolande Brown); their daughter (Jean Wilson); Val Clement (Frank Beamish); Mrs. Duggan (Justine Cutting). Story by Raymond Shrock. Directed by eGorge Cowl.

Rita Castle, who lives in a squalid East Side tenement with her mother and brother, Tom, works as a clerk in a department store. Mrs. Castle is an invalid, and Rita, after her day's work at the store, has to help her mother with the housework. The floorwalker in the store makes Rita a proposition which so infuriates her that she gives him a tongue-lashing which results in her losing her position. On the way home she is accosted by her dissolute brother Tom, who demands money. She refuses as their mother is ill. When she reaches home she finds that mother has died. At this junction the police arrive and arrest Tom. Later Rita learns from the newspaper that Tom has been sentenced to five years in State prison.

Rita gives the furniture to a neighbor, Mrs. Duggan, who had been kind to her mother. With the money that her mother has left her Rita, fulfilling her mother's wish, moves into better quarters, buys new clothes and applies for a position as clerk in a law office, in answer to a newspaper ad. She acknowledges that she knows nothing about typewriting or stenography, but Mr. Trent, the employer, offers to teach her.

One day Rita mothers a little lad who has cut his hand in play; he tells her his name is Dick. Later she meets his father, George Christie, who is a widower. Trent tells Rita that he wishes her to dine with him. A few days later she receives an exquisite gown from her employer, who asks if his secretary will not accept it as a token of his esteem and wear it to their little dinner tomorrow night. Rita wears the garment, but refuses the wine which her employer presses her to drink. A few nights later Rita and Mr. Trent have dinner in his apartment. Trent, who is drinking freely, presses her to taste liquor. He promises to marry her, and Rita's thoughts the next day are on their coming marriage. A paralyzing fear overcomes Rita in later days, and she imparts the news to Trent. He casts her aside and she goes to Mrs. Duggan, who now lives in the country. She is received with welcome arms, her baby girl arrives, and is placed in a convent.

The following summer, Rita, who is still at the Duggan home, runs across Mr. Christie, who happens to be working on a contract near her home. The result of the meeting is the marriage of the two. They move to Mr. Christie's palatial home, where they are very happy. Trent learns where Rita is living, calls upon her and forces her to introduce him to Mr. Christie. Trent continues to call, and as Rita is repulsing his advance, he remarks, "You weren't always so particular with your kisses." Christie appears, orders Trent from the house, and asks his wife what Trent referred to. Rita says that it was to her past, and that she had tried to explain at the time of their marriage but he would not listen. Christie orders her from the house.

Years later Trent, now an advocate of social and political reform, is happily married, while Rita has become a political cat's-paw and lobbyist, prospering under the name of Pauline Barnett. She overhears that if Trent is elected, she will be put out of business. Trent is nominated, and the papers say that his spotless life was one of the decisive factors. Rita, and her brother Tom, who has been released from prison, contrive to defeat his election. He learns that Rita is arrayed against him. Trent confers with his campaign manager, Hal Clement.

Rita is notified by the convent that her daughter has completed her education and is prepared to leave. The mother meets her daughter in Hot Springs. Alicia, although chaperoned by a nun, has made the acquaintance of a young man, Dick Christie by name. At luncheon, Hal Clement comes to Mrs. Barnett's (Rita's) table and suggests that she return and remain under his surveillance until after election; that if she refuses he will tell her daughter the story of her life as Rita Castles. So Alicia and her mother go to New York and occupy the apartment provided for their use. Trent is elected. Clement, who has been attracted by Alicia's beauty, has a decoy note sent to Rita that her brother is dying and wishes to see her at once. Rita, leaving Alicia in charge of the maid, hastens to her brother to find when she gets there it is a ruse. When she reaches home she finds Clement attacking her daughter, and kills him.

Trent, who is district attorney, is notified that

(*Continued on page* 1682.)

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Calendar of Daily Program Releases

Releases for Weeks Ending December 15 and December 22

(For Extended Table of Current Releases See Pages 1688, 1690, 1692, 1694.)

Universal Film Mfg. Company

MONDAY, DECEMBER 10, 1917.

BUTTERFLY—The Silent Lady (Five Parts—Drama)	02807
NESTOR—A Munition Worker's Curse (Comedy)	02808

WEDNESDAY, DECEMBER 12, 1917.

L-KO—Deep Seas and Desperate Deeds (Two Parts—Comedy)	02809
UNIVERSAL ANIMATED WEEKLY—Number 2 (Topical)	02810

SATURDAY, DECEMBER 15, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 49 (Topical)	02811
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Educational)	02812
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 9—"A Voice from the Past"—Two Parts—Drama)	02813
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 3—"Adrift"—Two Parts—Dr.)	02814

MONDAY, DECEMBER 17, 1917.

BUTTERFLY—Beloved Jim (Five Parts—Drama)	02815
NESTOR—Secret Servants (Comedy)	02816

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy)	02817
UNIVERSAL ANIMATED WEEKLY—Issue No. 3 (Topical)	02818

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50 (Educational)	02819
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Topical)	02820
UNIVERSAL SPECIAL FEATURE—The Red Ace (Ep. No. 10—"Hearts of Steel"—Two Parts—Dr.	02821

Universal Film Mfg. Company

(Continued.)

UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two Parts—Drama)	02822
STRAND—Putting One Over (Comedy)	05942

Mutual Film Corporation

MONDAY, DECEMBER 10, 1917.

MUTUAL STAR PRODUCTION—Miss Jackie of the Army (American—Five Parts—Drama)	05936-37-38-39-40
MUTUAL—Mutual Weekly No. 154 (Topical)	05941

TUESDAY, DECEMBER 11, 1917.

STRAND—Putting One Over (Five Parts—Drama)	05942

THURSDAY, DECEMBER 13, 1917.

CUB—Jerry's Boarding House (Comedy)	05943
SIGNAL—The Lost Express (Episode No. 13—"The Escape"—Two Parts—Drama)	05944-45

MONDAY, DECEMBER 17, 1917.

MUTUAL STAR PRODUCTION—New York Luck (American—Five Parts—Drama)	05946-47-48-49-50
MUTUAL—Mutual Weekly No. 155 (Topical)	05951

TUESDAY, DECEMBER 18, 1917.

STRAND—Little Miss Fixer (Comedy)	05952

THURSDAY, DECEMBER 20, 1917.

CUB—Jerry's Double Cross (Comedy)	05953
SIGNAL—The Lost Express (Episode No. 14—"Unmasked"—Two Parts—Drama)	05954-55

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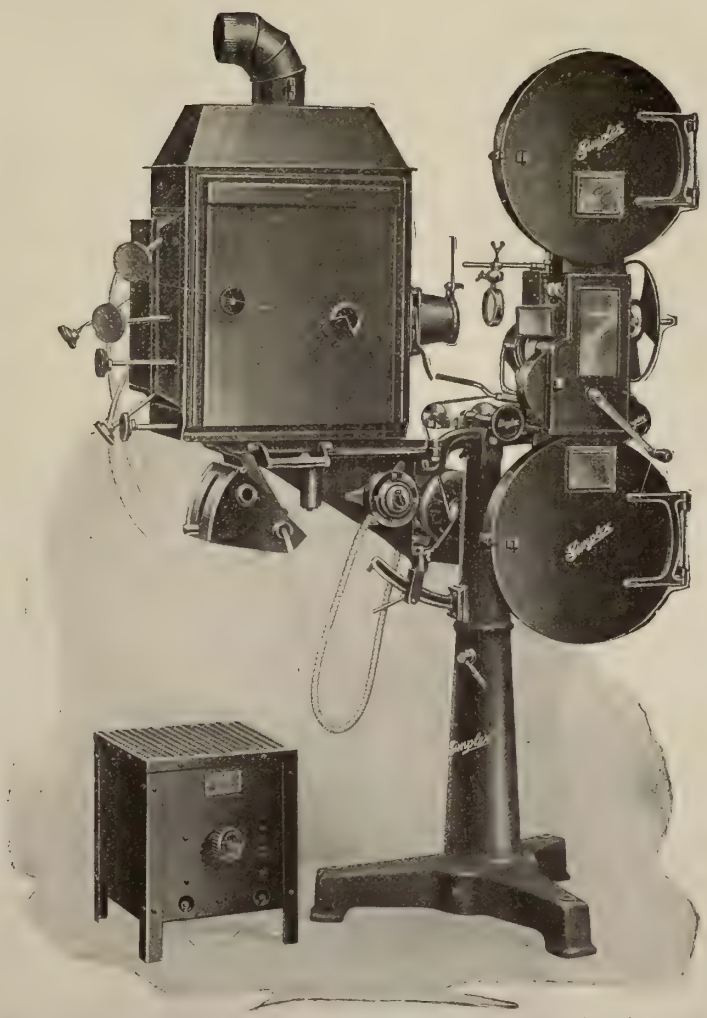

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(*Continued from page* 1679.)

the Barnett woman, who is in the Tombs, has sent word that she wants to see a lawyer. He demands that they be brought before him at once. When Rita and Trent face each other he tells her that he has the upper hand now; that if she doesn't plead guilty at the trial he will uncover enough of her past to prove to the world what she and her daughter really are. To which Rita replies: "Then you will prove that Alicia is not only my daughter but yours!"

Trent is stunned. The mother then goes on to say that Dick Christie loves Alicia, but with her shame upon her she can never become his wife. And then Rita makes the supreme sacrifice when she says: "Before it is too late, I want you all to know that Alicia is not my child but the daughter of a fine, old friend, Mollie Dugan." With that, the mother falls back and in a few minutes is dead.

HILLER & WILK, INC.

RAFFLES, THE AMATEUR CRACKSMAN (Produced by L. Lawrence Weber Photo Dramas, Inc.—Seven Parts).—The cast: Raffles (John Barrymore); Captain Bedford (Frederick Perry); Lord Amersteth (H. Cooper Cliffe); Bunny Manders (Frank Morgan); Mrs. Vidal (Christine Mayo); Gwendolyn (Evelyn Brent); Crawshay (Mike Donlin); Lady Melrose (Mathilda Brundage); Marie (Nita Allen).—Scenario by Anthony B. Kelley. Directed by George Irving.

Raffles, the amateur cracksman, educated, with entry into the best society circles, just steals for the love of stealing and for the excitement of the chase. His greatest enjoyment consists in outwitting the police and amateur detectives who seek to capture him and reveal his identity.

As the early part of the story unfolds Raffles is seen in pursuit of an international swindler, who has come into the possession of a priceless ruby. The swindler takes passage on a steamship for abroad, and Raffles does likewise. When miles from land Raffles finds that the swindler has hidden the ruby in the cavity in his shoe. Raffles manages to get into the stateroom of the international swindler and steals the ruby. Being certain that there will be an outcry on shipboard over the theft Raffles empties a cartridge from his revolver of the powder and bullet and substitutes the ruby in place of the bullet. There is an outcry. Raffles is searched, and the ship officer deliberately breaks the gun, releasing all the cartridges, including that containing the priceless ruby. Raffles, intent upon finishing the theft he started, grabs the cartridges from the table, puts them in his mouth and jumps overboard, and swims to land. He saves the ruby.

But in leaving the vessel he is seen by Mrs. Vidal, an English society woman. Later Raffles reappears in London and mixes with the upper ten. In that exclusive set he again meets Mrs. Vidal, who recognizes him. She falls in love with him, and by threatening to tell of his past attempts to force him to love her. Raffles, however, is in love with Gwendolyn, and he defies Mrs. Vidal. About this time the famous Melrose jewels, the property of Lady Melrose, disappear. Raffles is a guest at the house of Lady Melrose. Mrs. Vidal, knowing of the theft of the ruby on the boat, immediately suspects that Raffles is the thief. She again threatens to expose him. He laughs at her.

At this point in the story Captain Bedford, an amateur sleuth with an international reputation, becomes active. He declares that he will find the thief responsible for the Melrose robbery, and even makes a wager with Raffles that the thief will be arrested. Raffles takes the wager. Captain Bedford is certain that Raffles is the thief. Raffles is certain that Captain Bedford is sure that he is the thief. From that point the center of interest in the story is the ingenious methods used by Raffles to get the famous Melrose jewels out of his possession and at the same time have them at his disposal whenever he desires them. Finally, but not until after he losses his bet, Captain Bedford proves that Raffles took the Melrose jewels, and likewise Raffles proves that he took them to keep a professional thief from stealing them.

METRO PICTURES CORPORATION.

"DRAFT 258" (Special Release—Seven Parts November 15).—The cast: Mary Alden (Mabel Taliaferro); John Graham (Walter Miller); Matthew Alden (Earle Brunswick); George Alden (Eugene Borden); Mrs. Alden (Sue Balfour); Amiel Van Bierman (William H. Tooker); Marcita Blein (Camilla Dalberg); Belgian Child (Baby Ivy Ward); Italian (Sidney D'Albrook); Nicolo Reisso (Robert Anderson); Kaiser (Edwin Boring). Directed by William Christy Cabanne. Written by William Christy Cabanne and June Mathis.

Mary Alden lives with her mother and two brothers, Matthew and George. She and Mattuew and also her sweetheart, John Graham, are employed in a department store. Mary is a patriot, while Matthew is a "soapbox" orator. He neglects his work for his speeches against the government to such an extent that he loses his position at the store. Their father was killed in the battle of San Juan Hill.

John Graham urges Matthew to enlist in the army, but he scoffs at the idea, and gives all his time to his street-corner speeches. These are broken up by the police, and a German agent, under the guise of Socialism, takes quick advantage of Matthew's indignation to invite him to join their meetings and address them. Matthew is taken at once to Van Bierman, a banker, who is the master spy on this side of the ocean in the employ of the enemy.

At Washington the draft board has met, and has drawn the now historic number 258, calling to the colors the men holding that number. A humble Italian, who is caring for a little Belgian child orphaned by the war, anxious to serve the country of his adoption, thanks God because he holds the number 258. George Alden is also called, but he has no such patriotism, and fails to go before the local draft board for his examination. Mary takes his papers herself to the draft board and offers to go in his place, as women in Russia have done.

While the board cannot accept her offer, her bravery and spirit arouse the latent manhood in many present who have been trying to claim exemption. Finally George Alden becomes imbued with the same spirit to the great joy and pride of Mary and her mother.

Van Bierman and his associates have succeeded in inciting the workers at a munitions factory to strike, and have otherwise impeded the government in response to instructions received by wireless from Germany's war lords. Matthew is being drawn deeper into their net, and Mary, hoping to make him see the light, attends a meeting he is to address. She gives them a stirring talk on patriotism.

Mary reminds her hearers of the glorious deeds of the nation's history—of the heroism shown at the battle of Bunker Hill, at San Juan Hill and at the Alamo—when the immortal Travis asked those who were on the side of right and honor to step across the line, even though it was to certain death. She calls upon those who love the Stars and Stripes to stand beside her. One or two men venture over, but Van Bierman and his assistants overpower George, and the meeting breaks up in a wild fight.

Van Bierman hurries Mary into an automobile and drives her to an aeroplane factory he and his fellow spies are planning to blow up. George learns of her whereabouts and rushes to the encampment of cavalry troops. John Graham is among them. With victory apparently within their grasp the German agents throw dissimulation to the winds and speak frankly before Mat ew of the atrocities they are planning and the atrocities already committed. Matthew, seeing them for the first time in their true light, tries to protest. Fearing he will expose them they bind him to a chair so that he will perish when the fuse is lighted that is to demolish the aeroplane factory. Van Bierman promises to save Mary if she will accept his loathsome advances. She refuses, and he takes her in his arms.

John Graham, at the head of the cavalry troops, arrives in time to cut the wire that is attached to the fuse, saving Matthew and the factory, and then searching the building for spies rescues Mary from the master spy. The traitors are brought to justice. Matthew hurries to don a uniform. Mary marries her soldier lover, and she and Mrs. Alden bid a brave farewell to their boys bound for the front.

PARAMOUNT.

PARAMOUNT-BRAY PICTOGRAPHS (Issue No. 95—Nov. 25).—In this release the training of the mounted police of New York City is shown in detail. The work of stopping runaways and similar dangerous feats is depicted strikingly.

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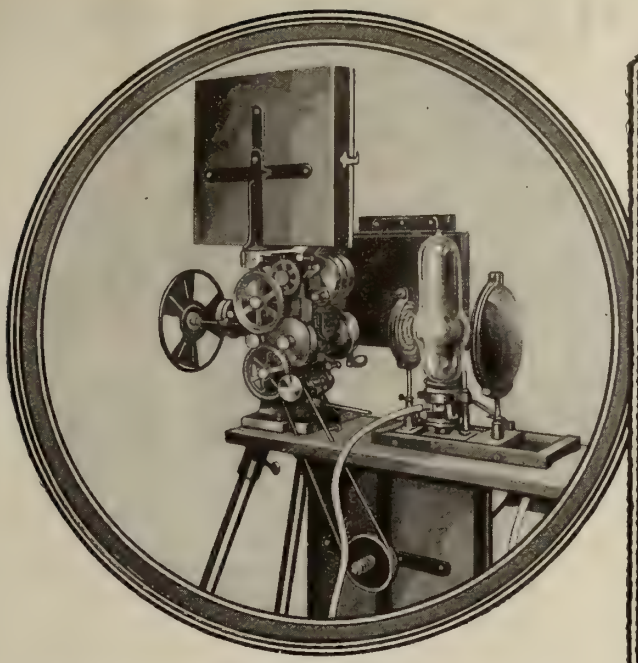

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Science Monthly, has animated for the Paramount-Bray Pictographs drawings portraying the operation of the gasoline motor in all its various functions.

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A SOCIETY SCRIMMAGE (Black Diamond Comedy—Nov. 12).—Michael Brogan is a retired bricklayer, whose wife has a strong ambition to enter into society. She wants Maggie, her daughter, now known as Margarette, to marry a count. Maggie loved Sammie, who brought flowers. In the bouquet was a bee, however, and Sammy is ejected.

Mother receives a telegram from the Count telling of his arrival. Maggie learns that the Count will arrive and sends for Sammy to help her. Sammy goes to the station and recognizes the count. He follows him through a field, where he knocks the Count out, drags him to a blacksmith shop, changes clothes with him and goes to the house disguised as the Count.

Sammy intends to disgust mother and father with his actions. He is invited to dinner, and, much to the surprise of mother, he eats his soup reading a sheet of music, after which he pulls the chicken apart, serves it with his hands and throws it around the table. Mother and father start after Sammy again, Sammy pulls down the curtain and swings on the chandelier, pulling plants, lath and dirt down, burying mother, father, daughter and himself in the debris. Sammy makes his getaway, leaving the family by themselves. Mother, after all this, is cured of her society craze.

THE SECRET GAME (Five Parts—Dec. 3).—The cast: Nara-Nara (Sessue Hayakawa); Major Northfield (Jack Holt); Kitty Little (Florence Vidor); Miss Loring (Mayme Kelso); Dr. Ebell Smith (Charles Ogle); "Mrs. Harris" (Raymond Hatton). Directed by William C. De Mille.

"The Secret Game" is a romance of the Secret Service in which Nara-Nara, a Japanese detective, works to save from destruction the American transports that are secretly carrying American troops across the Pacific to surprise the enemy on the Russian front. Japan has guaranteed safety to these transports, and it is for the honor of his country that Nara-Nara is put on the job.

It has become known to the Secret Service that there is a leak somewhere in official circles and this leak has been traced to the office of Major Northfield, U. S. Quartermaster of the Pacific Coast. The American Secret Service has declared Major Northfield to be above suspicion, but, nevertheless, Nara-Nara resolves to watch him.

The truth of the matter is that Kitty Little, a stenographer in Northfield's office, is the real "leak" through which important news is reaching the enemy. She is a girl of German parentage, who has a brother in the German army. She is working under the direction of a so-called Dr. Smith, who, under the cloak of being a physician, sees his agents as patients.

It is Dr. Smith who procured the position for Kitty in Northfield's office. He it is also who invites Kitty and Miss Loring, Northfield's private secretary, to a little dinner, during the course of which he so drugs Miss Loring's coffee that she loses consciousness. Kitty is promoted to Miss Loring's position where she has access to all the important document.

At about this stage in affairs, when Nara-Nara does not know whom to suspect, but still believes Northfield himself to be the traitor, the latter falls in love with Kitty and declares it. Kitty then wants to resign, but Dr. Smith will not permit it. He tells her that if she turns traitor now Miss Loring's "illness" will end disastrously. Dr. Smith obtains the date of the next transport order. This he telephones to Kitty when it happens that Northfield is in Nara-Nara's office and standing near the microphone which permits him to hear all that is said in his own office. He learns that Kitty is a spy, albeit a reluctant and broken-hearted one.

When the transport order comes through, he gives Kitty a blank sheet in an envelope to mail—if she is honest, or to give her confederates if she is the spy he now believes her to be. Nara-Nara follows her with it to Dr. Smith's house and sees her deliver it. Thinking only of his country's honor, Nara-Nara springs upon Dr. Smith as soon as Kitty has left him in search for Miss Loring.

Dr. Smith is killed by Nara-Nara. The Japanese meets Kitty and realizes his great affection for her in spite of everything, but sacrifices himself for her, committing suicide rather than betray her to the police or prove false to his high principles.

Northfield enters and, not knowing that a letter from her brother in which he tells her to forget about this "righteous" war and to thank God she is not in Germany, has made Kitty turn with all her heart to the United States which has received her with open arms and which is, after all, her country, turns her over to the police who, by this time, have been sent for. The blank order saves Kitty, and the last we see of the two, they are saluting the flag which they see through a glass is being run up on the transports which are steaming out of the harbor to safety.

THE ETERNAL TEMPTRESS (Five Parts—Dec. 3).—The story deals with the situation in Italy at the outbreak of the war. Princess Cordelia Sanzio is a widow of far-famed beauty living in Venice. She is a siren whose smiles have drawn into her toils many men, among them Harry Althrop, son of Colonel Althrop, American diplomatist in Venice on a special mission for the United States Government. Young Althrop loves the Princess sincerely. Among those who, for political reasons merely, hover in her train is Prince Estezary, an Austrian nobleman. He realizes that Althrop may be of use to him and directs Count Rudolph Frizl, his secret aide, to rouse Althrop's jealousy by paying marked attentions to the Princess. This scheme is in furtherance of the Prince's purpose to reduce Althrop to such financial straits as will induce him to agree to any proposition by which he may secure funds.

The Princess drains Althrop financially, the plan of the Prince being to bribe him to steal from his father a political document of value to the Austrian Government. Before this can be disclosed to Althrop, Count Rudolph buys a necklace for the Princess—the very one she had vainly begged Althrop to purchase and present to her. When Althrop hears of this, he becomes furious and forges his father's name to a check for a large amount, and with the funds purchases another necklace. On learning of this transaction, the Prince and Count confront Althrop with proofs of his crime and threaten to expose him unless he consents to steal the political document. Stricken with shame and remorse Althrop permits the Prince to put him on board a train for Rome.

Meanwhile, real love for Atlhrop has awakened in the heart of the Princess, and she follows him to a villa on the outskirts of Rome. Althrop carries out his bargain and receives the gold that was stipulated to be paid. He discovers the Princess in the villa where she is living with her maid, and tells her the story of his shame.

Determined to save Althrop the Princess steals to the apartment of Count Rudolph and begs him to return the stolen document to her. He refuses to do this. On learning that he alone knows the secret of the document, she leads him to the point of revealing the hiding place of the paper, but when he comes to his senses and seeks to prevent her from appropriating it, she stabs him to death. She then escapes, but in her haste she leaves her gold bag as evidence pointing to the perpetrator of the homicide.

Althrop's crime is discovered and he is tried in the library of his father's home. Given the choice of suffering punishment for his crime, or meting out justice to himself, he decides to slay himself with a revolver handed to him by his heartbroken father. Just as he is about to carry out the sentence of death by shooting himselv, the Princess enters and pleads for the life of her lover. The Princess wins her point, and when Althrop's father learns that none save herself knows the contents of the stolen document, nor ever will know, Althrop is pardoned. He has lost his love for the Princess, however, and, turning from her disdainfully, plans for a hunting trip. She returns to her villa, where she learns that the murder of Count Rudolph has been discovered, and she suspected of the crime. She resolves upon suicide, and commits the fatal deed just as Althrop, his love revived, goes to the villa to rejoin her. She dies happily in his arms.

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ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1680.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).

ESSANAY.

The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.

FALCON FEATURES.

The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Heast-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
We Never Sleep (Two parts—Comedy—Rolin).
Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
Argus Pictorial No. 2 (One reel—Educational).
Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama-Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rolin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100—(Topical).
Hearst-Pathe News No. 101—(Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.

PARAMOUNT-MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).

PARAMOUNT SERIAL.

Nov. 5—Who Is Number One? (Episode No. 2—"The Flying Fortress"—Two parts—Drama).
Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 4—Issue No. 92—Harvesting War Timber; Uncle Sam's Hints No. 4 to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You Owe It to Yourself and to Your Business

IF you read this and are not already a subscriber to the

Moving Picture World

why not send in your subscription this very minute?

The MOVING PICTURE WORLD is a better trade paper today than ever before and it has always been away ahead. It has the largest and most experienced editorial and reviewing staff and, in addition, a staff of over thirty correspondents in all the principal centers. The service rendered by this paper to the industry is, beyond comparison, making a year's subscription the biggest possible bargain for those interested in any branch of the trade, but more especially the exhibitor and theatre manager. The text of its many exhibitor departments contains more instructive information than can be gathered anywhere else.

Rates:
Domestic, $3.00
Canada, $3.50
Foreign, $4.00

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1680.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jesson (Five parts—Dr.)
Dec. 17—God's Outlaw (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).

TRIANGLE KOMEDY.

Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.

KEYSTONE COMEDY.

Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday

Exhibitors

What are YOU doing now?
What have YOU done in the past?

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,
Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors

National Organizations lived from funds raised by a few officials,
By giving Balls, Expositions, Trade Shows, Trade Papers and on propositions where mostly the film interests gave freely to these affairs.

Now mostly
You GET what you PAY FOR,
As you individually did mostly nothing,
Therefore you individually receive mostly nothing,
And furthermore, what could you expect under the circumstances?

Yes - -
All Motion Picture Organizations should work for the best interests of the entire Industry. Agreed

But - -
Sometimes—yes, oft times—questions arise whereby there must be decided

What shall be rendered to the Exhibitor?
What shall be rendered to the Film Producer?

At such a time
A National body of Exhibitors
Must b efree from entangling alliances.

If a National Body officially Owns a Trade Paper
That lives by the advertising of Film Producers
Can that Body protect the interest of the Exhibitor, first, last and always or—
Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its membership can protect. To have such a Fraternity

A few weeks ago the American Exhibitors' Association was organized.
This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny
No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Accredited Managers to become members.

Every Exhibitor is welcome and requested to join.
Every Local Body is invited to affiliate.
The moment you join you at once become a power for your own good.
This Organization will do big things for you and the Industry.
When the majority of Exhibitors are enrolled in our membership.

The reason of past failure
Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an organized majority struggle blindly
A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIBITORS' ASSOCIATION. WE ARE ARRANGING TO KEEP A REPRESENTATIVE IN WASHINGTON ON THE TAX QUESTION. That is why you should HURRY.

We want you to join now because we want to know what you want

So as to give you just what you want.

FILL THIS OUT AND SEND TO

AMERICAN EXHIBITORS' ASSOCIATION,
NATIONAL HEADQUARTERS:
INDIANA TRUST BUILDING,
INDIANAPOLIS, INDIANA.

Gentlemen:

The undersigned Exhibitor desires to become a member of the AMERICAN EXHIBITORS' ASSOCIATION. Please send full particulars.

SIGNED

NAME .....

THEATRE .....

CITY .....

STATE .....

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1680.)

Mutual Film Corp.

CUB.

Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).

STRAND.

Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Nov. 21—Me and My Dog (Bruce Educational).
Nov. 26—The Smaller Monkeys (Ditmar's Living Book of Nature).
Nov. 28—The Chain Gang.
Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).
Nov. 26—The Fighting Trail (Episode No. 12—"The Desert of Torture"—Two parts—Drama).
Dec. 3—The Tenderfoot (Five parts—Drama).
Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap"—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"X" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

SILVERTIP

Carbons Capable of Carrying High Amperage Must Be Used

To obtain the intense white light so necessary to clearly project present day pictures, a very high current must be carried by the projector carbons. The heavily plated Silvertips can carry the heaviest currents without undue heating. At the same time their small diameter holds the arc steady and insures perfect screen definition.

This is only one of the desirable features which have helped make Silvertips the standard direct current negative projector carbon.

For alternating current operation the White A. C. Special Carbon gives a pure white, noiseless light—it eliminates entirely the objections which have hitherto been raised to the use of alternating current in motion picture work.

We have several booklets covering the operation of each of these carbons. Send for them today.

National Carbon Company, Inc.
CLEVELAND, OHIO

Movie Patrons Appreciate Good Projection-

There is no strain on the eyes where Westinghouse Motion Picture Equipments are used.

Projection is steady, pictures clear and definition perfect.

The owners of the Dale Theatre, St. Paul, Minn., and hundreds of others, have found—

Westinghouse Motion Picture Equipment

—a paying investment—and you will also.

When you select your electrical equipment, remember the position WESTINGHOUSE occupies in the electrical field, and the years' of experience that have made that name your best guarantee.

Furthermore, Westinghouse Engineers are at your service to help solve your electrical problems to your best advantage.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1680.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES.
December—Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

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The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

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Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

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Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.
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Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

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Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
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June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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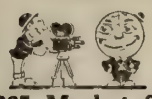

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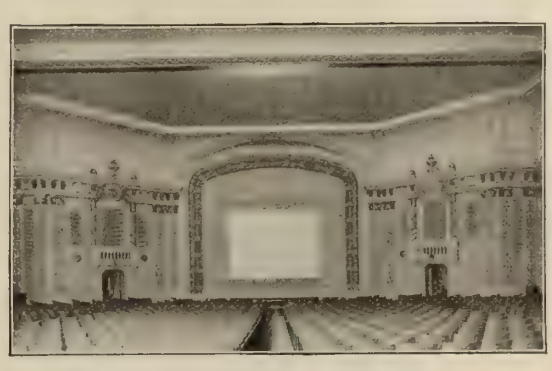

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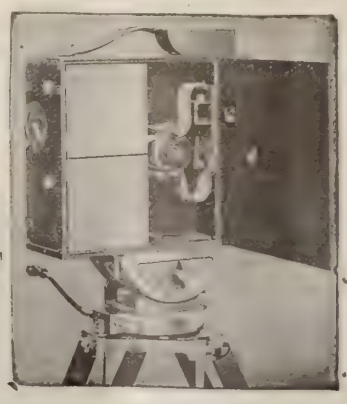

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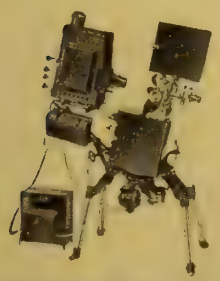

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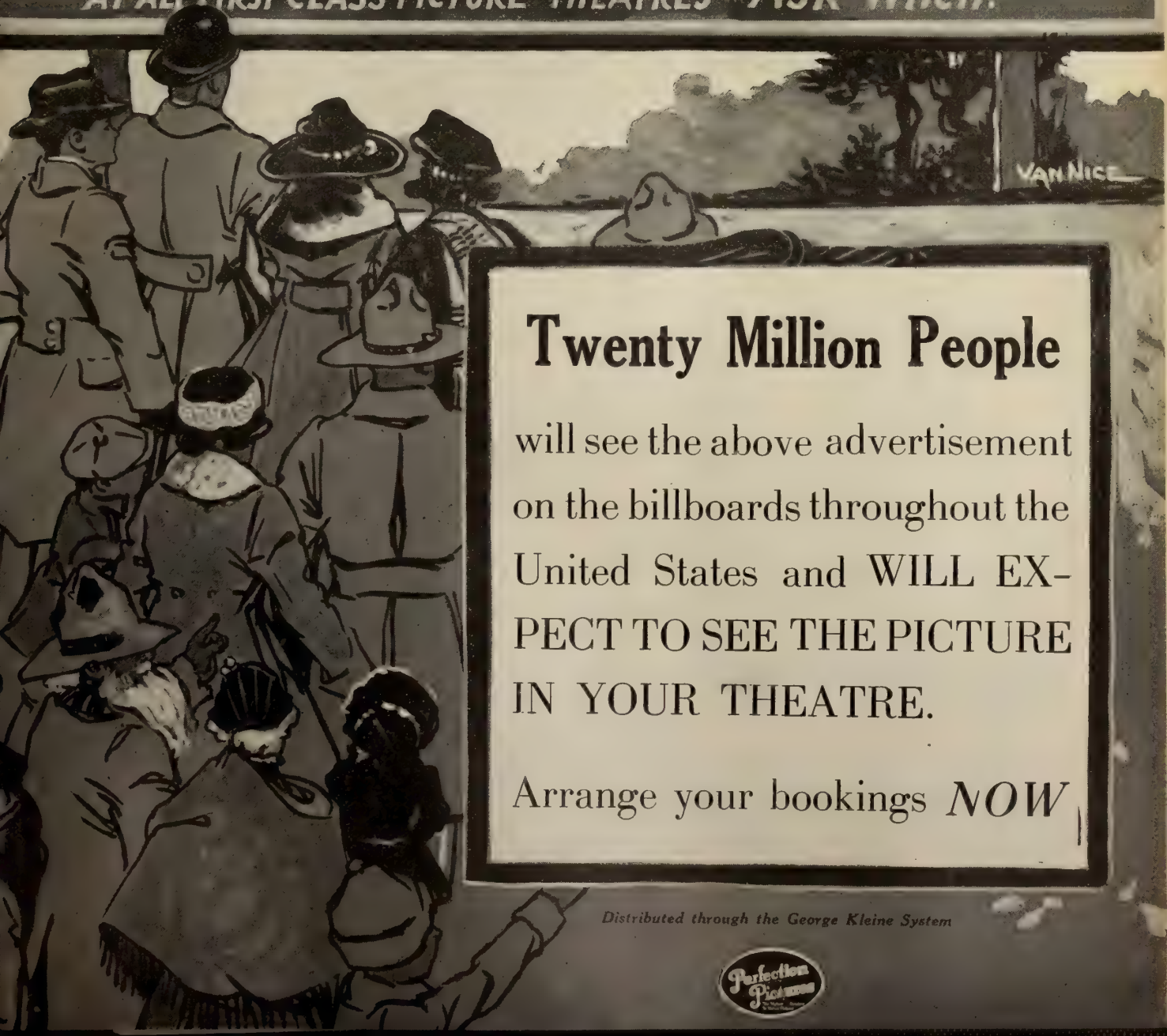

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RICHARD A ROWLAND

METRO PICTURES CORPN LONGACRE BLDG NYC

SHOWED DRAFT 258 TO FIFTY SIX HUNDRED PEOPLE SUNDAY WOULD HAVE SHOWED IT TO MORE PEOPLE BUT DID NOT HAVE ROOM BIG BUSINESS ALL WEEK CONGRATULATIONS

M C WINTER

1244P

Here come the real opinions

"Blue Jeans is the greatest melodrama in the history of motion pictures"

Randolph Bartlett
of Photoplay Magazine

"Blue Jeans for heart interest surpasses any motion picture I ever saw"

Lesley Mason
Managing Editor
Exhibitor's Trade Review

"It's a wonder"

George W. Trendle
of the Kunsky Enterprises

We predicted and proved "The Slacker" and "Draft 258" were tremendous box office attractions.

WE predict now that "*Blue Jeans*" will be the greatest box office attraction offered in years and that *Viola Dana has become the greatest real star in motion pictures* · METRO·

Presented by B. A. Rolfe

Directed by John H. Collins·

In ALIAS MRS. JESSOP
Wonderful
EMILY STEVENS
scores another supreme dramatic triumph
and provides a sure box office success.
William S. Davis directed it in 5 Acts
from Blair Halls great story and
METRO presents it for release
DECEMBER 10th
Maxwell Karger. Manager of Productions.

"I've been waiting for that picture for a year"

(Overheard in a street car when the speaker saw a sign on a photoplay house advertising Marguerite Clark in "Still Waters.")

THAT'S the way thousands of your people feel. They want to see the new releases and keep up to date, but they also want to see the pictures in which most of the great stars of today made their reputations.

Your patrons may not have seen, or would be delighted to get another chance to see, such great pictures as Mary Pickford in "Madame Butterfly," Marguerite Clark in "Still Waters," Pauline Frederick in "Bella Donna," Geraldine Farrar in "Carmen," Sessue Hayakawa in "The Cheat" —or a score of other hits of only a few months ago.

Paramount Pictures

released prior to August 5th, 1917, are sold on the absolute "open booking" plan

All of these pictures are just as good today—in fact, *better* than the day they were released—because the stars have greatly increased in "drawing power" and these productions have had the best advertising in the world.

Fill in your *open dates* with pictures of *known pulling power*

Book these pictures that have been tested in the crucible of time and found to be winners. You can now show *enough* of the stars your people have indicated a desire to see.

Fill up your open dates with pictures that compare favorably with your newer releases.

Get in touch with your Exchange and tell them what you want.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor *presents*

MARGUERITE CLARK

in

"The Seven Swans"

Adapted and directed by J. Searle Dawley

Most elaborate production in which Marguerite Clark has ever appeared

Do you remember "Snow White?"

It was the greatest Christmas money-maker for exhibitors ever filmed.

"The Seven Swans" is greater, better than "Snow White!"

Scenes occupying the entire Famous Players' New York studio, effects without parallel—photographed under the new Harmer-Mark lights, assuring you of lighting effects that will startle your town.

Book it long enough to handle the crowds that word-of-mouth advertising will send to you. Take into consideration the Christmas holidays—the children are off from school and will flock to see this great picture.

Get enough "time"—take care of all your people, and all of them will be satisfied.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

Thos. H. Ince
·presents·

Wm. S.

Quality pictures reduce expenses—

PICTURES that will "stand up" under a "long run" pay the exhibitor a double profit; first, the profit that comes with any great picture; second, the savings in presentation cost—reduced film rentals, expressage, music scores, etc.—are the kind of Pictures for the exhibitor today.

ARTCRAFT PICTURES

An ARTCRAFT Picture

HART

IN

"The SILENT MAN"

BY CHARLES KENYON

—and this is a quality picture

A splendid example of the silent drama. There is a pretty romantic vein throughout the vigorous action. —New York Herald.

The outdoor scenes are magnificent, and the whole picture is wonderfully well produced, but the sub-titles deserve special comment. They stand out as an example of what titles should be. They are virile, forceful, and concise. In fact, they are classics, and whoever wrote them will please write some more. —New York Tribune.

Hart rides, shoots, and throws a lariat with all the convincing assurance which made him so popular as a type of the old frontiersman. —New York Globe.

Thomas H. Ince Production

The **crowds that besieged the Rialto (N. Y.)** and the glowing tribute that the papers pay to all of Mr. Hart's pictures are positive proof that his work "will stand up" under a "long run." They are excellent opportunities for the exhibitor to prove the profitableness of the "long run policy."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

An ARTCRAFT Picture

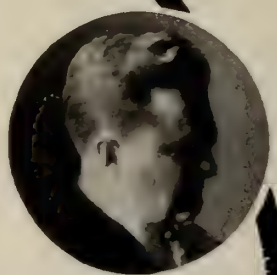
ARTCRAFT PICTURES

Paramount-Br

"The original Magazine

GERTRUDE B. LANE
Editor "Woman's Home Companion"

JOHN A. SLEICHER
Editor "Leslie's"



BRUCE BARTON
Editor of "Every Week"

J. R. BRAY
Editor "Paramount-Bray Pictographs"
"The Magazine on the Screen"

CARL HOVEY
Managing Editor
"Metropolitan"

E. F. WARNER
Publisher
"Field and Stream"

WALDEMAR KAEMPFFERT
Editor "Popular Science Monthly"

Greatest Editorial

Brains in America

Paramount Pictures

Paramount Pictures

ay Pictographs and best on the Screen"

Pictographs

will doubtless develop into one of the greatest entertainment forces ever known to mankind.

The editors of the leading magazines contribute the ideas and material to the Pictographs.

John A. Sleicher, Editor of Leslie's, writes:

"I congratulate the Paramount Pictures Corporation on giving to the people, films teaching them to think, know and understand, thus preparing them to rule wisely and well."

Waldemar Kaempffert, Editor Popular Science Monthly, writes:

"Paramount-Bray Pictographs have applied the principle of the animated cartoon to the **popular** presentation of scientific and engineering subjects of **current interest.**

"How is the submarine manouvered under water? How does gasoline drive the automobile? The Pictographs are destined to compete in popularity with the best magazines, and even take their place in the lecture rooms of our Universities."

How long since you have shown your patrons **something new?**

The Paramount-Bray Pictographs are **new every week.**

The latest *magazine articles and an animated cartoon.*

Variety—action—interest—laughs.

The most attractive single reel on the market. Just as good six months as six days from release.

Book NOW at all Paramount Exchanges.

BRAY STUDIOS INC.,
23 East 26th St. N.Y.

Paramount Pictures

Paramount Pictures

Goldwyn Pictures

THE one motion picture production announced for release in all the world today that is expected to bring *a landslide business* to all box offices is

magnificent

MARY GARDEN in THAIS

from the Sensational and World-famed Story by Anatole France

Goldwyn has produced an extraordinary screen achievement for the debut of one of the greatest personalities *at no advance in rental to Goldwyn contract customers.*

Publicity of unparalleled volume in hundreds of newspapers and national pictorial publications has paved the way for Mary Garden to break all existing box-office records for exhibitors fortunate enough to have this astonishing attraction.

Released everywhere December 30.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

Approved In Advance By Men Who Know "Successes"

BEYOND question the most powerful and appealing screened love story of the year," says N. L. Nathanson, owner of a chain of Canadian theatres.

"The picture that will double Mae Marsh's popularity in North America," says J. R. Muir, the big Vancouver-Victoria-Nanaimo theatre magnate.

"By all odds the greatest Mae Marsh production and George Loane Tucker's biggest picture," says Joseph Grossman, Standard Theatre, Cleveland.

Telegraphing from Los Angeles A. H. Woods, the successful theatrical magnate, says: "Just saw 'The Cinderella Man' at your branch. It is the latest word in pictures. There is no word in the English language powerful enough to describe this wonderful production."

MAE MARSH
in
The Cinderella Man

From Oliver Morosco's Stage Success
by Edward Childs Carpenter

Directed by George Loane Tucker

Released everywhere December 16

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

The Biggest Box-Office Life-Saver Smashes All Records for a Year!

JUST AS GOLDWYN PREDICTED: Exhibitors everywhere are packing their theatres with "For the Freedom of the World." Marcus Loew booked it on sight for his entire chain of theatres. In Kansas City at doubled prices it played to capacity *for two weeks* at the Columbia Theatre. Everywhere it is proving itself to be the thrilling kind of attraction the public demands and approves. Read Feiber & Shea's tremendous indorsement at the bottom of this page.

Ira M. Lowry
presents:

Capt. Edwin Bower Hesser's Patriotic Thriller

FOR THE FREEDOM OF THE WORLD

Park Theatre
YOUNGSTOWN, OHIO
FEIBER & SHEA AMUSEMENT CO.
LESSEES AND MANAGERS
L. B. COOL, GEN'L MGR

Goldwyn Distributing Corporation,
16 East 42d Street,
New York City.

Since playing your timely and appealing patriotic feature "For the Freedom of the World" in two of our towns (Canton and Youngstown) it is my firm conviction that it is the biggest box-office life-saver of the hour. I cannot see how any live exhibitor can fail to get big returns with it anywhere.

In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in these towns for the current calendar year.

"For the Freedom of the World," in my opinion, outclasses—in the various dramatic essentials that make for success—all of the other patriotic features that I have seen. It possesses a master scenario, tuned so true to the current vibration of an awakened American patriotism that it simply "gets" an audience, in spite of itself.

Its play upon the human emotions of a vast audience has proved a revelation to me and has proven the real powers of a photo-play to move crowds of people from all offices of life to the profoundest depths of feeling one moment and to the spontaneous outburst of applause in another. It is, indeed, a dramatic masterpiece in every sense of the word, and I am now seriously considering breaking over my ironclad rule against playing repeats, by arranging with you for return engagements in all of our towns.

L. B. COOL,
General Manager.

This sensationally successful production can be booked throughout the world only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

THE WHARTONS
PRESENT
The EAGLE'S EYE
AMERICA'S SERIAL SUPREME
by
WILLIAM J. FLYNN
CHIEF OF THE—
UNITED STATES
SECRET SERVICE
THE STORY OF THE
IMPERIAL GERMAN
GOVERNMENT'S
SPIES AND PLOTS
IN AMERICA
SCENARIO BY
COURTNEY RYLEY
COOPER
DISTRIBUTED BY
M. H. HOFFMAN FOURSQUARE EXCHANGES

TWO NOTABLE STARS

IN A PRODUCTION THAT COMMANDS NATIONAL INTEREST

KING BAGGOT
AS THE HERO

MARGUERITE SNOW
AS THE HEROINE

The EAGLE'S EYE

AMERICA'S SERIAL SUPREME

by WILLIAM J. FLYNN

CHIEF OF THE UNITED STATES SECRET SERVICE

SCENARIO BY COURTNEY RYLEY COOPER

PRODUCED BY
THE WHARTONS
315 LONGACRE BUILDING

U.S.A. WHARTONS T.W. LD ITHACA, N.Y.

DISTRIBUTED BY
M.H. HOFFMAN INC. FOURSQUARE EXCHANGES
729 SEVENTH AVE. N.Y. CITY

WILLIAM FOX *presents*
WILLIAM FARNUM
in VICTOR HUGO'S
Masterpiece

LES MISÉRABLES

A WILLIAM FARNUM DE LUXE PRODUCTION
NOW TURNING THOUSANDS AWAY AT
THE LYRIC THEATRE NEW YORK

READ THE MESSAGE OF THE CRITICS

"Les Miserables" is from the Fox Laboratory and it is quite the best picture that has been seen hereabout for a considerable period. The film is distinguished by noteworthy performance on the part of William Farnum who depicts Valjean with skill and understanding. *New York Times.*

Naturally such a classic as "Les Miserables" required skillful treatment, but Mr. Farnum has brought the play to a high degree of kinship with the story itself with its touching incidents and heroic endeavors of the principal actor. *New York Globe.*

The production of such pieces on the screen is worthy of every encouragement. Excellent music accompanied the play. *New York Post.*

William Farnum is more than a pleasant screen personality. He is a great actor. There are people who are continually crying for better pictures. To them we would say see "Les Miserables." *New York Tribune.*

It is Fox's crowning achievement in pictures. "Les Miserables" has a heart throb, a heart sigh, almost a sob—it is fine, deep, human. In short this new Fox presentation of "Les Miserables" goes beneath the surface. It appeals straight to the heart. *New York American.*

The contrast of Jean—in his failing but brighter hours—the kindly, the benevolent, the transformed was a delicious piece of character work. It was a triumph of art for Farnum. *Evening World.*

At the Lyric Theatre yesterday, lovers of Victor Hugo's masterpiece "Les Miserables," rejoiced to find that this great work has been transferred to the screen by Mr. William Fox, with all the power and vividness of the original story faithfully retained and adequately expressed. Moreover the film is of such popular character that it will hold the absorbed attention of the most avid movie fan. *Evening Telegram.*

A blaze of film glory. As close an approach to literature as has been accomplished on the screen. Tensely vivid. *Herald.*

Reflects the true spirit of Victor Hugo's humanity. An excellent example of what the movies can do for the classics of literature. *World.*

A visualized work every bit as strong as the printed word. Mr. Farnum's acting an outstanding feature. *Morning Telegraph.*

Scores a success, a triumph of art for William Farnum. A delicious piece of character work. *Evening World.*

A masterly picture. Acting that has never been excelled. William Fox's greatest achievement in pictures. *Journal of Commerce.*

William Fox presents a new star

Fox Special Features

TOM MIX

FOX SPECIAL FEATURES
ONE A WEEK ~ 52 A YEAR

FOR JANUARY RELEASE

WILLIAM FOX
Presents
A New Western Star

TOM MIX

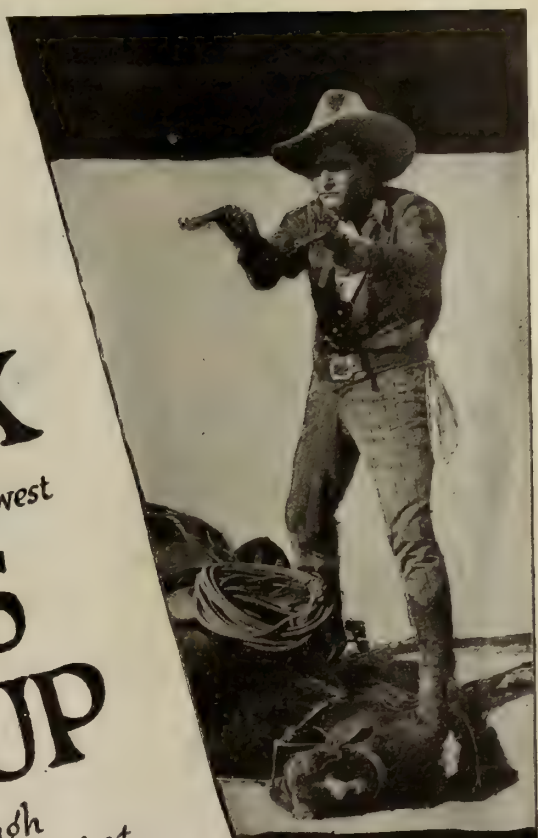
in
A thrilling story of the golden west

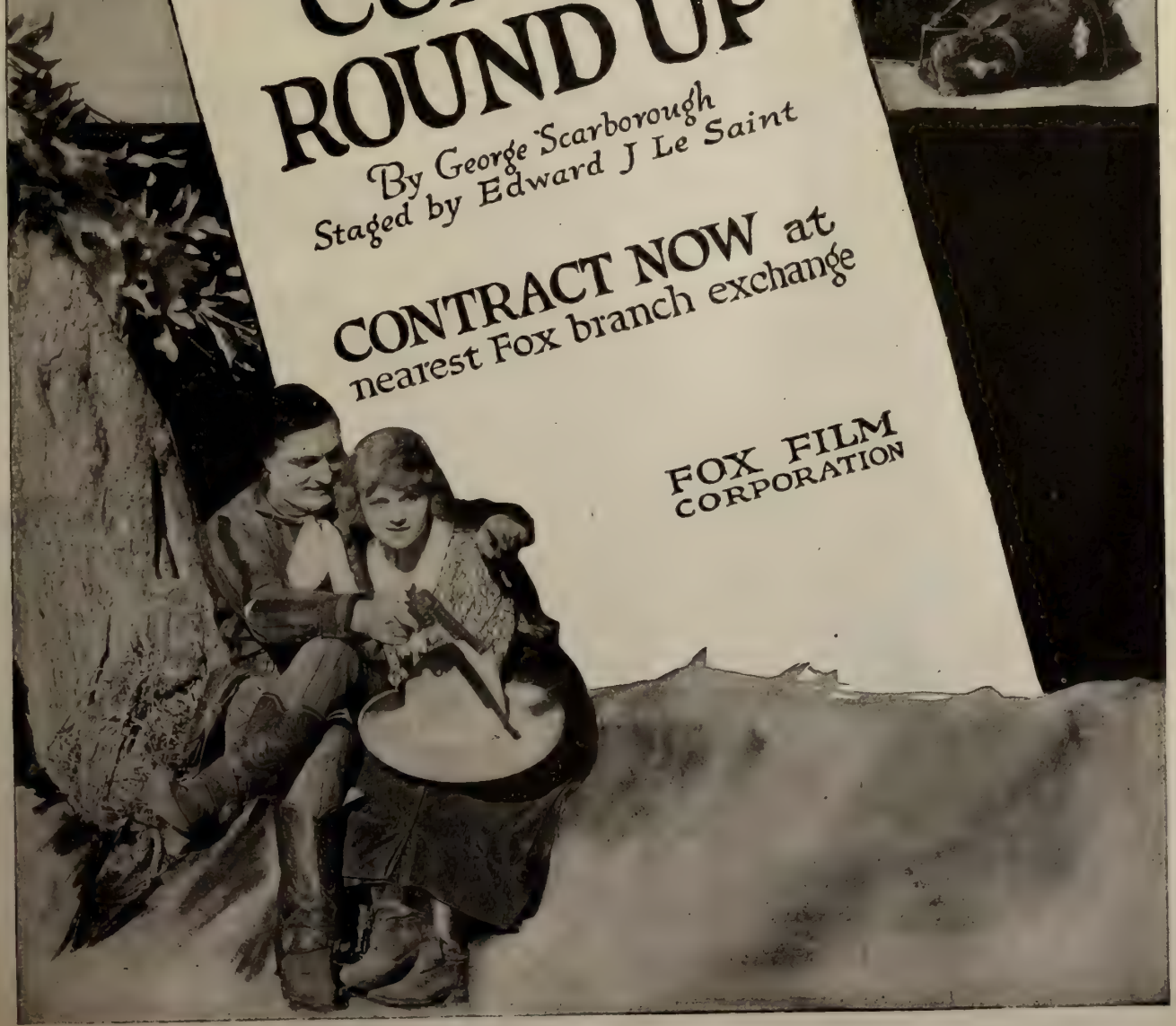
CUPID'S ROUND UP

By George Scarborough
Staged by Edward J Le Saint

CONTRACT NOW at
nearest Fox branch exchange

FOX FILM
CORPORATION





FOX SPECIAL

GEORGE WALSH in THE PRIDE OF NEW YORK

INCOMPARABLE — INTENSE

TALENTED - POPULAR

JUNE CAPRICE in UNKNOWN 274

DECEMBER and CONTRACT

NEAREST FOX

FOX · FILM

JEWEL CARMEN in THE KINGDOM OF LOVE

FEATURES ONE-A-WEEK 52-A-YEAR

COMPELLING STORIES

BOX-OFFICE - STARS

VIRGINIA PEARSON in STOLEN HONOR

JANUARY Releases NOW

BRANCH MANAGER CORPORATION

GLADYS BROCKWELL in FOR LIBERTY

MME. SONIA MARKOVA in A HEART'S REVENGE

A Daughter of the Gods
with
Annette Kellermann
Now for release
Book at Fox Exchange

WILLIAM FOX
presents
His Baby Grand Stars
Jane ~~~ LEE
Katherine

as

Troublemakers

Supported by company of adults

Sparkling Comedy-drama for grown ups and children ~

This picture will fill your theatre every time you show it

Released Now

Tragedy-Pathos-**Fun**

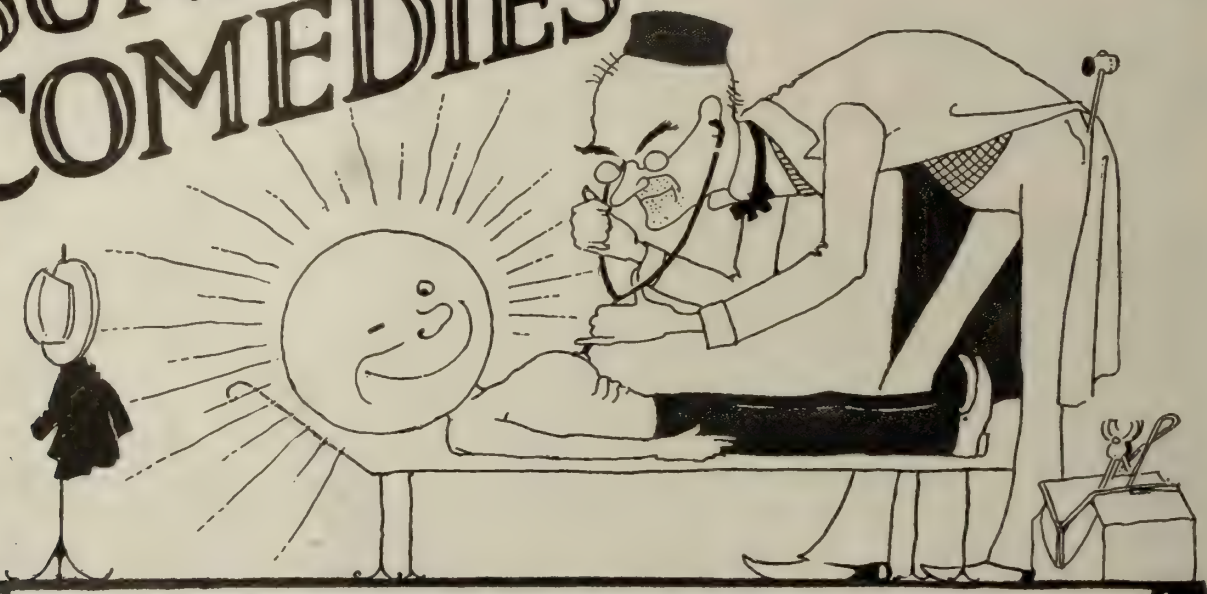
Unusual publicity and advertising

FOX · FILM CORPORATION

STANDARD PICTURES

WILLIAM FOX OFFERS HENRY LEHRMAN PRODUCTIONS

SUNSHINE COMEDIES



THEY HAVE STOOD THE TEST

BOOK THEM NOW

Seven Releases Ready

Roaring Lions and Wedding Bells
A Milk-Fed Vamp
His Smashing Career
Damaged—No Goods
Shadows of Her Pest
Are Married Policemen Safe
Son of a Gun

See your nearest Fox film exchange manager

FOX FILM CORPORATION

The dramatic and pictorial elements which insure box office success are happily combined in

"New York Luck"

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—starring

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.

Produced by
American Film Company, Inc.

Available December 1
At All Exchanges of the

Marjorie Rambeau

Reigning favorite of Broadway—
starring now in "The Eyes of Youth"
—this season's biggest stage hit—

In

"THE GREATER WOMAN"
"MOTHERHOOD"
"THE DEBT"
"THE MIRROR"
"THE DAZZLING MISS DAVISON"
"MARY MORELAND"

Produced by
Frank Powell Producing Corporation

Nance O'Neil

The celebrated emotional actress—a star of unquestioned talent and box office magnitude.

In

"HEDDA GABLER"—a picturization of Henrik Ibsen's classic drama.

"MRS. BALFAME"—produced from the popular novel by Gertrude Atherton.

Produced by
Frank Powell Producing Corporation

Available at all Exchanges of
The Mutual Film Corporation

To Independent Producers:

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a States Right basis, of independent productions of merit.

As THE PIONEER State Right producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Right Sales manager.

With my organization I MEAN TO STABILIZE AND STANDARDIZE VALUES AND CENTRALIZE THE SELLING END OF STATE RIGHT PRODUCTIONS. I AM GOING TO DO WHAT HAS NOT BEEN DONE BEFORE.

What productions ARE WORTH, NOT WHAT THEY COST will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "PUT OVER" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization, it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

The independent market demands an institution such as mine.

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street
New York City
Telephone Bryant 847

To Mr. William L. Sherrill, President Frohman Amusement Corp.

My Dear Mr. Sherrill:—

I take this occasion to publicly acknowledge that my organization is substantially carrying out the wonderful ideas which originated with you when you proposed the Producer's Protective Association, largely to establish a clearing house for State Right productions of merit and to eliminate waste in sales and exploitation by concentrating and stabilizing expenditures.

THE PLAN IS A GOOD ONE. CAN I SUCCEED?

THE MOST APPEALING SUBJECT IN PICTURES

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The Belgian

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

FREDERIC ARNOLD KUMMER'S SENSATIONAL
STORY OF MARTYRED BELGIUM

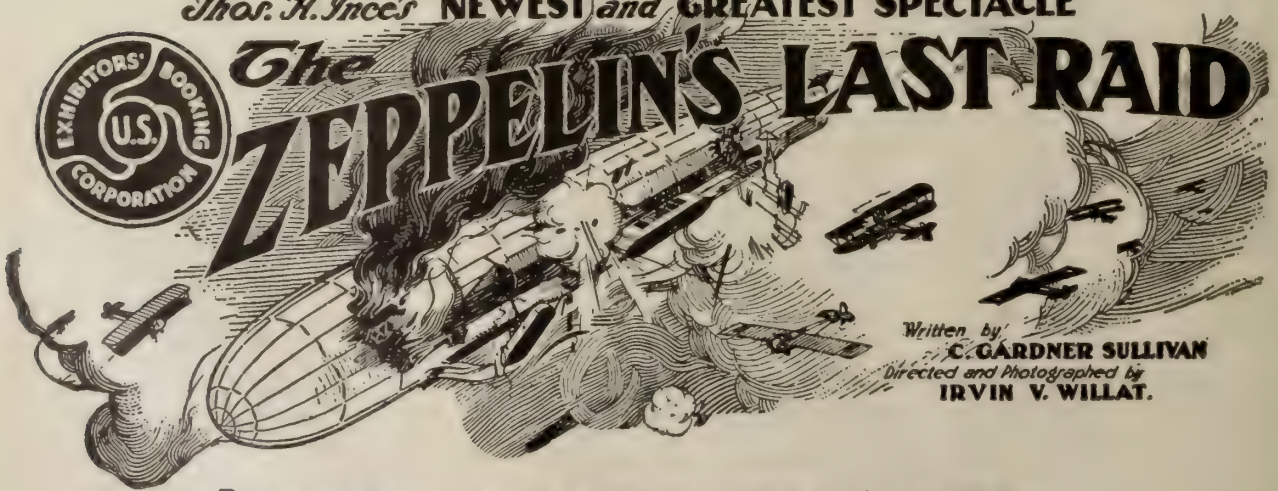
FIRST CLASS THEATRES EVERYWHERE ARE PREPARING FOR RECORD BREAKING BUSINESS..

THE TREMENDOUS DRAWING POWER OF THIS ELABORATELY STAGED DRAMA MAKES IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX-OFFICE VALUE

WITH

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID



Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

PROCLAIMED A TREMENDOUS HIT BY
THE WORLD'S GREATEST EXHIBITORS

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL — WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

STANDING ROOM ONLY
EVERY PERFORMANCE

Thos. H. Ince SPECIAL PRODUCTION "

Bessie Barriscale in THOSE WHO PAY

Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

IN SEVEN PARTS

OPENING SHOW'S BUSINESS INSURED BY
THOS. H. INCE ..... Producer
BESSIE BARRISCALE ..... Star
THOSE WHO PAY ..... Drama
C. GARDNER SULLIVAN ..... Author
RAYMOND B. WEST ..... Director

ENTIRE RUN'S BUSINESS INSURED BY THE FACT THAT "THOSE WHO PAY" IS, WITHOUT QUESTION, THE MOST POWERFUL PHOTODRAMA THAT HAS EVER APPEARED WITH A GREAT STAR IN THE LEADING ROLE

THE FAME OF THIS REMARKABLE INCE SPECIAL—AS A MONEY MAKER—IS SPREADING FAST. SECURE YOUR BOOKING IMMEDIATELY AT THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE:

NEW YORK (729 7th Ave.)
BUFFALO (47 W. Swan St.)
DETROIT (344 Jos. Mack Bldg.)
CHICAGO (207 So. Wabash Ave.)
DENVER (1735 Welton St.)
SEATTLE (2014 Third Ave.)
PITTSBURGH (127 4th Ave.)
LOS ANGELES (514 W. 8th St.)
PHILADELPHIA (1325 Vine St.)
CINCINNATI (301 Strand Theatre Bldg.)
ST. LOUIS (301 Empress Theatre Bldg.)
CLEVELAND (310 Sloan Bldg.)
WASHINGTON (8 E St. N.W.)
KANSAS CITY (1120 Walnut St.)
SAN FRANCISCO (191 Golden Gate Ave.)
MINNEAPOLIS (206 Film Exchange Bldg.)

SOUTHERN STATES FILM CO.:
ATLANTA (114 Walton St.)
DALLAS (1900 Commerce St.)

FRANK GERSTEN, INC.:
NEW JERSEY (220 W. 42d St., New York City)

GLOBE FEATURE FILM CO.:
NEW ENGLAND (20 Winchester St., Boston, Mass.)

Foreign Rights Controlled by Robertson-Cole Co., 23d Floor, Times Building, New York

U·S·EXHIBITORS' BOOKING CORPORATION
EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

TRIANGLE

TRIANGLE

and

Mutual Confidence

Sound business is built upon confidence.

The motion picture business is no exception to this rule.

The picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.

The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.

Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.

Here are some evidences of Triangle's policy.

Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

is largely dependent upon the maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle's desire to serve exhibitors is shown in the Hart and Fairbanks reissues. Here are pictures of the highest quality, pictures that every exhibitor knows are box office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense? Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Secy. and Gen. Mgr.

A Message to the Exhibitors of the United States

from

Mr. C. L. Dooley

Managing Director of the Regent and Garden Theatres of Paterson, New Jersey

The present salvation of the exhibitors of this country is in booking pictures at prices that will give us a fair return on our investment.

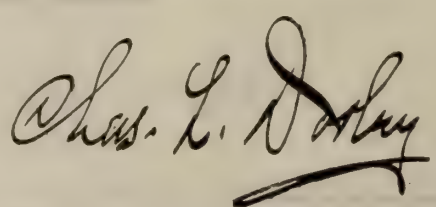
These are precarious times. There is a natural slump in our business on account of the approaching holidays. For the past fifteen weeks the Regent and Garden Theatres, the most successful theatres in the State of New Jersey, were operated for rent alone. We did not make one penny of profit.

Bad management was not the reason because formerly we did make a profit. A careful analysis of our daily business convinced me that we were not making any money because of the increased cost of film rental.

It was a question of either discontinuing expensive productions that do not bring sufficient revenue, or of going out of business. We have thrown off the shackles. The Regent and Garden Theatres are not going out of business.

I believe that there are thousands of other exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living. No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story. Audiences demand good stories.

We exhibitors cannot support fabulous priced stars by paying for these pictures more than is justified by our box office returns.



President Motion Picture Association,
Paterson, N. J.

Mr. Dooley Has Thrown Off The Shackles. Have You?

It has been conservatively estimated that two thousand motion picture theatres have been forced out of business in the past eight months. Many more are slated to close if they do not wipe out the evil which is hanging over them.

Increased cost of film rental is the reason.

Mr. L. C. Dooley, President of the Motion Picture Association of Paterson, N. J., is one of the most successful exhibitors in this country. Mr. Dooley found that it was unprofitable to pay the ridiculous rental prices demanded by two or three well known distributors.

Mr. Dooley is in business to make money—so are you. When he found he could not make money with these particular pictures, he cancelled thirteen star series. Are you going to do like him or be one of the next batch forced to close their houses?

Mr. Dooley states that the only salvation of the exhibitor today is in pictures that will give a fair return on the investment.

This is the fundamental policy of the Pathe Company. It is the reason of our success. That is why we are bringing Mr. Dooley's statement to the attention of the exhibitors of the United States.

Our Pathe Plays present some of the greatest stars in motion pictures. These pictures are being booked at prices that assure a profit.

Now that Mr. Dooley has shown the light, will you follow or will you close your theatres?

J. A. Berst

Vice-President and General Manager,
Pathe Exchange, Inc.

CHRISTIE
COMEDIES
featuring
YOUTH-WIT-BEAUTY
ADD SPICE AND CHARM
TO THE PROGRAMS OF
BEST THEATRES
EVERYWHERE
CLEAN SNAPPY PICTURES
WITH BRIGHT CLEVER STORIES
ARE MAKING NEW FRIENDS
EVERY DAY
WHY NOT YOU ?
A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES
All personally directed by
Al. E. CHRISTIE
CHRISTIE FILM CO
LOS ANGELES CAL

Pathé

TOTO
to New York means laughter. Now as the star of PATHÉ comedies, he is to have a wider audience; he will mean laughter in your theatre
COMING SOON

Pathé

PATHÉ NOT ONLY KNOWS HOW TO MAKE SERIALS BUT ALSO HOW TO ADVERTISE THEM TO THE PUBLIC

The result is big business for the exhibitor. The advertisements pictured herewith are a few only of the full and half page ads being published in the leading newspapers of the country on —

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY and MAHLON HAMILTON

The man who shows PATHÉ serials has large audiences ready made

story by ARTHUR B. REEVE
scenarios by CHAS A. LOGUE

Pathé

The Hidden Hand
Who is he? What is his devilish design?
A terrifying figure, he slinks through the story of
The Hidden Hand
Who is the Girl of the Prophecy?
ON the day of her birth it was foretold she
could become the most beautiful woman in
would cause a great ruler to go mad
and bring about the destruction
the child of Destiny disappeared
and, the
leads to America.
Prophecy.
years in
science
DORIS KENYON
STAR OF
The HIDDEN HAND

Pathé

MARION DAVIES

Pathé Presents as a special holiday attraction

MARION DAVIES

the beautiful Broadway favorite, in the five part play

RUNAWAY ROMANY

the story of which has run in over 40 newspapers and which has been and is being advertised in "The Illustrated Sunday Magazines." A superb cast consisting of Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, and Boyce Combe, assists Miss Davies .....

Produced by ARDSLEY ART FILM CORPORATION

Released December 23rd

PATHÉ PLAYS

IRENE CASTLE

IRENE CASTLE
is one of Broadway's greatest stars ... The exhibitor who books her in the five part PATHÉ PLAY

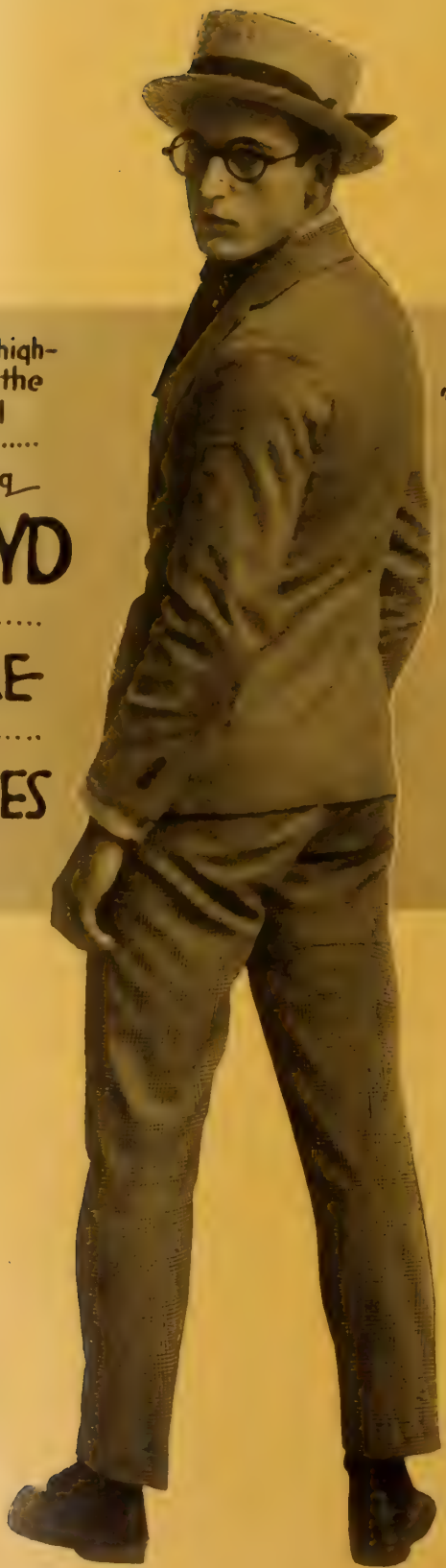
"VENGEANCE IS MINE"

brings a Broadway star in a Broadway picture to his house

Adapted from the story by John A. Moroso

Produced by ASTRA
Released December 16th

Pathé



What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities? ..... Ask the exhibitor showing

HAROLD LLOYD

.....in the two reel.....

LONESOME LUKE

..... and the one reel.....

ROLIN COMEDIES

He Knows!

"'Love, Laughs, and Lather' is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy." ....MOTION PICTURE NEWS

W.H.C

STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL MONEY GETTERS PER YEAR

FIRST RELEASE

DENNY FROM ☘ IRELAND

W.H. CLIFFORD-PHOTO-FILM CO.

VICTOR KREMER GENERAL MGR.

ERNST SHIPMAN SALES MGR.

17 W. 44TH ST. N.Y. CITY

W.H.C

THE distinguishable feature of the *Shorty Hamilton* series is that each picture is a complete story of human interest, interspersed with plot, love and adventure, situation, thrills, climaxes, abundant in clean and wholesome comedy and introducing one of the most original and unique personalities known to the screen. Because of the increasing demand for comedies and the decrease in the production of consistently funny photo plays the *W. H. Clifford Photo Play Company* announces at a most opportune moment a monthly release of a five reeler, each written along original lines and with a view to fitting the fun-provoking peculiarities of *Shorty Hamilton*, the comedian with the *"pep."*

THESE pictures will be artistically perfect as to *direction, photography, development* and *printing,* the staff now enrolled under the *W. H. Clifford* banner consisting of some of the most efficient men in the motion picture field. The *Shorty Hamilton comedies* will be marketed on a *state right* sale basis either for *individual* pictures or under a *franchise* for the entire series and on terms and conditions which will stamp them ONE BEST BUY.

THE first release is entitled "DENNY FROM IRELAND" and depicts the adventures of a "devil-may-care" Irish boy, first in the atmosphere of his native land, followed by a most strenuous existence in our own wild and woolly West.

A MOST *effective advertising campaign* has been arranged and with each release there will be available a full line of *posters, heralds, cuts, stills* and *press matter.*

ERNEST SHIPMAN, Sales Manager
17 West 44th St., New York City

LITTLE

MARY McALISTER

The winsome child actress who made such a tremendous success in the "Do Children Count" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes To Heaven"

Taken from a story full of humor and pathos by Dana Burnet in Good Housekeeping.

Screen Time 62 Minutes

"THE DREAM DOLL"

Written and directed by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen Time 65 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success—

"Gift O' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System

TRADEMARK Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

SELECT SP PICTURES

Clara Kimball Young looks her loveliest in "Shirley Kaye."

Clara Kimball Young

AND HER OWN COMPANY

present

"SHIRLEY KAYE"

Scenario by Margaret Turnbull, from the play by Hulbert Footner

"I will ruin your daughter socially as thoroughly as you have ruined my father financially!" It is Shirley Kaye who is speaking---for Shirley was descended from a buccaneer, and she fought for her own. It is a thrilling story, this screen version of a noted play, and Clara Kimball Young acts with an intensity that holds you enthralled.

Directed by Joseph Kaufman

George Fawcett and Miss Young in the climax to "Shirley Kaye."

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

Constance Talmadge

in

"THE HONEYMOON"

By E. Lloyd Sheldon

Of course he wanted to get rid of her----for it was to be a real honeymoon, and it looked good at the start. But there was an actorine in the offing, the hang over of a college scrape. And the bride----she was the original green-eyed model for jealousy (only hers were of the loveliest blue!) Constance Talmadge hits the comedy curves at high speed in this screen drama of surpassing beauty.

Directed by Charles Giblyn

Caught with the chorus-girl----and his bride is knocking at the door.

Constance Talmadge as the bride in "The Honeymoon," her second Select Picture.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

MR. FOREIGN BUYER

BEFORE YOU MAKE YOUR PLANS FOR THE COMING YEAR

COMMUNICATE WITH THE CONCERN WHICH HANDLES

$UCCE$$FUL PRODUCTION$

FOR FOREIGN FIELDS.

1918

WILL BE OUR BIG YEAR AND YOUR BIG YEAR
NEW PRODUCTIONS CONTINUALLY ADDED

GET IN TOUCH WITH US NOW

WE OPERATE EVERYWHERE

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24 exhibitors out of 26
interviewed last week said
"We can get more features—
new weeklies — educationals
than we can use

BUT

it is next to impossible to get

GOOD COMEDIES"

DON'T WORRY
any longer

It is now possible to get consistent
laugh-producing
COMEDIES

24 Comedies a year—2 reels each
Distributed on Territorial
Basis

NOW READY TO SHOW

"IN and OUT" "LOVE and LUNCH"
"BEACH BIRDS" "BEAUTIES and BOMBS"

Featuring

RAY HUGHES

Directed by
WILLIAM A. SEITER

220 WEST 42nd STREET
Phone Bryant 2798

COMEDIES

THE GREATEST of the HART PRODUCTIONS

"IT WILL MAKE A LASTING IMPRESSION"

WILLIAM S. HART
as
"THE TWO-GUN MAN"
in
"THE BARGAIN"
PRODUCED by THOS. H. INCE 6 reels

FOR TERRITORIAL RIGHTS AND BOOKINGS APPLY TO

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. Phone Gramercy 3027 NEW YORK CITY

In preparation—"The BANDIT and the PREACHER"
and
"THE HELL-HOUND of ALASKA"

COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE

IN

"THE FROZEN WARNING"

IN SIX PARTS

DIRECTED BY

OSCAR EAGLE

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

The Dramatic Mirror says:

Points of Interest: The Skating of the Star, the Beauty of the Exterior Scenes, and the Scene in Chicago's Huge Skating Rink.

Irrespective of the merit of this production, as yet unnamed, which marks the first screen appearance of Charlotte, who is, unequivocally, the foremost female exponent of the art of skating, the valuable publicity that lies in her name is an asset that must at once be appreciated. At the time of her appearance at the New York Hippodrome and on tour, Charlotte's fame spread to all corners of the country, and, being still fresh in the minds of the public, should prove to be a certain drawing card.

The director has given the picture scenic investiture of the first order. The interiors are attractive and every one of the outdoor scenes has a beautiful background that appear to have been photographed on an extensive country estate.

The name of the star is a certain box office attraction.

Address
Commonwealth Pictures Corp.
Consumers bldg., Chicago

STATE RIGHTS SELLING

COMMONWEALTH PICTURES CORP.

H. A. SPANUTH
PRES.

JOHN KEANE
VICE PRES.

C. C. PYLE
TREASURER

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   (What every true Briton is fighting for.) In 10 wonderful reels.

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   25 episodes. In 50,000 feet.

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   Greatest detective mysterious story. In 16 episodes; 32,000 feet.

4. **NEW PROTEA (Serial).**
   Produced by Eclair Film Company of Paris. In 6 episodes; 12,000 feet.

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   A wonderful production in 8 reels.

6. **DISRAELI.**
   A best production of the time. In 5 reels.

7. **ROSARY.**
   Featuring Kathlyn Williams. Produced by Selig Film Company. In 7 reels.

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729 Seventh Ave., New York

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Universal Cinema Co. Picture House, Calcutta

Sole Agents for

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SPEER CARBON COMPANY OF NEW YORK
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Douglass Natural Color Films score tremendous hit!

Read what they say:-

DOUGLASS NATURAL COLOR FILM CO., Ltd.
San Rafael, Cal.

San Francisco, Cal., Nov. 5, 1917.

Gentlemen: The generous applause of the thousands who saw your natural color pictures on the Imperial screen at the first public run in San Francisco last week proves the complete success of your invention. The people who pay are the ones that decide.

It was the unanimous opinion of the Public that your process will revolutionize the motion picture industry, and that it is the final requisite necessary to make motion pictures seem actually to live for the audience. We believe that it enlarges immeasurably the possibilities of the motion picture art.

IMPERIAL THEATRE,

J. A. Partington Mgr.

A FEW OF THE THOUSANDS OF PRESS NOTICES.

FROM SAN FRANCISCO EXAMINER:

The flaming red of the rose and the delicate pink that lies along the cheek of a woman have at last been caught by the movie camera. Leon F. Douglass demonstrated that colored photography, so long sought in vain, has finally been perfected. The demonstration was, in the opinion of many persons present, an epochal event at which a new wonder was given to the world. Artists, poets, judges, professional men and women and others were present.

* * *

FROM SAN FRANCISCO CALL AND POST:

The lens of the moving picture camera has been endowed with the ability to transfix in a flash of its shutter all the colors of nature with the minuteness of detail not possible for the limited technique of paints and brushes. Leon F. Douglass is ranked today among the foremost scientific geniuses of the age, in the opinion of the group of artists, lawyers, business men and newspaper men who sat before the screen. Douglass has discovered the secret of transferring to the film the most delicate graduation of color, faithful to the hues of the photographed object down to almost imperceptible shading of tints.

* * *

FROM ST. LOUIS STAR:

To show the power of detail possessed by the new color scheme, a picture of the Yosemite Valley was shown. Across the valley stretched a misty rainbow. The faithful reproduction of the color delicacy in the pictures caused much comment. The large audience, thoroughly familiar with the realism of moving pictures, was astonished by the ultra-realism of the colored pictures. Waterfalls seemed so lifelike as to cast their freshness over the heads of the watchers. Natural tones whether bright or drab, were held by the screen in perfection never before attained in pictures.

Western newspapers called the pictures one of the wonders of the age.

FROM SAN FRANCISCO CHRONICLE:

The blush of the rose, the ruddy glow of the sunset sky and all the colors of nature in their infinite variety have been made to live again on the moving picture by Leon F. Douglass of San Rafael.

A marine scene, taken from the Marin shore, with all the countless shades of sea green caught with the motion of the waves, was another cause of astonishment.

* * *

FROM SAN FRANCISCO BULLETIN:

Apparently the inventor has discovered that colors leave a definite imprint on the photographic film and that by chemical treatment they can be brought out and reproduced perfectly. Repeatedly last night he displayed an ordinary black and white picture and then followed it with a colored film of the same scene, in which the natural hues were presented in a manner that defied the cunning of the painter to emulate.

* * *

FROM CHICAGO DAILY TRIBUNE:

The orchestra hall demonstration showed it is possible with the process to transfer delicate shades to the film. Yosemite Falls were shown bathed in rainbows. Faces were thrown on the screen in natural flesh tints. A yellow dog and a leopard with its coat of tan and black were objects of wonder. A bald headed eagle fluttered across the screen in front of a waving American flag, the banner showing in full color all of the markings of the eagle.

* * *

FROM MARIN JOURNAL:

This great throng paid for permission to enter, and therefore was privileged to accept or reject. With heads touching and in whispers, husbands and wives, mothers and daughters, fathers and sons, voiced their genuine approval of these pictures.

TO THE PRODUCER:

Other than for demonstration purposes, it is not the intention of this Company to engage in the business of making motion pictures but our project is to arrange, for the use of the process, on a reasonable basis, with those now engaged in producing photo plays.

TO THE EXHIBITOR:

We are now ready to make dates for 5,000 feet of natural color film. The pictures are made by a three color process and no attachment is necessary on the projecting machine. The colors are in the films; making it a simple, practical commercial success.

DOUGLASS NATURAL COLOR FILM CO. (Ltd.), SAN RAFAEL, CAL.

HARRY RAPF
PRESENTS
FLORENCE REED
IN
"THE STRUGGLE EVERLASTING"
BY EDWIN MILTON ROYAL
MILTON SILLS AS MIND
FLORENCE REED AS BODY
IRVING CUMMINGS AS SOUL
THE INITIAL SUPER MODERN MORALITY PLAY OF THE SCREEN
DIRECTED BY JAMES KIRKWOOD
WITHIN THE CONSCIOUSNESS OF
EVERY MAN A STRUGGLE FOR
DOMINION RAGES FIERCE,—
THE MIND, THE BODY AND
THE SOUL AT WAR;
TO HAVE THE MAN AND HOLD
HIM SUBJUGATE, THE
PROBLEM IS NOT SOLVED
BUT STATED HERE,
AND PUT IN HOMELY PHRASE
AND MODERN DRESS,
THAT WE MAY SEE
OURSELVES TO-DAY AND HERE,
FOR EACH MUST KNOW
HIMSELF AND FIND HIS
PEACE THRO' STRIFE.
ALL STAR CAST
EGGERS INC. N.Y.

TO [illegible]:

This is to notify you that the sole and exclusive rights to produce motion pictures based on the book of Honorable James W. Gerard, former United States Ambassador to Germany, entitled "My Four Years in Germany", has been granted to the MARK M. DINTEN-FASS PRODUCTIONS, INC.

The corporation "My Four Years In Germany Inc"., has the sole and exclusive right to distribute said motion pictures.

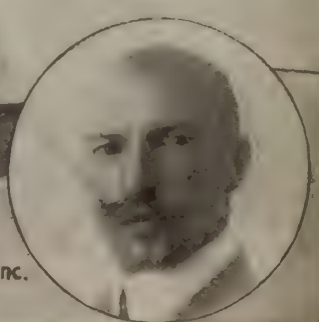
Notice is here-by given to all persons that any unauthorized use of the title "My Four Years In Germany", or any similar title, or the use of the name James W. Gerard, or any reference to the sojourn of Hon. James W. Gerard in Germany, as such Ambassador, in connection with any moving pictures, will be prosecuted to the full extent of the law.

MARK M. DINTENFASS PRODUCTIONS INC.
Producer.

MY FOUR YEARS IN GERMANY INC.,
Distributor.

The Mark M. Dintenfass Productions Inc., is the sole owner of all moving picture rights based on my book "My Four Years in Germany".

James W. Gerard.



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SUITE 601. 220 W. 42nd ST., N.Y.C.

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A production visualizing an immortal figure that will live as a classic as long as motion pictures are known.

William A. Brady.

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PARALTA PLAYS
PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

**PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC**

**"A Man's Man" has been shown only in one theatre—
Clune's Auditorium, Los Angeles, California—
as a pre-release, especialy arranged.
Since then neither "A Man's Man",
nor any other Paralta Play,
has been exhibited in public.
Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.
The first two Paralta Plays,
"A Man's Man", starring J. Warren Kerrigan,
and "Madam Who?" starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.**

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

For Bookings Communicate At Once With
W. W. HODKINSON CORPORATION

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New York City

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Bangor, Me.
123 Franklin St.

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28 Ferdinand St.

Buffalo, N. Y.
122 Pearl St.

Chicago, Ill.
139 N. Clark St.

Cincinnati, Ohio.
514 Elm St.

Cleveland, Ohio.
809 Prospect Ave.

Columbus, Ohio.
26 W. Naughten St.

Dallas, Texas.
2017 Commerce St.

Denver, Colo.
1448 Champa St.

Detroit, Mich.
59 E. Elizabeth St.

Indianapolis, Ind.
122 West N. Y. St.

Kansas City, Mo.
921 Walnut St.

Los Angeles, Calif.
738 S. Olive St.

Memphis, Tenn.
302 Mulberry St.

Minneapolis, Minn.
909 Hennepin Ave.

New Orleans, La.
343 Baronne St.

New York City, N. Y.
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1308 Vine St.

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DISTRIBUTED BY
W. W. HODKINSON CORPORATION

An Advertisement by W. W. Hodkinson

Announcing the Hodkinson Exchange Plan

Of course I could have opened new exchange offices, and piled additional expense upon the already overburdened exhibitor, but in keeping with my policies of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means for bringing the products I handle to the door of the theater, UNDER AN ARRANGEMENT WHICH GIVES US THE LOWEST DISTRIBUTION COST IN THE INDUSTRY, through the General Film Company's new policy of placing its exchange facilities at the disposal of other national distributors.

THIS IS THE FIRST STEP IN MY PLAN FOR SHARING THE DISTRIBUTION PROFITS, NOW HELD BY THE PRODUCER, WITH THE EXHIBITOR.

I am pleased to be able to announce that I am utilizing the exchange system of the oldest organization in the motion picture industry, the GENERAL FILM COMPANY, with its twenty-eight offices and six hundred employees, as the service offices of the distribution system of the W. W. Hodkinson Corporation.

Beginning at once, the PARALTA PLAYS, and all other product handled by the W. W. Hodkinson Corporation, will be available for bookings through the following offices of the General Film Company, where SALESMEN OF OUR COMPANY WILL BE INSTALLED TO SERVE AND SUPPORT OUR DISTRIBUTION PLANS AND IDEALS IN THEIR ENTIRETY:

ALBANY, N. Y. 48 Howard St.	CLEVELAND, OHIO 809 Prospect Ave.	LOS ANGELES, CAL. 738 S. Olive St.	PITTSBURGH, PA. 1201 Liberty Ave.
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BANGOR, ME. 123 Franklin St.	DALLAS, TEXAS 2017 Commerce St.	MINNEAPOLIS, MINN. 909 Hennepin Ave.	ST. LOUIS, MO. 3610 Olive St.
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In closing, I wish to repeat the statement which I have made to those who have discussed my plans with me: I have in the past, I am today, and I shall in the future, use every force that is available for the furtherance of the solid organization which I am building.

Wm. W. Hodkinson

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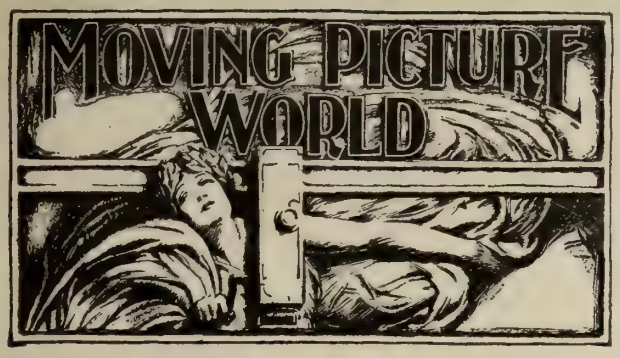

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(The Index to this issue is on page 1850.)

Saturday, December 22, 1917

Facts and Comments

GUSTAV SCHRAPLAN, of Prescott, Arizona, writes the MOVING PICTURE WORLD of a discovery made in his own town recently. It was a double discovery, in fact. The first was on the part of A. R. Dikey, seventy-two years old, a miner and prospector, who dropped into Prescott and for the first time in his life looked on a motion picture. The second was on the part of Mr. Schraplan, who became aware of the presence in his house of such an unusual visitor. "I wonder if there are any more?" asks the exhibitor. Those of us who dimly recall our sensations a couple of decades ago when for the first time we looked on the crude beginnings of the coming kinematographic art may be pardoned a desire to know what passed through the mind of this Disciple of the Great Silences as he took his initial view of the finished motion picture of 1917. Was he regretfully thinking of the things he had missed all these years he had spent on bleak mountainsides and in canyon bottoms? Mr. Dikey's first impressions of the screen should make interesting reading.

* * *

REVISION—Not reduction"—with this caption as an anchor to windward, the Ochs organ made its appearance last week. It evidently has realized that its attitude as the exhibitors' champion on the war tax controversy had about as much chance of being upheld at Washington as there is of the war ending this week. The self-styled mouthpiece of a few exhibitors felt the necessity of preparing the minds of its readers for a probable disappointment. What a farce—but we have said something before about the impossibility of fooling all the exhibitors all the time.

* * *

YES, sure we are going to Washington. We are going just to see if the factions in the industry will dare present themselves before the Government in their effort to get the best of each other. Is the Government of the United States going to be compelled to believe that all our great promises of support and cooperation of a few months ago were mere empty words? We think not, because we know and believe that they were not, and that no group of scheming politicians and self-seekers should be permitted to make them seem otherwise.

* * *

N a short conversation a few evenings since with a prominent individual in the picture business, an expression was voiced in regard to the present condition of the trade that contained food for thought. The claim was made that all lines of the industry are now clogged with non-progressive, unimaginative, unbusinesslike individuals who expect maximum results from the minimum of brain and effort. Further, that the war tax and other testing conditions would clarify the atmosphere and really improve conditions eventually. This is strong doctrine and may appeal to the magnates, but might not a little diluting with the live and help live policy be an improvement? Too much concentration in either the manufacturing or the exhibiting ends of the business will see the pictures very much less of a popular entertainment than they are and have been. Contraction of business is bound to follow concentration of interpest.

* * *

THE war tax has certainly produced a liberal crop of would-be champions of the exhibitor. We are afraid that most of them, however, will prove to be broken reeds, if exhibitors in general attempt to lean on them. In this, as in most other things, the individual exhibitor must work out his own salvation and we believe he will be able to do it with mighty few exceptions.

* * *

WHAT are the best pictures to make and exhibit? What are the film productions that are successful, financially and every other way? Not necessarily the films with a famous star from the legitimate or operatic stage, if the work of the artist is familiar only to a dozen of our large cities. Not necessarily the work of some author who stands high in the literary field but may not have an appeal for the millions. The pictures are the people's entertainment in a wider and more comprehensive sense than ever has been true of the opera or the stage or any other form of amusement, consequently the successful pictures will be those that have in them, star, story or whatever it may be, that broad human touch or point of contact for the people, the common people if you will.

Educational Pictures—Information

By Louis Reeves Harrison

JUST as they are now shown, moving pictures are helping to make us the best informed race on earth. No pen could picture our tremendous undertakings in the cause of Liberty. We would have but a dim idea of what is going on, of how our soldiers look, act and feel, but for the ever-welcome views accorded us on the screen. What a pleasure it is to actually see them, our finest examples of young manhood! Such clear and animated views of them are unobtainable through any other medium. We know what they are and what they mean; our hearts are warmed by the sight of them marching, our best impulses stirred by their courage and enthusiasm; they are teaching us all.

Simply to watch an animated reflection of vitally interesting events in various parts of our country, and of the world, does not compel mental training, but this direct method of gaining knowledge, whether of events, or of truth in nature and life, is in itself educational, and it leads to intellectual effort. We get ideas of what goes on, and even why, the how of it all is reasoned out unconsciously. Educational information imparts knowledge to all, and especially to those who need it, and the training takes care of itself according to growing individual capacity. When the mind is once stored with truth it lends itself more readily to acquiring methods of utilizing knowledge.

Of all kinds of educational motion pictures, those reflecting the moods and products of nature are most easily grasped by the minds of children, and even of grown people who do not find printed descriptions particularly entertaining even when they are comprehensible. To appreciate the difference we have only to contrast the wearisome, nerve-straining attempts to portray Nature in print with the beautiful views Ditmars and other naturalists are showing on the screen. The latter, like a good dinner, have the substance and a flavor besides.

Who does not recall the brain-flagging attempts at school to pass examination in various branches of natural history by memorizing a long string of difficult names having no immediate value or significance? Who has not attempted to write those names on cuffs and secreted papers in order not to incur the odium of being called "backward?" It made little liars and thieves of us all, those educational efforts to cram our unwilling craniums with terms Nature herself would have indignantly rejected. When we were through, when exams were passed, nothing remained but the fatigue, not even the ability to tell one tree from another.

All that could be easily taught on the screen and much more. We may soon delve into mysteries understood only by a few, such as those of microscopic botany, where there are undreamed of marvels. How beautiful it would be to have the processes of artificial selection shown, that wonder of the world which would prove to the unthinking that there is always and ever something new under the sun. If we could only see for ourselves how flowers are made more beautiful, how cereals, vegetables and fruit are advantageously transformed by man's agency, be shown how they are made to yield at the same time richer flavor and finer substance, it would be both entertaining and edifying. We can thus open a gold mine of fascinating truth which has thus far been known to a privileged few. Knowledge becomes power in proportion to its distribution.

Motion pictures are democratic, are free from the inequality of magazines and the servility of newspapers, and their tendency to inform the uninformed causes them to be a means of intelligence for all having a natural capacity for it. To prevent miserable inequality of advantages the surest method is that which the screen offers—the equality of knowledge. There are a thousand ways of showing attractively on the screen how the use of natural forces produce results advantageous to the individual and to society. Presented in this manner the things of importance are as easily acquired as those of no practical value.

From man's artificial adjustment of Nature's products has come what we have learned to enjoy as "civilization." Human design and invention can be as vividly illustrated as the principles of selection in agriculture and horticulture. The farmer has a growing importance as one, but more decidedly as one who exercises control over natural forces and materials through scientific knowledge of them. If a comparison could be made between the scientific farmer of today with those who followed the route of primitive mental effort, it would be seen that we have progressed more in the past ten years than during the previous ten centuries in the relation of result to effort.

The tremendous social value of widespread information on practical subjects, including significant business principles, is beyond estimate. This form of education should not be technical. It deals entirely with a knowledge of things, the ways of doing them belong to another department. The end in view is to distribute information of a kind which enables the possessor to better perform the duties of his life, and to enjoy that life in the full, a supreme aim of society.

The uninformed man may think logically and rationally on ordinary subjects—so may a blind man find his way through crowded streets. The informed man, the one who gathers knowledge from all sources to suit his objects, can think just as logically and rationally with the advantage of foresight and full consciousness of what he is about. The real difference between rich and poor is not so much that of capacity for absorbing information as of the enormously disproportionate amount of information supplied to those engaged in hard work to make a living. They have little time to read, but they get time to go to the picture show.

We find out very little for ourselves—discovery is rare and confined to a few individuals—so that practically all the information we acquire is second-hand. Through what others communicate to us are we enabled to make our way through life with any degree of success. Thus the important question for the majority relates to a suitable means of communicating with facility what is already known. The simplest method seems to be that which the mass of people most readily accept, and motion pictures appear to present a method which is easy, and therefore attractive, whereas others are difficult and therefore repugnant.

We can safely assume that there is a sufficient amount of intellectual capacity among people to fit them for some highly-organized social system. The vital question of today is that of accelerating development and the rational answer seems to consist in supplying legitimate material for the human mind to work on. Intelligence depending on information, why not utilize motion pictures to rapidly distribute the great body of knowledge already extant and enable our people to lead the most advanced races on earth?

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Time to Think

By Sam Spedon

Always a Silver Lining.

THE present lull and general atmosphere of the industry makes us feel that there is a heap of thinking being done by everybody in it. They are thinking as they have never had the occasion to think before. We are optimistic enough to believe this concentrated thought will bring about many good results. Already it has stimulated a desire for co-operation among the different branches of the industry and called forth many outspoken ideas by persons who have heretofore been too modest or timid to mention them. The pervading disposition to get together may presage a united industry. Common dangers are conducive to closer fellowships and interests.

Waste.

It almost seems like a waste of words to talk about waste in production. Anybody who has had any experience in the producing end of the industry knows all about it unless he was like a great many other obsessed with the idea that money did not enter into the making of pictures and thought that it was only a fulfilment of the old axiom, "come easy, go easy." Many of us at the studio used to say we wished we had five per cent. of the waste for our salary and we wouldn't ask for a life job either. We are not practically as conversant with studio matters just now as we were two years ago, but judging from the publicity of expenditures, in taking some scenes and the building of new studios, we are led to believe they are not much different than they were. Experience in the publicity and advertising end of the business prompts us to take much of this publicity with a grain of salt. Some day we are going to look into present expenditures more fully. We are of the opinion that the increased cost of everything has increased the cost of production and there is no wilful waste indulged in by the producers, reports to the contrary notwithstanding. We attribute much of the waste referred to editorially by our contemporaries, to a lack of management, knowledge and force of bad habits acquired from past associations and precedent.

"Amalgamation."

In the Moving Picture World of March 24th, 1917, we published an article entitled, "Will This Merger Ever Come to Pass?" in which we spoke of centralization, amalgamation if you wish, of the distributing of films. This is what we wrote:

The next and most vital of all questions which now presents itself is how can all these pictures be distributed at the least possible cost and through the most direct channel? This question has lad to mergers and rumors of still greater mergers. This question is a very important one, and a centralized and concentrated mart in a specially erected building in every film center seems to be inevitable and the only solution—one great market or exchange under one supervising head, where the exhibitor may secure such pictures as his patrons want and his needs suggest, without the necessity of running all over town and creation to find what he wants. By this means the general managers and assistant managers of each individual company's exchange, as now conducted, might be done away with and the overhead be brought down to a minimum.

There seems to be a general tendency toward this centralizing of distribution. We read every now and then of exchanges doing away with purchasing the pictures outright and releasing on percentage, which appears to be another indication pointing toward a big merger.

The advantage of such a merger of exchanges is the estimated reduction of overhead, meaning a greater revenue to the producers and a reduction in cost of distribution to the exhibitors. It would not necessarily mean that the producer would not retain his own method of rental. He might continue the program plan, deposit or open booking system. It would mean, however, an elimination of all unnecessary trouble and expense in getting what you want.

This centralization under one great roof may not be realized today, but it does seem probable in the evolution of the industry when it reaches an established basis of business procedure and cooperation.

During the past week we have read in the trade journals and daily papers, articles on this same subject by different "magnates." We are not a "magnate," which may explain why our article was not taken seriously at the time. We thought it somewhat chimerical then and it may be a dream now. Let us tell you what led us to write the article. During President Wilson's candidacy for re-election, we were selected by the Democratic Campaign Committee to arrange the distribution of the motion pictures used in the West. We did it satisfactorily and efficiently through our individual distributors at a minimum cost, minus the expense of a multiplicity of employes. It was from this experience that we thought centralization or amalgamation might be practical.

Show the Public Your Checks.

It would be a good idea for all the exhibitors to frame and display in the lobby of their theaters the check sent the Internal Revenue Department in payment of their admission tax for the month of November. Each succeeding month's check could be added to the previous ones in the frame.

Another suggestion is to have slides made from photographs of their checks and show them on their screens. These displays would educate the public and awaken a keener interest in what it and the exhibitors are doing to help win the war.

That's Different.

We heard of a splendid position in a new film company that was open to a capable business man. We mentioned the matter to a gentleman looking for a job, whom we knew possessed all the necessary business qualifications, also of good appearance and address. We told him to apply, but said nothing more until he asked us our opinion as to his chances of landing it. We then gave him our honest opinion. We told him; he had the ability, could do the work, but he lacked the assets needed most; a big name and well-known success in some other big line of business. He wouldn't add sufficient importance to the company and the position to land it. In short, he didn't have the front, which was needed most; ability was secondary. To take the edge off our frankness we told him to make application anyway and he might land a job on the strength of his merits, even if he didn't get the position. They will pay you if you get the job and give you a salary if you get the position.

CANADIAN FILM VISITORS.

President T. A. Hubley and General Manager J. F. Clancey, of the General Film Company, Limited, of Montreal, were New York visitors at the home office of General Film Company last week. They reported that the film business in Canada is in a very interesting condition. The "O. Henry" pictures, in particular, are proving to be great favorites with exhibitors throughout Canada, according to Mr. Hubley.

"Marrying the Right Man"

By Edward Weitzel.

STAGE convention has long been the bugaboo of a class of critics whose constant attendance at the play has given them that familiarity with the laws of the drama which is said to breed contempt. Forced by their calling to view, over and over again, combinations of the thirty-six situations classified by Gozzi, many of them arrive at the point of satiation where they are ready to advocate any sort of dramatic structure that is built contrary to what is known as "a well made" play. The best cure for them would be to produce, in succession, a round dozen of dramas made without regard to the rules, and let them behold the dire results. The conventions that excite their weariness have a positive value in building up an acceptable play for the average theatergoer, and it is for this order of patrons that the majority of producers exhibit their wares.

Occasionally one of these lofty gentlemen, whose mission it is to tell the average theatergoer that he is constantly being entertained by plays it is his duty to find anything but pleasing, condescends to dash off a little drama of his own, in which he demonstrates *his* conception of practical play building. So long as his play is not subjected to the test of a stage production, all goes well. Printed and autographed copies can be read by admiring friends without betraying the work's greatest weakness—its inability to appeal to a theater audience, through lack of the conventions at which its author scoffs. Once in the hands of an experienced stage director, the piece either undergoes a radical return to a "safe and sane" respect for the William Archer formula of play construction or its creator is in a position to insist that it be put on in all its artless innocence, and it meets the fate reserved for such misguided efforts.

In one case a critic-dramatist of this ilk gained a wholesome lesson on the subject, by sadly watching the limited number of performances given his play and more sorrowfully contemplating the equally limited number of spectators that attended these performances. However, he had the courage to come out in print and acknowledge his error, so there is still hope for him.

The screen is young and ingenuous when compared to the stage; but during the fifteen years of its existence it has acquired a goodly crop of conventions of its own; also a much larger number derived as a family inheritance from a long line of ancestry. The creators of the earliest form of drama learned the worth of many of these conventions, and the actors on the traveling stages of Greece and the Paris of Victor Hugo's "The Hunchback of Notre Dame" were also familiar with their utility.

Among the conventions shared by the screen and the stage is the one which gives this article its title. "Marrying the Right Man" is of supreme importance in securing happiness and contentment in real life; it is of the same significance in rendering the plot of a photoplay or stage drama acceptable to the average spectator. Youth should wed youth and the young chap should show a higher percentage of virtues than any man in the cast, if he is to get the indorsement of the paying public. The other persons present do not count, even when contributing to the war tax.

In seeking for novelty, the screen has been known to disregard this convention. It can seldom do so with artistic profit to itself or financial profit to the producer

JOE BRANDT BACK ON THE JOB.

After several days of serious illness and a brief stay at a New Jersey rest cure, Joe Brandt, general manager of the Universal Film Corporation, has returned to his desk looking greatly improved and full of "pep."

Chaplin Secures Injunction

Justice Manton in United States District Court Continues Restraining Order Against Fake Chaplin Pictures.

THE injunction against the Film Exchange, Inc., the King Komedy Film Company, Inc., Emanuel S. Manheimer, manager of the Crystal Hall Photoplay Theater, Fred Beck, Louis Weiss, George Merrick and Samuel Berliner restraining the defendants from producing, releasing and exhibiting spurious Chaplin comedies will be continued indefinitely, Judge Manton of the United States District Court decided on Dec. 7.

Nathan Burkan, counsel for Charles Chaplin, had made a motion for an injunction pending the trial of the action and presented another motion to have some of the defendants adjudged in contempt of court for failing to comply with the restraining order temporarily enjoining them from dealing in spurious Chaplin comedies, but as the defendants failed to interpose a defense the motions were marked off the calendar.

"The release for exhibition of these inferior photoplays is not only unfair, injurious and causing great and irreparable damage, loss and injury to the plaintiff but in addition to all this it is a cheat and fraud upon the public and the motion picture exhibitors," Attorney Burkan recited in an affidavit filed in court.

Affidavits were also submitted setting forth that Attorney Burkan received a letter from J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., which has a contract with Charles Chaplin to pay thecomedian $1,075,000 for eight films, containing a complaint against the Union Film Company.

Mr. Williams inclosed a letter from Lee D. Goldberg, a motion picture exhibitor, of Louisville, disclosing the information that the Unica Film Company was offering spurious Chaplin comedies including "Charlie Chaplin" in "A Son of the Gods," "Sentimental Charlie," "Musketeers of the Slums," "Charlie's Nightmare," "Charlie in the Trenches" and "Charlie's Picnic" to exhibitors.

Mr. Burkan also recited in affidavits that he made a visit to the Crystal Hall Photoplay Theater on the evening of October 14, when he saw the alleged spurious film entitled "Charlie in the Trenches" exhibited. He set forth that the film contained scenes from original Chaplin comedies, but also showed many scenes in which an imitator of the film comedian appeared.

The failure of the defendants to oppose the motions is understood to be the result of a gentleman's agreement reached outside of court whereby the defendants consent to discontinue the production, release and exhibition of alleged spurious Chaplin comedies.

Soldiers Want Better Pictures

Film Man Soldier Pleads for Better Y. M. C. A. Pictures—Wants Comedies and Westerns.

THIS paper is in receipt of a letter from a soldier now in training at one of the big camps in the West who thinks that the Y. M. C. A. is not showing programs quite adapted to the best entertainment of the men in training. He writes a clear and intelligent letter and we will quote one or two paragraphs from it.

"After a strenuous day of the Bear Walk, Double Time and Kitchen Police the men are not satisfied to spend the few short hours they have watching a commonplace subject. What they want are comedies, slapstick and otherwise, Westerns, topicals and scenics. Patriotic pictures would also be fine. The age of the picture would not make so much difference provided it was clear and interesting, as hundreds of the men have never seen them.

"The program should be composed of short-length subjects; because the men are coming in at all hours. The exhibitors in cities near the camps need not fear this competition, if you could call it that; because the men have only one full day and two half days a week in which to visit the cities, and, at that, many are not so strong film fans as a moving picture enthusiast would like them to be. Here is an opportunity for the film manufacturer to step in and make a host of new friends of the photoplay and win back those whose interest might have lessened."

There is no reason why the camps should not be furnished with the best of the up-to-date film productions suited to the requirements of that particular service. No doubt experience with the Y. M. C. A. shows will result in a better choice of subjects for the men and that the shows will grow better with time. But the best care and intelligence should be put to use to modify the first programs to fill the special needs.

Distributors Appeal to U. S. District Attorney

Law Firm Representing Them Charges Brooklyn Exhibitors Contemplate a Boycott on Fox and Vitagraph Productions

AS A RESULT of the recent action on the war tax taken by the Associated Motion Picture Exhibitors of Brooklyn eleven distributing companies affiliated with the National Association of the Motion Picture Industry have employed Cadwalader, Wickersham & Taft, a firm of prominent New York lawyers, to take care of their interests in the controversy. The lawyers have written a letter to Melville J. France, United States Attorney for the Eastern District of New York, charging that the Brooklyn exhibitors contemplate a boycott on the productions of William Fox and the Vitagraph company and asking the district attorney to investigate the complaint.

The Brooklyn exhibitors reply to the charges contained in the letter, which was by the distributors furnished to the daily and trade press, saying they do not intend to try the case in the public press, but that they will welcome an investigation by the proper authorities provided the complainants are put under oath. The theater men also declare they will be glad of an opportunity to present their side.

As an offset to the employment by the distributors of eminent counsel the exhibitors say they probably will be represented by Harvey Hinman of New York. Mr. Hinman, it will be recalled, was counsel for the legislative committee which last spring made an exhaustive investigation of the film industry.

The letter of the distributors is as follows:

Melville J. France, United States Attorney, Eastern District of New York, Brooklyn, N. Y.

Dear Sir: We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends. The distributors who request us to make this complaint are the following:

Artcraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph Company of America, World Film Corporation, Metro Pictures Corporation.

The two distributors against whom the boycott is about to be instituted are Fox Film Corporation and Vitagraph Company of America.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the Court in United States vs. Motion Picture Patents Company (225 Fed. 800).

By the War Revenue act of October 4, 1917, Congress imposed three taxes affecting the motion picture business, namely, (1) a tax of one-quarter of a cent per linear foot on film which has not been exposed; (2) a tax of one-half a cent per linear foot on film containing a picture, and (3) a tax on admissions to theaters.

The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Co. at the request of some of the distributors. As a result of their examination certain of the distributors determined to add to the rental charge for a reel (which charge ranges from $1 to $100 per day, according to the character of the subject and the reputation of the actor) a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet) on the assumption that the average life of a reel is fifty days. In this manner something less than the amount of the tax will be collected by the distributors. As each exhibitor rents on an average six or seven reels a day, the average daily additional cost to the exhibitor is about $1 per day. On the other hand, if the tax were borne by all the manufacturers or distributors in the United States it would amount to a tax upon them of about $100,000 per week, which, in the minds of many of the distributors, would be ruinous. Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors in the United States) that just as the exhbitors had passed on their tax, so the producers or distributors should pass on the tax imposed upon them, and that the method recommended by Price, Waterhouse & Co. was a fair and equitable method of accomplishing this purpose.

We direct your attention to the fact that the collection of this fifteen-cent charge has no relation to prices, for the reason that the daily rental charge on reels ranges from $1 to $100 and upward per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the actor. The rental charges of the distributors above named are all different. There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

As we have stated above, the members of the Brooklyn Exhibitors' Association have united in order to boycott our clients in the following manner:

On November 18 there was a meeting in Brooklyn at which, we are informed, over one hundred exhibitors were present. At that meeting it was decided that two of the distributors should be singled out and that all exhibitors should cancel their contracts with those two distributors and thereafter restrict their business to the other distributors until the two distributors singled out had been brought to terms. This was to be done regardless of whether or not the other distributors charged fifteen cents to meet the tax. In this manner the exhibitors hoped to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.

At this meeting on November 18 a Committee of Fifteen was appointed with two powers (1) the authority to select the two distributors whose contracts should be canceled by all of the exhibitors having contracts with them; (2) the authority to obtain the signatures to such cancellations of all Brooklyn customers of such distributors.

The committee so named held a meeting on Monday, November 19, and by vote singled out the productions of the Fox Film Corporation and the Vitagraph Company as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn.

In substantiation of the charges herein made we direct your attention to the following reports of the proceedings contained in trade papers: Moving Picture World, December 1, 1917, p. 1309; Moving Picture World, December 8, 1917, p. 1466; Exhibitors' Trade Review, December 8, 1917, p. 25.

The committee reported at a meeting on Thursday, November 22, that thirty signatures of customers had been obtained for cancellation of the productions of the two concerns just named, and on Saturday, November 24, it was further reported that many additional signatures had been obtained, comprising practically all the Brooklyn customers of the two distributors.

On November 19, William Brandt, president of the Motion Picture Exhibitors' League of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the Committee of Fifteen, to be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn. Similarly the officers of the said Brooklyn exhibitors' association and the Committee of Fifteen have waited upon the officers of the Fox Film Corporation and have stated that they have obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing cancellations to be made by the Committee of Fifteen of their contracts with the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.

These announcements have been made in the form of threats and with the declaration of an intent to bring about concerted action on the part of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, in order by their united action to destroy the business in Brooklyn of those corporations.

We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

It has been stated by the officers of the Brooklyn Exhibitors' Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint.

In view of the fact that the boycott may become operative at any moment may we respectfully request your early consideration of the matter.

Very respectfully,

CADWALADER, WICKERSHAM & TAFT.

Reply of the Exhibitors.

The Asociated Motion Picture Exhibitors of Brooklyn have issued the following reply:

The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors' Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently, the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press. The reason for doing this is manifest, and no doubt apparent to everyone. The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities provided that the complainants be put under oath, to ascertain the facts, and the exhibitors will welcome at the proper time an opportunity to present their side.

The National Association of the Motion Picture Industry was originally organized and incorporated for the purpose of bringing about a better understanding among its various branches and to adjust, if possible, any differences that might arise between the various branches therein. A nationwide complaint has been filed against the Distributors' Branch of this industry, and instead of meeting it as real proper business men they find it necessary to hire the most expensive counsel obtainable to secure the machinery of the United States Government to help them compel the exhibitors to accede to an illegal demand. The United States Government is certainly busy enough conducting this world war without being asked to indulge itself in patching up internal differences of this industry. The fifth largest industry of the world must certainly look ridiculous. This proceeding on the part of the Distributors' Branch will tend to create an unfortunate breach between the exhibitors of this country and the distributors, and has torn away the foundation of an organization that was built for the purpose of unity in the industry.

Ex-Senator Harvey Hinman of New York, who was counsel for the New York Legislative Investigation of the Motion Picture Industry, probably will present the exhibitors' side of this issue.

Hodkinson and General Film in Combination

Former Will Use the Machinery of Old Distributing Organization with Own Salesman at Each Branch—General Announces Other Modifications.

THE W. W. Hodkinson Corporation will use the exchange organization of the General Film Company as the service end of its distribution plans, it was announced at the offices of the two companies last Friday. Under the arrangements made, the Hodkinson Corporation will have its own salesmen in the twenty-eight General exchanges, where the actual shipping, inspection and other services will be handled at a lower cost than, as the announcement states, is now enjoyed by any distribution plan. The Hodkinson Corporation saves the wasteful cost of opening and operating new offices, while the General, with its finely equipped organization, is thrown at once into the great field of feature program distribution.

The first product to be handled by the new channel will be the Paralta Plays, two of which, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, are ready for immediate bookings through General Film exchanges.

In addition to the announcement of United States distribution, the W. W. Hodkinson Corporation also announces this week that the world rights, exclusive of Canada, for all its product, including the new "Motion Picture Plus," have been arranged with the Inter-Ocean Film Company. Announcement is also made that the Canadian rights to all the Paralta Plays have been sold to the Globe Films, Ltd., of Toronto.

There has been much talk of the advantages of exchange consolidation and the elimination of waste, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction. The Hodkinson-General arrangement, it is pointed out, is the first step in that elimination of waste and the plan to return a share of the distribution profits to the exhibitor, which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson Plan, that it is prepared to offer its exchange facilities to other national distributors, on a basis similar to that which it has now arranged with Mr. Hodkinson. As indicated in the announcement of the General Film Company, a broad extension of the Hodkinson plan of co-operation of such elements as already exist in the business is involved—an idea which has been Mr. Hodkinson's motive for innumerable moves in the past. As he expresses it in his announcement this week:

"I have in the past, I am today, and I shall in the future use every force that is available for the furtherance of the solid organization which I am building, not only for myself and my associates, but for the industry as a whole."

In the General Film Company announcement that it is linking with the Hodkinson organization for the distribution of the Paralta Plays and the other product which Mr. Hodkinson will handle it also states that it is accepting the Hodkinson ideals in its distribution channels, opening its magnificent plant as a sort of Union Depot for the purpose of eliminating the duplication of exchanges, and the consequent frightful waste of present distribution methods.

Says an official of the General Film Company:

"The exchanges operated by the General Film Company represent the greatest and most comprehensive distributing agency in the world. General Film Company, the oldest organization of its kind, was organized in 1910, and was the dominating figure in the moving picture business until producers began concentrating upon big features, while General Film continued a steady flow of regular program attractions.

"During the last twelve months a systematic and sweeping plan of reorganization of its machinery has been worked out, and now the organization possesses facilities the equal of any distributing agency in the world. A dozen different manufacturing concerns have been producing pictures for General Film distribution, ranging from one picture a month to five or six a week, the whole making a considerable bulk, which was handled with ease. This product we will continue to handle. It is just as easy to handle large pictures as small ones in the mechanics of distribution. We are now beginning a series of activities which will result in other important additions to the product to be distributed through General Film."

Exchanges are maintained by General Film Company at New York, Philadelphia, Boston, Chicago, Detroit, Cleveland, Cincinnati, Washington, St. Louis, Kansas City, New Orleans, Atlanta, Minneapolis, Denver, Portland, San Francisco, Los Angeles, Buffalo, Albany, Columbus, Dallas, Indianapolis, Memphis, New Haven, Omaha, Pittsburgh, Bangor, Seattle and Wilkes-Barre.

The readjustment of the machinery of the General Film Company to meet the tremendous changes of the present is a far-sighted appreciation of the coming trade crisis. The creation of a new type of exchange organization, discussed from so many angles, into an actual working reality, marks a common ground of thought with that of Mr. Hodkinson.

That the General Film Company is now lending its system to full co-operation with the Hodkinson plan is a sign of the great converging movement in the progressive development of the industry.

Amalgamation in the Air

Exudes in Large Chunks from Hotel Lobbies and Restaurants When Big Film Men Foregather.

THAT there is a large economic readjustment looming on the horizon, which may result in a consolidation of considerable size and importance, and which exceeds in fact the mere vaporings of idle rumor mongers, seems well established. The many meetings and caucuses at the Hotel Astor and the Hotel Knickerbocker the past week, whereat a majority of the various heads of the different film manufacturers and leading representatives of other organizations affiliated with motion picture interests in one way or another, even though much of the conversation has taken place across the seemingly innocent dining table, has led to much speculation by those not "in on the know."

Significant is the remark made by officials of the First National Exhibitors' Circuit that a move for amalgamation is most certainly under way. One certain party has even permitted the publication of the statement that every executive of such manufacturing interests with whom he has been in conversation, has been in favor of effecting an amalgamation, in order that a better ratio of profits may be conserved with the important sequel of more satisfactory dividends for the stockholders. In fact, the official whom we thus quote goes even further in his remarks and states that the only members of the organizations thus far consulted, who have placed any opposition in the path of an economic realignment, have been wholly employed on a salary basis, and, naturally enough, for reasons of self-consideration, do not care to see the proposed plans materialize.

Significant also is the large number of franchise holders in the First National Exhibitors' Circuit, who "happened" into New York and joined in the dinner parties and informal caucuses above referred to, though it has been related that there were no regular meetings of this body called, neither for the directors or shareholders.

BRANDT TAKES PATRONS INTO CONFIDENCE.

In order that his patrons of the New Albany Theater in Brooklyn might have a full understanding of what they are doing toward the support of the Government by their contributions of one and two cents war admission taxes, William Brandt, president of the Brooklyn Exhibitors' League, on the evening of December 2 threw upon his screen the following announcement:

"War tax on admission paid by patrons of the New Albany Theater in November was $420.79. This sum will feed over 1,000 soldiers (a war battalion), one full day."

The New Albany is a 600-seat house in a residential neighborhood of apartments and dwellings. Prices of admission are 10 cents afternoons and 15 cents evenings. The appearance of the announcement on the screen was greeted with applause.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Managers Support Government

Will Send Representatives to Washington Meeting, But Will Not Support Protest Against War Tax Schedules.

AT THE meeting of the Texas Theater Managers' Association, held at Dallas on Monday, December 3, P. C. Levy, of the Hippodrome and Strand theaters, Ft. Worth, and treasurer of the Texas Amusement Managers' Association, with Herschel Stuart, representing the Hulsey interests, have been named as representatives of the Texas organization to the tax conference at Washington, December 11, 12 and 13. Twenty-five per cent. of the Association membership was represented at the Dallas session.

It was voted not to affiliate with either the Motion Picture Exhibitors' League or the American Exhibitors' Association until the amalgamation of the two was accomplished, the latter organization, however, was favored by a majority of the Texas men. Secretary Campbell was instructed to proceed at once on an organization tour for the state.

Instructions to the delegates to the Washington meeting carry no note of protest against war taxes levied by the Government. On the contrary it was the unanimous voice of the convention that every possible assistance should be given the Government.

Various committees for the year were made up of the following well known Texas amusement men:

Reception—S. Von Phul, manager Majestic theater; W. D. Neville, Washington theater; Holger Jorgensen, Best theater; Chas. Hartman, Garrick theater; John DeStefano, Queen theater.

Organization—C. J. Mussulman, Paris; B. C. Bell, Palestine; C. M. McFarland, Houston; W. F. Box, San Antonio; E. L. Dye, Plainview; W. J. Wilkie, Wichita Falls; Ben B. Lewis, El Paso.

Finance—Otto Englebrecht, Temple; N. Lewis, Tyler; W. J. Lytle, San Antonio; V. J. Grunder, Cuero; T. M. Hervey, El Paso; Chas. Kimball, McKinney; L. M. Ridout, Denison; A. A. Chouteau, Jr., Dallas.

Legislative—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; E. H. Hulsey, Galveston-Dallas; Ross D. Rogers, Amarillo; E. W. Robb, San Angelo; J. B. McCue, El Paso; Ben S. Meyer, Tyler; Hugh Henry, Denison; W. J. Lytle, San Antonio; Karl Hobletzelle, Dallas.

Labor—O. F. Gould, Fort Worth; J. F. Green, Cleburne; Leon S. Gohlman, Dallas; H. G. Cotter, Fort Worth; Ed. Raymond, San Antonio; H. S. Ford, Canyon; L. Lavine, Corsicana; Adolph Dittman, Brownsville.

Grievance—John R. Fanning, Mineral Wells; John Sayeg, Ennis; Jas. T. Hatch, Kaufman; H. H. Keller, Mart; W. O. Williams, San Marcos; W. A. Stuckert, Brenham; F. R. Newman, Greenville; Robt. Pratt, Denison; Jos. Phillips, Fort Worth; Chas. W. E McCormick, Austin.

Publicity—Lou Bissinger, Dallas; W. S. Crosbie, Fort Worth; W. A. Byar, Terrell; Mrs. Eva Vernon, Texarkana; Miss Gussie Oscar, Waco; Paul Barraco, Houston; J. P. Everett, Waco; H. C. Norfleet, Dallas; Jas. Wilson, Sherman.

Resolutions—A. R. Gwynn, Terrell; Tom Gaines, Hillsboro; Sam Lucchese, San Antonio; Ed. Foy, Jr., Dallas; Will Batsell, Sherman; J. W. Courtney, Weatherford; D. F. Prall, Longview; Chas. Dorbandt, Athens; Miss Eva Johnstone, Houston; W. S. Sonnomen, Waco; C. E. Sherley, Honey Grove; M. Wicks, Jr., Houston; J. N. Stewart, Denton.

Iowa Exhibitors Get Together

National Organizer Rogers Forms Local League at Waterloo—Will Hold Meetings in Other Towns.

DAVID ROGERS, national organizer, sent a call to the exhibitors of the state of Iowa for a meeting to be held in Waterloo, Tuesday, Nov. 27. In answer to his call a small group of exhibitors around Waterloo responded and a couple of exchangemen from Des Moines went over. Mr. Rogers succeeded in winning for himself the friendship of every man who came to the meeting, by his straightforward friendly personality and the small meeting was sincerely voted as the most successful yet held. Mr. Rogers has given up all hope of bringing the exhibitors of Iowa together and is planning now for from eight to ten local organizations to be formed over Iowa. One has already been formed around Davenport and exhibitors from this suggestion attended the Waterloo meeting to aid in the formation there.

The new Waterloo local organization will include exhibitors in that city, Cedar Rapids, Waverly and the surrounding small towns. And following is a list of the theater managers present and who joined the local organization:

H. J. Lego, Majestic, Fort Dodge; N. C. Rice, Call Opera House, Algona; Frank Hegerman, of Waverly; A. J. Diebolt, Palace, Cedar Rapids; C. C. Clifton, Lyric, and William Hempske, Crystal, Cedar Rapids; F. Witt, of Shell Rock; H. Kelly, Iris, Independence; Guy Curtis, Independence; W. A. Middleton, Rex, Iowa Falls; Edward Awe, Strand, Fort Dodge; Sam Greenbaum, Gardenin, Davenport; W. L. Myers, Palace, Waterloo, and Mr. Martin, of Waterloo.

Mr. Rogers plans to arrange for many more similar local organizations over the state, until the whole state of exhibitors are some way joined together, then perhaps it will be possible through the local organizations to arrange for a state league.

Maine Exhibitors Protest

Say War Tax Is Inequitable and Burdensome—Will Send Delegate to Washington Meeting.

THE Maine Motion Picture Exhibitors League, at a session held in Bangor, Dec. 4, voiced its objection to the what it terms unjust war revenue taxation on small moving picture theaters. The league claims that the present system of taxation places a burden upon exhibitors which cannot be long sustained, and if the government desires revenue from the motion picture theaters, the distribution of taxation shall be such as to permit the theaters to run without loss and thereby provide a revenue for war purposes.

Maine theatres, in common with others throughout the country, are now subjected to double taxation, paying a tax on the films and a seat tax, the latter being graded according to the seating capacity without reference to the size of the city or town in which the houses are located. This, the exhibitors say, is unjust. The war tax on admissions is also declared inequitable. The houses which charge a maximum admission fee of five cents pay no tax on admissions, which is declared to be wrong, as the league believes the five cent houses should pay something in the way of taxes.

The Maine league was organized last spring and comprises about 50 per cent. of the number of exhibitors in the state at present, with a steadily growing membership.

It was voted to send a committee from the league to the national convention of exhibitors in Washington, D. C., when

it is expected that action will be taken by the latter body in representations to Congress.

President Alfred S. Black, of Rockland, presided, and 30 exhibitors were present.

Association Headquarters Open

New Offices Established at Indianapolis, With Pettijohn and Rembusch in Charge.

ALTHOUGH not yet fully equipped, the new headquarters of the American Exhibitors' Association, recently removed from New York City, has been opened in the Indiana Trust Building in Indianapolis, with Charles C. Pettijohn, general manager, and Frank J. Rembusch, general secretary, in charge. The offices occupy two spacious and well-lighted rooms on the fourth floor, and present a very attractive appearance.

The establishment of the organization's headquarters in Indianapolis makes them more centrally located than they were in New York, and no doubt will enable the organization to maintain them at much less expense.

Secretary Rembusch has been on the job continuously since the offices were removed, and has been devoting the greater part of his time in the effort to get things lined up in Indiana for the meeting at Washington, when the exhibitors will appear before the Congress and endeavor to get that body to amend the war tax law.

Charles C. Pettijohn and his wife, formerly Miss Belle Bruce, arrived in Indianapolis the latter part of the week after a short honeymoon in New York and Washington, and are now at home in a beautiful residence at 3744 North Meridian street. Mrs. Pettijohn says she has abandoned screen life forever and desires nothing so much as the home life she is entering here in Indianapolis.

PHILADELPHIA EXHIBITORS MEET.

At the last meeting held by the Exhibitors' League of Philadelphia President J. O'Donnell read a communication sent by the National President, Lee Ochs, urging that a representative committee be formed and sent to Washington, D. C., to attend the convention to be held there on December 11, 12 and 13. H. C. Kliehm reported the death of G. W. Schner of Pittsburgh, who died last week, and a motion was passed by the members expressing their regrets.

A motion to have the admission fee of $10 raised to $15 remained unsettled and was laid on the table. Members of the League were again warned not to play the music published by the American Society of Authors and Composers at their theaters.

CLEVELAND EXHIBITORS WILL CONTINUE FIGHT.

Cleveland exhibitors, at their regular weekly meeting, December 4, passed a resolution to continue the fight on the 15-cent charge which is made by exchanges, and the attorneys for the exhibitors were instructed to proceed as they see fit.

There was a long discussion, in which every exhibitor of the fifty odd present took part. All but two or three were for continuing the fight. The attorneys were instructed to look into the chances of bringing the matter before the county grand jury under the Valentine anti-trust act.

The exhibitors also named two delegates to go to the coming convention in Washington, the week before Christmas. They are League President William J. Slimm and Sam Bullock.

ENTHUSIASTIC MEETING AT MINNEAPOLIS.

One of the best attended meetings of the Northwest Exhibitors' Corporation in many moons was held at the West Hotel, Minneapolis, Friday afternoon, November 30. War tax, music tax and license laws were discussed at length, and the session was a lively one. The resolution thanking the Mutual, Triangle and General exchanges for their willingness to pay the war tax on film reels, prepared by C. H. Hitchcock, Otto Stelzner and W. G. True, was adopted. Members of the exhibitors' body were urged to book, whenever possible, films released by the Mutual, Triangle and General exchanges. Several prominent Twin City exhibitors told of their experiences with the war tax on tickets and reels. A majority of the exhibitors expressed themselves as pleased with the willingness of their patrons to pay the war tax, but a majority condemned the exchanges charging the war tax on reels.

Bell & Howell to Be De Vry Agents

Will Handle Projector in Its Los Angeles and New York Offices.

AMONG the recent agents secured by the De Vry Corporation, for the De Vry projector, is the Bell & Howell Company, which will handle the machine in its New York and Los Angeles offices. Negotiations were closed after a thorough investigation of the market had been made by Bell & Howell, and in selecting the De Vry projector the firm feels it has secured a machine that has stood the test and proved itself a distinct success.

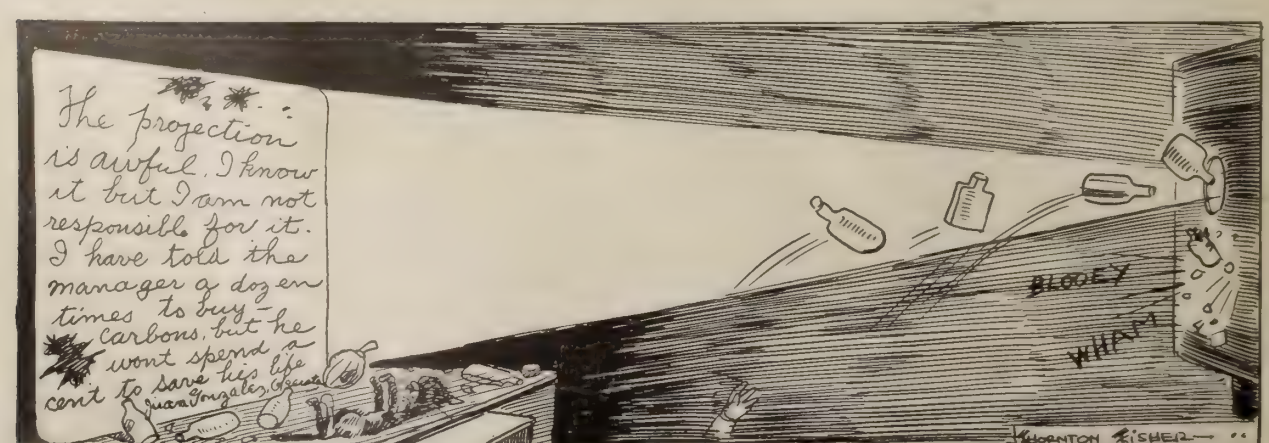
The De Vry is used by a number of large automobile manufacturers, such as the Ford, the Packard and the Dodge. A recent order from the latter increased the total amount purchased by that company to seventy-five machines. The De Vry projector is also doing service in various departments of the United States Government.

The De Vry Corporation also reports its recent affiliation with the Arcus Lamp and Appliance Company, of Cleveland, and in the future will distribute the latter company's product in Chicago and vicinity. F. H. Cudmore, general manager of the Arcus Company, was in Chicago on Friday, November 30, when the arrangements were completed.

SCREENING HIMSELF.

FRANCISCO G. ORTEGA, who edits Cine Mundial, tells the following: Recently one of the picture theaters of Merida, in the state of Yucatan, Mexico, was showing a duped and dilapidated film of "Joan the Woman." The projection was even worse than the condition of the film, and the audience became restive. As long as the expressions of discontent were confined to utilizing the screen for a target the operator continued calmly turning the crank, but when a few tributes of esteem, in the shape of empty bottles, came sailing through the man's size observation port the picture vanished, to be followed in remarkably quick time with the following explanatory slide, in shaky handwriting:

> "The projection is awful. I know it, but I am not responsible for it. I have told the manager a dozen times to buy ——— carbons, but he won't spend a cent to save his life.
>
> "JUAN GONZALEZ, Operator."


The projection is awful. I know it but I am not responsible for it. I have told the manager a dozen times to buy ——— carbons, but he wont spend a cent to save his life
Juan Gonzales, Operator
BLOOEY
WHAP!
THORNTON FISHER

How It Is Done at the Strand

Manager Edel Analyzes His Program for the Benefit of Moving Picture World Readers

Foreword.

NEW YORK'S Strand has become known throughout the entire country as an institution in the world of the American cinema art. The presentation of high-class screen entertainment augmented by exceptional musical programs rendered by a large orchestra, together with individual solos by accomplished artists, established a new clientele in the amusement field. New ideas in lighting, house management, advertising and the presentation of screen subjects as well as musical numbers are constantly being introduced at New York's largest film temple under the management of Harold Edel, one of the most youthful as well as progressive, exhibitors in the country. Despite the fact that he is still well within the draft age, Mr. Edel has had many years association with motion picture exhibition. As directing manager of the Strand he has established himself an enviable standing in the trade. His characteristic initiative has resulted in many departures in the presentation of a film entertainment and his daily mail always has letters from brother exhibitors out-of-town asking for information on new productions and suggestions for their exploitation. With the idea of giving our readers suggestions that will tend to enhance their own work, Mr. Edel will contribute weekly articles on his current shows, giving the why and wherefore.

Favors a Limited Use of War Subjects.

It is up to every exhibitor in the country to bend every effort toward "doing his bit" whenever and wherever possible. The exhibitor is a very potent factor affecting that all-important thing, public opinion. I do not mean by this that he should clutter his program with war films and news pictures of soldiers; in fact, it is just as important that he take the minds of his patrons away from the war at times as it is for him to bring them directly back on the subject. Each week I endeavor to present a patriotic feature in connection with my entertainment, a little something of special effectiveness in addition to my regular films bearing on the war.

For last week's "bit" I accomplished a two-fold purpose at the very beginning of my program. Every audience has become accustomed to the usual overture as a curtain raiser; during this overture the audience fusses about and usually it is not before the opening number has well advanced that the people settle down and begin to enjoy it. My opening number was the Hungarian Rhapsodie No. 2 with an original piano Cadenza by William Lowitz. To further enhance the presentation of this number I engaged several special musicians. It was quite evident that I would have to have the entire attention of the audience from the beginning in order to fully appreciate the efforts of the orchestra. In order to bring about this condition I placed my special patriotic "bit" first on the bill, as a prelude to the overture. The house was darkened and the audience, expecting the usual overture, continued the customary fidgeting. However, as the curtain rose slowly the stage gradually displayed the largest silk American flag ever disclosed in a theater, simultaneously the orchestra burst into "The Star Spangled Banner," and immediately the entire house from orchestra to roof came to attention. The ushers in their military uniforms stood at attention and with the conclusion of the number the effect of the whole presentation brought forth a great outburst of spontaneous patriotic applause with the psychological switching on of all the lights.

Following the overture came "Tonic Towns in England," a beautiful scenic showing the famous watering resorts in natural colors. The Strand Topical Review came next with its varied assortment of news, patriotic and zoological pictures. A cello solo by Helen Scholder followed and was duly appreciated.

A Stunt for "Nearly Married."

Then came the feature picture, Madge Kennedy in "Nearly Married." In introducing this production we offered one of the most effective novelties yet presented at the Strand. The house was dimmed in the usual way preparatory to throwing the film on the screen and the curtains parted as the organ played the wedding march, but in place of the screen there appeared an immense church window covering the entire screen space. With lights streaming through the many-colored window, the display drew many whispers of surprise from the audiences. To the left of the window stood the bridegroom dressed in his wedding clothes. A little flower-girl entered, followed by the bridesmaids and then the bride, with little girls holding up her veil. The procession filed across the front of the big window, the bridegroom took the arm of the bride and all passed off to the opposite side of the stage as if entering the church. Then the lights of the window faded and the picture itself appeared on the screen. The characters in the prelude were dressed exactly as those appearing in the film. At every performance this introduction received considerable appreciative applause.

After the feature came a duet from "Hamlet" by Rosa Lind, soprano, and Yon Colignon, baritone, followed by our exclusive presentation of "The United States and Allied Fleets on Their Recent Visit to Rio Janeiro." A Mutt and Jeff comedy cartoon, "The Hunters," was accorded much laughter and an organ solo by Arthur Depew and Ralph H. Brigham concluded the performance.

C. B. Burkhart a Record Subscriber

WE hear quite a little from time to time in regard to the instability of the moving picture trade and the changes that are continually taking place in the producing and exhibiting ends of the business. That there is plenty of ground for such criticism no one realizes better than the publishers of the Moving Picture World, for it keeps several of our clerks busy a good part of their time taking care of the changes in addresses alone. There is a brighter side to the question, however, and our lists also contain the names of many firms and individuals who have been advertisers and subscribers since the foundation of the paper over ten years ago.

C. B. Burkhart.

We are publishing herewith an engraving of C. B. Burkhart of the Pastime theater, Homer, Ill., from whom we received our tenth annual subscription a few months since. Mr. Burkhart is an old timer in the exhibiting game, for his experience dates back to early in 1904. Another remarkable record held by Mr. Burkhart is that in the thirteen years or more that he has been exhibiting pictures he has only missed two weeks, when the Board of Health closed his theater due to an epidemic. Our readers who possess a copy of our Tenth Anniversary Number, dated March 10th, of this year, will find in that issue an interesting account of his early experience.

We extend to Mr. Burkhart and the many other old readers and subscribers of the World our sincere appreciation and esteem for their confidence and support during the past decade. May their shadows never grow less, as Richardson would say. It is the oldtimers, who did so much in the early days, that are surely entitled to their reward from the industry.

Lamberger Enlarges Activities

The Motion Picture Field Owes Much to This Pioneer, Who Has Championed Its Struggles Since the Early Days.

WILLIAM HUMPHREY, Edmund Lawrence and F. J. Grandon are the directors who, in the coming year, are counted upon to carry the standard of Ivan Film productions into the very front ranks of the industry. Each one of them has an organization of his own, which, as regards perfection, leaves nothing wanted.

One of the important branches in the producing organization of the Ivan people is the installation of several "Readers," whose duty is not only to read submitted scripts, but every play, novel or romance of any standing in literature, be it in foreign or native tongue. This department is under the supervision of Oscar I. Lamberger, Ph.D., who, having been professor of comparative literature, possesses the qualifications to direct the efforts of the "Readers" in proper channels.

Dr. O. I. Lamberger, Ph.D.

Unquestionably the united efforts of the organizations under the excellent management of I. E. Chadwick more than augur well for the future of Ivan Flm productions.

At this time it may well be noted that although Ivan Abramson is in no manner connected with the company the firm will continue to do business under the name of Ivan Film Productions, and the various state right distributors handling Ivan product may go the limit in heralding the standard output which these Ivan distributors will be able to send to their trade.

At this point it might be well to devote a few lines to the splendid career in behalf of the country-wide acceptance of the motion picture that this forceful figure has all too silently and modestly carved with his accustomed unselfishness. Pioneers in the business will remember him as a devout friend and a far-sighted diplomat, as it were. As far back as 1906 Dr. Oscar I. Lamberger, then a member of the lecture staff of the People's Institute, of which the late Charles Sprague Smith was the presidential head, championed the cause of the screen, then a distrusted and despised business of a supposedly nondescript character. Lamberger grasped the future efficacy of the motion picture, and was selected to lead an investigation into the conditions of the East Side of Manhattan, with a view of improving the social conditions of the inhabitants of this quarter. He chose as his main vehicle of accomplishing his object the motion picture, and put it to the first use of this kind that it had received. In time this led to the doctor buying an interest in the Avenue C Theater, in the heart of the Ghetto, which was thereafter conducted as a model house for other exhibitors to learn from and copy after, not only as to conditions of hygiene, but particularly as to types of offering.

As a corollary to this work the doctor soon found that he could materially assist his efforts by appealing to the early manufacturers for the making of classic photoplays and other subjects more worthy than the then all-to-frequent crude type of cheap dramas and comedies. It was through his persuasive efforts that Shakespeare's works were first committed to the camera, as well as other of the first productions of other standard literary volumes, which served as the forerunner of the current vogue of visualized literature. To further encourage productions of this kind Lamberger formed the Ecclesia Entertainment Society, an exchange which purchased over eighty single reel standard subjects, and released them to the nickelodeons on the East Side. As many of his purchases were made after the films had lived their supposed booking life, it is noteworthy that the Ecclesia rental price was maintained at $5 per reel.

At this period the theaters were suffering from the unjust political intrigues of the McClellan administration. One Christmas period every picture show house in New York City was closed down by the police. This furnished the energetic doctor with new and more important fields of activity. Swinging the full power of the People's Institute behind him Lamberger worked to the end of preventing censorship from falling into the hands of the police department. A meeting was called in the Avenue C Theater, which was attended by the first exhibitors' association, a local body; members of the People's Institute and manufacturers, which resulted in the formation of the National Board of Censorship, with three members, Dr. Lamberger representing the exhibitors, John Collier representing the Institute and Dr. Theodore Shay representing the public schools. At this first meeting one thousand dollars was subscribed toward the new body's maintenance. The further development of this organization is known to all. As a result the campaign slogan of the doctor, "Mayors may come and mayors may go, but motion pictures will go on forever," was far and wide adopted as the cry of the business.

Next we find the subject of this article directing the earliest five-reel productions (in 1916)—"The Life of John Bunyan," or "Pilgrim's Progress," in which he co-starred Ethel Clayton and Warner Oland. This film is still doing duty in churches, schools and religious lodges throughout this continent.

The next six years finds this fighter out of the film circle, devoting his time to civic movements of large proportion. The early part of this year marked his re-entry into the business with a deeply laid plan that will not come to fruition until Dr. Lamberger feels that he has mastered the numerous situations that are embodied in his future plans. In order to accomplish his studies, and being a great admirer of the ability and breadth of vision of Isaac E. Chadwick, head of the Ivan Film Corporation, he assumed the chair of publicity head with the Ivan concern, and has just enlarged his activities with this manufacturer, as the forepart of this article apprises.

Suffice it to say that Dr. Oscar I. Lamberger will be heard from importantly in the near future.

FORMERLY AMERICAN FILM ACTOR COLONEL'S ORDERLY.

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, California, has been appointed Colonel's orderly at Camp Lewis, American Lake, Washington. Young Bonnard went to the training camp with the first batch from Santa Barbara and gained his promotion for personal merit as well as because of his proficiency in French. Sidney Algier, former assistant to Edward Sloman, has been made acting Lieutenant and is in charge of a rookie squad.

Scene from "Blue Jeans" (Metro).

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, Oct. 30, 1917.

THE Clement Mason Super Films announce that they have secured the Australian rights to all Essanay subjects, and beginning next month will release one feature weekly. The first production will be "The Misleading Lady," featuring Henry B. Walthall. The series "Do Children Count?" is also scheduled for early release.

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The anouncement that Goldwyn Pictures are shortly to be presented to the public here has caused much interest in film circles. J. A. Lipman, who represents Goldwyn in Australia, says that the first release will be made during the next few weeks at one of the biggest Sydney houses.

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A new arrival in the picture producing field in Australia is G. L. Gouday, who starts on a four-part feature next month. The theme of this subject has not been disclosed, but it is understood that it is of topical interest, though not dealing with the war.

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Australian Feature Films, Ltd., distributors of Paramount and Artcraft productions, have secured very commodious premises in Pitt street, Sydney, and will move into them next week. Practically nothing was saved from the disastrous fire that gutted their offices about six weeks ago, and so the future home will be entirely fitted up with new stock.

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A new series of Repatriation War Films has been completed, and will be presented by Australasian Films at the Sydney Theater Royal on Saturday next. A unique advertising stunt has been arranged in connection with their presentation. The Governor-General will view the films on a special screening in the morning, and a Sydney aviator will fly over Sydney dropping circulars advertising the film and also the Liberty Loan. The pictures are about ten thousand feet in length, and deal chiefly with the work of the Australian forces in the battle line in Flanders.

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The Progressive Film Service, distributors in this country of Mutual films, have within the last few days extended their operations to our Northern state, Queensland.

A branch has been opened in Brisbane, with H. J. Hawkins in charge. Mr. Hawkins is a very well-known figure in Brisbane film circles, having been one of the "heads" with the General Film Company of Brisbane, and later with Birch Carroll of the same burg.

It is a noticeable fact that J. A. Lipman, now handling Goldwyn productions here, was, in conjunction with O. G. Sudholz, responsible for the presentation of Paramount pictures in Australia, and later introduced the Mutual Program, which is being exploited by Mr. Sudholz through the Progressive Service. Lipman and Sudholz have probably a more extensive knowledge of film conditions in Australia than any other men engaged in the business. Starting out years back with a Kalem production, "From the Manger to the Cross," they traversed the whole of the continent with the subject. Following this they exploited individual features until the Famous Players and Lasky Productions became available when they contracted for the entire output to those companies, continuing to handle them until a year ago when they sold the controlling interest in their company to the producers, and started the Progressive exchanges.

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John F. Gavin is now busy on the filming of "For the Term of Her Natural Life," a story of early convict days. It is expected that when finished the film will run about six reels. A cast of well known screen and stage artists has been secured, and includes Ethel Bashford and Charles Villiers, who had prominent parts in "The Martyrdom of Nurse Cavell," shown in America about a year ago. Villiers has appeared in almost every Australian picture made, usually in "heavy" roles.

"For the Term of Her Natural Life" is to be presented in America during the beginning of next year, and Mr. Gavin is making every effort to produce a picture that will compare favorably with the best American features.

John F. Gavin is one of the pioneer Australian picture producers, having been in the business for over eight years. His first picture was a dramatic story of the life of the bushranger Thunderbolt, in which he played the lead. After eight years this picture is still being screened in the backblocks. At this time the average dramatic film was about 800 or 900 feet in length, while the usual comedy was seldom more than 400 feet. Gavin decided that he would make nothing but features, and when the firm of Cricks, Findlay & Gavin came into existence shortly after, a series of features were made, including "Benn Hall and His Gang," "Keane of Kalgoorlie," "Frank Gardiner," and also a mining drama of the early convict days, "His Assigned Servant."

John F. Gavin.

The success of these pictures was so great that it was decided to change the partnership into a company, and so the Australian Photoplay Company was formed, with a capital of £20,000. Under this brand many features were produced, in spite of active opposition from other concerns.

Gavin later drew out his interests from the company, and since then has been working on his own. His latest production is a drama from an original scenario entitled "For the Term of Her Natural Life," a story of the early convict days, and this film will probably be in five reels.

Gavin intends this to be the best he has ever done, as present arrangements are to sell the American rights. He says that the picture will compete with the best American productions.

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The Fox Film Corporation announce that their big feature, "Jack and the Beanstalk," will be released in Sydney at the Theater Royal during December, and will in all probability be the Christmas attraction there. The same company's production "A Tale of Two Cities," which was released at the same theater some time ago, is playing a very successful return visit at the Strand theater this week.

MANUFACTURERS, ATTENTION!

Wells Hawks, formerly special publicity man for Mary Pickford, as well as for Artcraft, but now an enlisted lieutenant in the navy, writes the following letter, which deserves the attention of every manufacturer:

"Subject: Navy Recruiting and Motion Pictures.

"It has been suggested to this bureau that a fine advertisement can be given United States Navy recruiting by the use of posters in scenes of moving pictures.

"In many film productions there are street scenes where posters appear in the reproduction. If in making up these scenes United States Navy posters are used their display would be of great advantage to the service and add to the realism of the scene.

"If this meets with your approval we will be glad if you will forward to your director.

"Suitable posters will be mailed on application. The United States Navy posters are artistic and effective, and are the work of the best known American artists."

WILLIAM HARVEY WEARING SERGEANT'S STRIPES.

The actor who recently finished a part as a German spy in "Draft 258" will go after Boches with specially fervent jabs when he gets a chance. He is serving with Company F, 305 Infantry, at Camp Upton. He received an invitation as guest of honor at the recent Screen Club ball, held at the Astor, Saturday, November 17.

British Notes

By J. B. Sutcliffe.

MAY MACLAREN, American film actress and star of two successful productions still being exhibited at the Philharmonic Hall, London, is shortly expected to appear in British film productions.

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Occasionally managers of moving picture theaters in different parts of the kingdom have complained to me of the petty pilferings bred of the souvenir habit. One picture theater, which shall be nameless, has a reputation for its decorative tapestry and lace, but every night when the manager makes his final rounds one, two and sometimes more pieces are, thanks to light-fingered patrons, invariably missing. "It's the souvenir habit," he remarked, "more than an inherent desire to steal. Some patrons when they come into a nicely furnished lounge or lobby seem to imagine that any little trinkets or ornaments employed in the general decorative scheme of the lounge are there to be picked up with the handbills." I have often heard of the retention—in the temporary absence of the attendant—of the metal tickets issued by the automatic ticket issuing machines and here the motive is quite apparent. But to managers who are troubled with souvenir hunters I would commend the remedy of the one quoted above and fasten loose effects down to some substantial fixture.

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The mention of metal tickets reminds me that a York exhibitor has had one of his sent to him by a soldier on active service who found the metal disc in the ruins of a German fortress at Thiepval.

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The Ideal Film Renting Co. is not to abandon the project it had under negotiation at the time of Winston Churchill's appointment to the Ministry of Munitions. This was the production of an imposing spectacular war picture entitled, "How the Great War Arose," and Mr. Churchill was to write the script and superintend the production. Should this yet be done, or a suitable substitute for Mr. Churchill be found, it is likely that the picture will be sponsored by the Allied Governments as an official statement of their cause in going to war. Apart from this the Ideal Co.'s diary of production is a full one. Versions of Fielding's "Tom Jones" and Jane Austen's "Pride and Prejudice" are near the completion stage, while "The Bachelors' Club" (Zangwill), "Shirley" (Bronte) "Quinneys" (H. A. Vachel), "Kipps" (H. G. Wells), and revised adaptations of "Nicholas Nickleby" and "Westward Ho" are well under way.

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"The Manxman," a London film company's creation after Hall Caine's novel, already shown in the States, made its appearance in London at the New Galley Kinema.

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Sir Johnston Forbes-Robertson sails for the States in a day or two to fulfill his engagement with the newly constituted Hyclass Producing Corporation of New York City to appear personally in his greatest dramatic success of the spoken stage, "The Passing of the Third Floor Back," by Jerome K. Jerome.

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The principal contribution from America to the trade shows of the week is perhaps the third of the Kitty Gordon subjects, entitled "One Week." While undeniably within the category of vampire plays, it unfolds its story upon original lines and amongst those exhibitors with audiences of an appetite for strong meat it is assured of an extensive showing. It is handled here by the Apex Film Co.

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The past few days have seen the removal of one of the landmarks of moving-picture development in London, the closing down of the old King's Hall in Commercial Road, East End. Time was, now nearly a dozen years ago, when the Old King's, as it was familiarly known, was the cradle of moving pictures on London's most densely populated side. It kept well in pace with the times and before competition in the East End became keen always showed an attractive program.

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Considering the nature of the ground and the prices charged for admission it is no exaggeration to say that the Commercial Road area of eastern London offers the most remarkable record of kinematographic development in the whole of the Metropolis. There are theaters in this district which carry specialization to a fine art, the Polish Jews' kinema, for instance, has a set of Russian titles made for every film shown there. In design and furnishing, while not comparable to the best West End theaters, I know of many in central London which fare worse.

Effect of Picture Depends on Exhibitor

Raoul Walsh Says Operators Who "Monkey" with Tempo of Action Undo Work of Careful Directors.

THE director may labor like a trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of Raoul A. Walsh, the American director who has used his short leisure before beginning work on his first Goldwyn production to make a tour of some of New York's moving picture theaters.

"Frankly," says Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horsecar beside some of the speed I have seen careless operators or short-sighted house managers put into their films. In my opinion, such haste is nothing short of criminal. It is unfair to the director who has timed his action as closely as possible to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake. He is ruining good entertainment, and when he ruins good entertainment, he is making disappointed audiences, audiences that won't come back.

"I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. But it's stupid and criminal just the same. This is the trick which some operators have of hitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention is right. They want to make a distinction in tempo between the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself.

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or big melodramatic action—a chase or a fight or a raid, for instance—my cameraman slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of 14, all the tempo runs true, the quiet scenes at a quiet pace, the melodrama with a rush.

"But all this is—and should be—the director's business, not the operator's. Sometimes it takes some very difficult manipulation of lights to keep the exposures right; but there is no difficulty here that a competent director cannot solve. Unfortunately, the maker of a film is at the absolute mercy of the man who shows it. And perhaps he is to be congratulated that so many managers and operators do appreciate their responsibilities."

BUSINESS GOOD IN EMPIRE STATE.

Lewis D. Brown, owner and manager of the Moving Picture Machine Company of Binghamton, New York, was a caller in the New York office of the World last week. He is moving to a new address at 28 Henry Street and states that he has built up quite a little business in machines, repair parts and theater supplies in his vicinity. Being an expert electrician he is in a position to make installations and covers a considerable section of the northwestern part of the Empire State, where his services are in demand. Most of the theater managers he has visited recently report good business that has not been effected by the war tax to any appreciable extent.

MORE METRO MEN ENLIST.

Dwight Begeman, cameraman, is the latest Metro employe to enter the service. He has left for his home in St. Louis, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the Government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures of naval manoeuvres.

Irving Flisser, formerly a member of Metro's electrical force, under the supervision of Frank Detering, is in the navy.

Spokes from the Hub

By Marion Howard

FIRST I must mention our new picture house, the Castle Square, which has been done over to the queen's taste, and with music playing an important part, under the direction of Jarvis Jocelyn, so well known in theatrical and musical circles. This is distinctly high class in every detail—and such a clean program! The stage is a delight to the eye, with no tawdry decorations (?), like artificial flowers and the like, but done in cream, with corinthian columns at the side and latticed panels. Harvard red velvet makes a rich curtain. There are attractive girl ushers, and an air of hospitality on entering the house. I went over especially to see one of the "Country Life Series," featuring Mrs. J. Stuart Blackton and the children, their location being their estate at Oyster Bay, where they are neighbors of the only "T. R." The short subject called "Satin and Calico," picturing both, is thoroughly enjoyable. In the cast we get Donald Brian as a society man and country lout in overalls. Can you picture him? In the tennis scene I recognized Mr. Blackton, who directed the series, and also saw the venerable Charles Kent. Splendid offering of Greater Vitagraph. On the program we had good comedy with "Fatty" Arbuckle, Mutt and Jeff, and that excellent picture, "A Tar Heel Warrior," featuring Walt Whitman in a role suited to his dignity. A typical southern play with music was a strong feature, as rendered on the new choralcelo by Mr. Jocelyn.

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That evening I saw "The Mark of Cain," and failed to enjoy it, though well cast with "Tony" Moreno, J. H. Gilmour and John Sainpolis, who all deserved better. It was melodramatic and unconvincing. Mrs. Castle does better work in this than in her serial efforts, and her dancing dog gave delight to the youngsters in front.

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Commend me to pictures like "Draft 258," which was shown at the Park Theater before many guests, including about 500 sailors. It was a splendid gathering of young manhood, and great discipline was displayed, for we noted that they did not applaud in any "spread-eagle fashion" and all kept silent during the story, well pictured and a credit to Metro and all concerned. A feature was the presence on the stage of the Pier Band, which rendered selections before the program opened. I like this new picture in every way, and it certainly doesn't do a thing to the pacifist and spy element but show them up convincingly. Little Taliaferro makes good, baby Ivy Ward is most promising, and Tooker does the villain in great shape. Splendid picture for any community.

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On the same program we saw another Metro, "The Eternal Mother," with Ethel Barrymore in a strong part, one of the best yet seen for her. They gave Jack Johnston some work to do as the cad of a husband, who was allowed by the author to live. Here we get a child well worth while in Maxine Elliott Hicks, who has a remarkable face for the camera. Of course Frank Mills is liked by all fans, and it was good to see the regeneration of his mind on the child labor question. The factory scenes were unusually good, showing up a great evil too frequently existing. There were ornate scenes as well as degrading ones, made so by the evil of child labor and discontent.

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Not having seen "Efficiency Edgar's Courtship" I went to the Exeter Theater Sunday evening, and how we did laugh! Mrs. Ayer had already shown "Two Bit Seats" and "Fools for Luck" so we were prepared for some fun in this the first picture done by Taylor Holmes. I saw two pretty strong pictures there in "Indiscreet Corinne," with dainty Olive Thomas doing some daring things all for fun at the outset and cleverly executed. Then we had a chance to see her dance barefooted, too. My neighbor nudged me and asked who she was. I said Mrs. Jack Pickford in real life, but she would not believe me, so there you are. Pauline Frederick has a splendid offering in "The Hungry Heart."

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Tom Forman did a good thing in writing "The Trouble Buster" just before going to the front with the colors. Long ago I called attention to the lad Paul Willis, and now we get him featured along with Vivian Martin in a splendid picture for old and young, and natural at every turn. Here we get the near gutter life, the villain, the homely street rows between newsboys, a wonderful dog, some pathetic touches around the two kids, with no place to go except to their home in a piano box; the lure of the crook, the rescue and incidental blow, causing blindness of the lad defender, and all the rest with its touch of upper class and developed genius sculpture leading to fortune.

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Within a week I have seen the three first releases of Select—"The Moth," "Magda" and "Scandal," and believe me they are some pictures and great pace setters! The Exeter Theater was filled by delighted patrons, many coming in from Brookline, which has no picture house, though called the richest town of its size in America. Then, too, more and more the exclusive set in the Back Bay are waking up to the value of this form of amusement at so little expense. Long lines of autos are seen nightly. No longer is there shown the "silencer slide," urging quiet, as it is unnecessary, the pictures compelling attention and concentration. It was a treat to see the Talmadge screen stars in such settings, and we are glad to see Clara Kimball Young back. Having seen all the big stage players do Magda I wondered how it would go over on the screen. Strikes me this is her best work, and greatly distinguishes her. There was no "out" discernible; better still, the ending was more satisfactory than the stage version. The close-ups were great, and how the women raved over the gowns!

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"The Moth" had plot to burn, and was another lesson on playing with fire. They gave Norma Talmadge great support, notably Donald Hall. I was glad to see the location, showing the star's lovely place on Long Island, perfect in all its appointments. A most satisfying picture all through.

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"Scandal" went strong. Why not? It certainly had action enough and fine scenery, picturing the Commodore Benedict estate on the water's edge at Greenwich, Conn., another palatial place, to say nothing of the Benedict yacht, in commission for the players. There were one or two breaks on the titles, like "Allegance" and "well spend" instead of "spent."

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Why such pictures as "When a Man Sees Red"? It certainly is red and very "yaller," points no moral and tells a wicked story of beast vs. innocence; the sex in this being highly offensive, and I am no prude. It is regrettable that William Farnum is cast in such a wicked picture. Two prize fighting advocates near me went wild over the pugilistic episodes—too many and too prolonged, even if the hero did "get" the villain. There was excellent scenery and photography, but the picture is far from wholesome and not to be commended.

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I made some calls yesterday at the exchanges and found Charles W. Perry in the Pathe office, and in an optimistic frame of mind. J. D. Levine, of the General Film, told of the success in booking the O. Henry pictures, and this was gratifying to one who likes them so well. Met with much courtesy at the Metro building, as usual; also at the Goldwyn's new place, in charge of Manager Bradley, now here after his fine work for this firm in Washington. Saw one or two good pictures at run-offs, and congratulated Manager Clark of the Kleine office on the advent of an heir that day; told Sam Bernstein what we thought of "The Little Princess"; looked in on Manager Roth of the Mutual, and shook hands with Harry Asher. Some day, that! Molly Pearson, who makes her debut with Sir Johnston Forbes-Robertson in the screen version of "The Passing of the Third Floor Back," is a favorite around here, and many will turn out to see her in the forthcoming picture. She spoke the first and last lines in the stage version and is sure to make good before the camera.

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Score another for "Our Mary" in her latest, "The Little Princess," perfectly presented under the direction of Marshall Neilan, and apparently flawless. I do not recall all the Pickford pictures, only those seen the past five years; but it strikes us over here that this ranks with her "The Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm." These are likely to linger longer in memory, unless it be "Tess of the Storm Country." Watch Zazu Pitts, for she is a coming star. This picture must be seen to be appreciated, for words are insufficient to do it justice in its various details. On the same program we were taken to the "Land of Mme. Butterfly" by Burton Holmes, who has done his best work right here.

Grinding the Crank

With Thornton Fisher

IN WHICH we present more pictures than prose.

* * *

Joe Farnham introduced everybody but the bellboy at the Screen Club Ball at the Astor.

* * *

The last survivor was seen coming home four days after.

* * *

Billy Quirk and Jules Bernstein were sent up for life to the Screen Club. The sentence was pronounced by Joe Farnham.

* * *

"Whaddaya mean 'British Tanks'!" said a guy from a Fort Lee studio the other day. "I know a dozen American tanks wot'll cop the change when it comes to polishing their heels on a brass rail."

* * *

We hope the next time Jim McQuade, our Chicago letter writer and peerless golfer, bawls out a tray wrestler in a Chicago restaurant that the waiter won't be standing directly back of us. When James spoke to one recently it nearly caused the tip-grabber to spill a quart of consomme down between our vertebrae and Alco collar.

* * *

It is estimated that 3,941,762 scripts using the European war as a background were returned by the studios last week.

* * *

A progressive director tried to borrow six battleships for a scene the other day, but for some reason or other was unable to obtain them.

* * *

An increase in the price of scenarios is threatened by the authors since the cost of postage has been increased.

* * *

The only sound the drummer has not been able to imitate is the noise of birds' wings while floating through the air.

* * *

And we don't believe that the noise of a battle is half so bad as the same drum-walloper would make us believe when he starts to work on a hundred-and-fifty feet of a war film.

* * *

We saw a crack-a-jack picture of the colonial period not long ago, but somebody forgot to remove a telegraph pole in the background.

F. J. Marion, Commissioner to Italy, Absorbing the National Flower, Spaghetti.

If everybody in the picture industry received his due, the star would not be the only person to grab all the glory. What's the matter with poor old Joe Hinkledee, who develops the film. Some day in that veiled and vast future the billboards may announce the following:

THE LOAN SHARK'S DAUGHTER.
DEVELOPED BY THE KING OF DEVELOPERS,
THAT GENIUS OF THE DARK ROOM,
JOSEPH HINKLEDEE,
SUPPORTED BY AN ALL STAR GANG OF
FILM HANDLERS.

* * *

Now you can spend the rest of the time looking around the picture gallery on this page.

SO I SAYS TO TH' FAT-HEAD-
THAT'S A HOT ONE BILLY!
JOE! JOE! QUICK! WHO IS THAT ONE ON THE RIGHT? I'VE SEEN HER IN PICTURES!
SH-H-H! THAT'S LILLIAN WALKER!
IS' JOE FARNHAM IN THE HOUSE?
WHO RE YOU WITH NOW, GLADYS?
OH, I HAVENT BEEN WORKIN' FOR A MONTH!
HM!
SAND DUNES
A MEMBER OF THE SCREEN CLUB BRINGS A FRIEND FROM PEORIA, ILL. TO THE SCREEN CLUB BALL!
THORNTON FISHER

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals.

One Athletic Subject, Three Travel, One Sport, One Topical, One Agricultural, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"The Womanly Art of Self-Defense" (Paramount-Bray).

AN attractive subject appearing in the 97th release of the Paramount-Bray Pictograph strong suggests the usefulness to women of a knowledge of boxing. Miss Vera Roehm, one of our finest feminine exponents of boxing, describes before the camera the technique of each individual blow. Here we learn what is meant by the kidney blow, the solar plexis blow, and the various other important movements necessary to a proper knowledge of the art of self-defense. Miss Roehm also gives a forceful illustration of how with such a knowledge a woman may maintain her right to sit on a park bench unmolested.

"Along the Varder" (Pathe).

One of the most beautiful rivers running through European Turkey is the Varder. It is a winding stream running through a large territory of marshy country, and at various points is crossed by the quaintest of bridges. The Pathe Exchange presents some interesting and beautiful views of this river in a current release, which will be a welcome adjunct to a refined program.

"Nikko in Snow Time" (Paramount-Holmes).

In this offering many interesting views of the numerous temples in Nikko are shown, to which the religious Japanese make pilgrimages. One scene shows the celebrated monkeys of Nikko carved above a temple door, illustrating the precepts "Hear No Evil, See No Evil, Speak No Evil." Mr. Holmes was particularly fortunate on this visit to Nikko, as it was late in the season and the pilgrims were already arriving, when, on April 10, there was a very heavy snow storm, and the next morning, all the temples, trees and other objects were thickly covered with snow, presenting a beautiful appearance. The condition of the weather, however, did not deter the pilgrims, who continued to go from temple to temple; many of them walking through the snow barefooted.

'The Chain Gang" (Educational-Bruce).

In addition to showing how pack trains are conveyed in safety over the steep heights of the mountains of Washington, Robert Bruce has given us in a one-reel picture entitled "The Chain Gang," a beautiful scenic treasure. Again the Great Dane, friend and property of Mr. Bruce, adds materially to the artistic atmosphere of a picture, trotting along behind the horses with easy canine nonchalance, the only privileged member of the four-legged group who is at liberty to wag his tail unhampered. By way of explanation the reader must know that the pack horse in the more dangerous passes of the mountains is forced to travel with his tail roped to the horse behind him. This mode of travel is all right, according to the horse's description of it in a sub-title, "provided your tail doesn't weaken." The picture, which is unusually entertaining as well as instructive, provides wonderful views of Mount Ranier and other mountains in that region, and lakes and rivers presenting delightful reflective studies.

"The Sport of Sports" (Universal).

An interesting exhibition of fancy skating will be found in the fifty-first issue of the Screen Magazine. Among those who exploit the difficulties of this health-giving sport are Bror Meyer, a well-known world champion, Emmy Bergfeldt of St. Moritz, Switzerland, and Frieda Whittaker.

"Training Police Horses" (Universal).

Much space in film has been given to the training of the policemen themselves, while little light has been shed on the training of the police horse. In the fifty-first release of the Screen Magazine we are given a splendid illustration of how this is done. Here we learn that a veterinary looks over each horse intended for the service, and not until he is pronounced perfectly sound is he admitted. Having been pronounced fit for duty he is put through a remarkable course of training. With a dummy jockey he is made to describe circles and various other forms of motion which teach him ease in obeying the rein. This illustration, well detailed, will be found very interesting.

"The Pig Club" (Universal).

A timely subject found in the fifty-first release of the Screen Magazine is an inspiration to the pig raiser. We learn through the subtitles that all over the country are being established among the young men and boys pig clubs intended to help out the meat situation during the war. These young agriculturists, according to the picture, take great pride in the rearing of a fine grade of pig flesh, groups of which are shown in the picture, which is attractively subtitled with the scenes arranged somewhat in story form.

"Scientific Sweetmeats" (Paramount-Bray."

In the ninety-seventh release of the Pictograph will be found a nicely illustrated lesson on the making of sweetmeats by machinery. We learn that in some of the largest candy factories in the country delightfully sanitary methods are employed. In the plant in which the pictures were taken four million a day of a certain kind of confection of the "Life Saver" variety are turned out. For the making of this candy, sugar is purchased in car load lots, and emptied from the original barrel into the pulverizers, where it is reduced to a fine powder by great grinders, after which it is flavored, mixed, molded, counted and wrapped by automatic machinery.

"Me and My Dog"

Masterpiece of Photography and Artistic and Appealing Construction—Moving Picture Essay by Robert C. Bruce.

ONE of the most artistic of the Robert C. Bruce series is entitled "Me and My Dog," and is not only a beautiful tribute to man's most faithful friend, but glimpses beautiful bits of scenery in Montana, the Cascades of Washington, in the Rockies and Southern Alaska. The scenic part of the picture, however, has been treated merely as an artistic setting for the pictured wanderings of the man and his dog; and so impressive is this picture with its splendid sub-titles that it may find a place side by side with Maeterlinck's essay from "The Double Garden," entitled "My Friend the Dog." Both are beautiful appreciations of the canine kind, and each in its way is a masterpiece. The picture abounds in silhouettes suggestive of the friendship between the man and his dog. It abounds also with sub-titles of strong appeal and splendid logic. For instance, "Here is the Motto of My Life Boat's Log, God Grant That I May Be Worthy of My Dog;" and later reminds the spectator who has become impressed with the silence, the solitude, and with the mutual interest between canine and man, that he who has never known the friendship of a dog has never felt the full measure of friendship. "Me and My Dog" might be classed as a moving picture essay delivered in nature's simplest and most beautiful language. It is a masterpiece of construction and photography.

Funny Bobby Bumps

Bobby and His Dog Give Entertaining Exhibition of An Unsuccessful Christmas Shopping Tour.

ONE of the best loved cartoon characters is funny little Bobby Bumps, who by way of explanation is, along with his dog Fido, a pen creation of Earl Hurd of the Bray studios. Bobby has also the further distinction of being periodically tacked on to the educational reel known

as the Paramount-Bray Pictograph; and for his Christmas offering has decided to go shopping and get his arch friend and playmate into trouble.

Bobby's Christmas adventure, entitled "Bobby Bumps—Early Shopper," will be found in the ninety-seventh release of the Paramount-Bray Pictograph. The opening scene shows an alarm clock in front of Fido's kennel doing duty at an early morning hour of a day shortly before Christmas, on which Bobby and Fido have decided to steal a march on the rest of the family and make a visit to toyland. As Fido throws the clock madly over the horizon and out of sight, the sun makes his appearance, blinking sleepily, reminding the faithful little dog that he had better waken the other son. A rope tied to Bobby's big toe and hung from the window is forthwith pulled vociferously by Fido and that young man, making a wondrously hasty toilet, starts off with Fido at his heels, to see the toys. A family servant, bent on the same mission, finally comes face to face with Fido who quickly steps in line on the toy shelf and shortly finds himself a wrapped up parcel on its way to Bobby's home. After bathing the street with tears Bobby hurries home to release Fido, and is forced to shed more tears at circumstances which follow. A fine Christmas offering.

Items of Interest.

The Famous Players Company of New England, 814 Shawmut street, Boston, Mass., are following a policy of advertising educational and other short subjects which are handled by them in a dignified and useful manner. This is done by means of a small booklet entitled "The Blue Book of Short Subjects," which should be of unlimited aid to those looking for short educational subjects, or groups of such subjects as contained in the ParamountBray Pictograph. In this booklet will also be found listed individually the Bray animated cartoons, which, by the way, are second to none. Here also will be found the Burton Holmes travel pictures fully listed.

* * *

In addition to the pictures for the Christmas season suggested in last week's Educator we find that Raymond L. Ditmars is preparing a special animal picture to be released through the Educational Films Corporation of America. This promises to be a delight to the children, a picture in which various animals dressed in Christmas garb, including rabbits and monkeys, will do all sorts of amusing stunts. Then there is the O. Henry story to be released by the General Film Company, entitled "Whistling Dick's Christmas Stocking," a two-part offering. And what could be more enticing by way of comedy entertainment than the Paramount "Tom Sawyer," a five-part adaptation of the famous Mark Twain story.

* * *

Commenting on the large part that the moving picture is to play in maintaining the morale of nations during the war at the annual meeting of the National Board of Review, held on Monday afternoon, November 26, Orrin G. Cocks made the following interesting statement: "The humble movie is going to have a mighty large part in maintaining the morale of our soldiers and civilians in this war. In the first place, it is going to help in keeping up the morale of the civilian population. Usually war is followed by a destruction of morale at home. Here in New York the increase in juvenile crime already has been 33 per cent. In London the motion picture has been found a useful means of meeting the situation caused by the absence from home of the heads of the household, and many of the women folk who are engaged in gainful activities for the support of their families. The motion picture has also proved to be of major service in sustaining and stimulating the morale at the front and in the cantonment. The National Board is sharing with the industry in this work. Many of its members have taken their place in activities connected with the successful prosecution of the war. Among them are Cranston Brenton, in Y. M. C. A. war work; J. K. Paulding, who is the executive head of a base hospital unit in France; Jonathan A. Rawson; Lee F. Hammer, of the War Department Commission on Training Camp Activities; and Clarence A. Perry, who is now a Captain attached to the Quartermaster's Department at Camp Upton. These are all members of the National Board and leaders in social welfare work."

* * *

Four subjects of interest are treated in the Pathe Argus Pictorial No. 3, which opens with views taken of coral limestone rocks, located on a tropical island. The rocks are of a tough, porous composition and are sawed into building blocks and shingles for trade purposes. An interesting study of crystallization follows, showing the action of sulphate of zinc, nitrate of silver and other fluids upon a plate under the microscope. Prof. E. J. Thatcher of Columbia University gives a short demonstration of "tied dyeing," a process for fancy designing. The last subject pictures Helena Dayton Smith's clay figures around the banquet board.

WHARTONS' "PROP" EXPERT INVENTS PAPER BULLET.

While preparing the properties for some of the exciting scenes of gunplay which will be featured in the early episodes of "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, Leroy Baker, head of the Whartons' mechanical department, worked out a new method of manufacturing paper bullets which may revolutionize the science of sham warfare, making it possible to secure realistic effects hitherto unattainable.

The facts as above stated are vouched for by experts in the employ of the Remington Arms Company, who have carried out Baker's suggestions with unusual results. It is said that immediate steps will be taken to manufacture the new bullets on a large scale, so that they will be available for military spectacles and plays in which firearms are featured.

Baker gained his effect by doing something he was told could not be done. He made a rifle shell of mixed black and smokeless powder, the two kinds of explosive being separated in bullet and shell containers, of hard paper. The result is a peculiar kind of combustion, which causes the paper bullet to disappear entirely within a space of fifteen feet, while the black powder gives a highly effective smoke effect.

The new ammunition is suitable for both rifle and machine gun use, this being the first time that paper bullets have been found practicable for use in the latter manner.

HAROLD LOCKWOOD ENTERTAINS ON THANKSGIVING DAY.

Harold Lockwood, Metro star, was host at a Thanksgiving dinner given to the members of his company at the Hotel Randall, North Conway, N. H., near which place the exterior scenes of Mr. Lockwood's forthcoming Metro wonderplay, "The Avenging Trail," are being staged under the direction of Francis Ford.

In the party were Mr. Lockwood, Mr. and Mrs. Francis Ford, Miss Sally Crute, Miss Cecil McLean, Miss Jo Feeny, William Clifford, Walter P. Lewis, Mr. and Mrs. Harry H. Poppe, Tom Blake, Johnnie Waters, Tony Gaudio, Harry Cabot, Art Ortego, Warren Cook, Louis Wolheim, Robert Carson, Frank Bates, Harry Russell, Austin Beattie and Edward Draham.

Mr. Lockwood was a most excellent host and his co-workers readily forgot that they were spending the holiday away from their respective homes.

FRANK CRANE ENGAGED TO DIRECT PETROVA.

Announcement was made this week by Frederick L. Collins, president of the Petrova Picture Company, that Frank Crane will direct the third starring vehicle of Madame Olga Petrova. Mr. Crane will start work on "The Life Mask," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring the operatic prima donna, Mary Garden.

"JOHNNIE" WATERS JOINS COLORS.

Yorke-Metro this week contributed another of its forces to the service of Uncle Sam when "Johnnie" Waters, assistant director in Harold Lockwood's company, left the organization at its location in New Hampshire, where the exterior scenes of Mr. Lockwood's forthcoming Metro wonder play, "The Avenging Trail," are being made under the direction of Francis Ford, to return to New York, where he was ordered to report for military service on December 7.

KELLARD IN THE "LEGIT."

Ralph Kellard, former Pathe star of "The Shielding Shadow," "Pearl of the Army," "The Precious Packet," etc., is now leading man in "Eyes of Youth," where he has been playing since August 22, on which day the play opened at the Maxine Elliott Theater, New York City. Mr. Kellard expects to return to the screen at the close of the dramatic season.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Handling the Tax.

EVERYONE lately has been wrestling with the new tax on tickets. This tax was so generally commented upon in the newspapers that the public was ready for it, but there is always a difference between a tax in the newspapers and a tax in the box office. Cleveland exhibitors handled the situation very nicely. The exhibitors got together and named a committee, and this committee framed the campaign for the city. It recommended that exhibitors use this text as the basis for slide and lobby material:

War Tax.

The schedule of war taxes which the Government has fixed on the sale of theater tickets, according to section 700 of the law passed October 3, 1917, to be paid by persons buying such tickets, is as follows:

Uncle Sam gets it—we don't.

Ticket	Tax	Total
10 cents	1 cent	11 cents
15 cents	2 cents	17 cents
25 cents	3 cents	28 cents

Children's tickets, regardless of price, 1 cent.

Uncle Sam gets it—we don't.

That last is an excellent line to play up. Drive it home that this is a tax and not an increased cost of admission. This cannot be stated too plainly, nor too often. It was also recommended by the committee that space be taken in the Cleveland dailies to the extent of a quarter page, giving the text of paragraph 700, followed by

No advance in the usual prices will be made to cover this and other war taxes. You pay this tax and nothing more.

The advertisement goes on to show that already the theater has been burdened with three taxes; the war tax graded according to capacity, the footage tax on raw stock and on finished footage. It closes with a scale of prices as above.

But Add No Bargains.

About the only thing left to be said is that while the tax is one cent for each ten cents or fractional part, it applies to each ticket and not to the total of purchase. This should be driven home, for the man who purchases two twenty-five cent seats and is assessed six cents for taxes is apt to argue.

It should also be hammered home that the language of the law requires that the tax be paid by the purchaser. In some isolated instances the prices seem to have been shoved up five cents all the way through the schedule in an effort to make the new tax cover the advance in admission fees, but we think that this will be found to be an error.

In England, and we believe in Canada, exhibitors sell ticket books which cover the cost of the tax. The ticket books are sold at their face value and the house deposits ten per cent. on the face in lieu of the usual added tickets. How that will work in the case of the Federal law is something for tax collectors to decide, but if it is declared to be feasible, then considerable confusion can be saved by printing up books to be sold at face value with the tax as a consideration for the dot sale. It would help the house and patron alike.

It will probably be necessary to keep up an advertisin gcampaign for a little while to habituate the patrons to the idea. Put up a sign directly over the box office window. Have it large enough to be easily read and letter it:

Over the top.

In addition to our prices of admission we are required to collect of the *purchasers* for the Government a sum equal to ten per cent of the face value of the tickets, in accordance with the Tax Bill of October 3. The schedule of taxes is:

One ten cent ticket.....One cent
Fifteen and twenty cent tickets.....Two cents
Twenty-five cent tickets.....Three cents

Please have your pennies ready.

We are not taxing you—we are merely collecting. It all goes to wage the war.

Doing Your Bit.

Here is the way the Fenray, Martins Ferry, Ohio, advertises the war tax. Evidently the house raised its prices and deducts the tax from the advance. Where this has not been done—and we do not think it is within the letter of the law—the lower line can be altered to "The ten per cent. tax goes direct to the Government":

HELP YOUR COUNTRY WIN THE WAR
by enjoying yourself!

Even if you can't fight or can't buy Liberty Bonds, you can still do your share by attending the "movies."

WE PAY WAR TAX ON ADMISSIONS!

And speaking of Fenray advertising, we note that someone with a sense of humor has persuaded a local savings bank to drop its appeal to patrons to save and "help win the war for ourselves and our allies." As the bank was the German Savings Bank, the text was a bit confusing. And that same Fenray has a new twist on the mailing list. It runs the appeal to hand in the names of your friends if they are not on the list. The idea is worth noting.

Give the Text.

A number of theaters have given the text of paragraph 700. The Fenray, Martins Ferry, Ohio, goes further. It gives a talk on the law on the front cover and inside gives the text of paragraph 700 and 600 as well; the latter relating to the tax on raw and finished stock. If you are still advertising here are some catchlines that may be useful:

It all goes to Uncle Sam.
No advance in prices—the tax is not ours.
Tax collectors for Uncle Sam.
You pay one tax—we pay three.
It costs more, but we charge no more.
Don't be a business slacker—pay the tax.
Is there any tax you'll pay more willingly?
We MUST win. Do your bit, too.
We don't charge a penny more.
We're not even paid a commission.

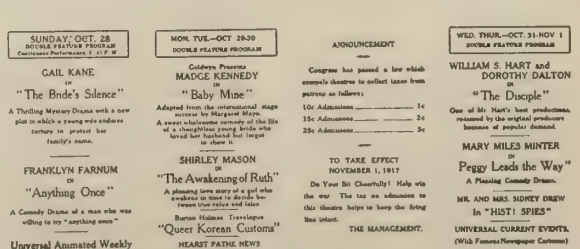
These catchlines should help to suggest the general trend of your stories. Make them brief and to the point. How about this:

The Government requires each amusement seeker to pay a tax of ten per cent. of the value of his ticket. It has made us its unpaid collectors. The entire sum must be turned over to the government. We might raise the prices and pay the fee ourselves, but that would cost you more. We collect only the tax with no collection charges. One cent for every ten cents or fraction.

Doubtless a few persons will stay away from the theater for a time because they resent the tax. If they do, don't figure that your business is permanently ruined. Give them time and they will come back, for it is in times of stress such as this that people most eagerly seek amusement and the photoplay offers the cheapest and most interesting form of entertainment. Doubtless there will be a drop in business for a few weeks until the patrons grow used to three cent postage and other taxes, but once they get over the tax the theater tax will be the smallest of their troubles.

Where It Can Be Seen.

The Elmwood, Buffalo, put its tax announcement where it could be seen. It moved the days around a little and put the new schedule right where the eye could not overlook it. The text is clear, not much



is said, and that to the point. The smaller type below adds: "Do your bit cheerfully! Help win the war. The tax on admission to this theater helps to keep the firing line intact." To those to whom the Elmwood program may be a novelty, it might be added that this card is an eight page folder, the full card being 9¾ by 4⅛ inches.

Argues It Out.

The Crystal, Flandreau, S. D., takes a full page to meet the new war tax proposition. Boiled down, it amounts to this: That they will pay the tax five days a week, but advance the price on Saturdays, and asks, "If we stand this loss five days a week, don't you think it would be doing the fair thing to allow us an extra nickel on Saturdays? The prices have been reduced from 10 and 15 cents to 9 and 13 cents for regular shows, which will give the ten and fifteen-cent prices as before, or, in other words, they pay the tax except on Saturday nights, when they raise the price five cents and make a couple of pennies on the tickets." The advertisement is ingeniously laid. The

centre is given to an advertisement for "Womanhood." At the bottom is a comparative table of expenses for now and in 1913, showing the advances and extra taxation. Down either side run wide columns of headed items, each completely cut off with rule, and each dealing with one phase of the situation. The top is an eight line:

$67,000,000
TO HELP LICK THE KAISER

This is the amount the Government expects to obtain through the theaters of the United States between November 1, 1917, and November 1, 1918. At the present rate of attendance our share of this amount will be about $1,500.

We think that most patrons will stand the tax without a raise, but where it is evident that they will not, such a handling of the situation is well worked, and the Crystal takes occasion to have a heart to heart talk with its patrons about conditions in general. It admits that some big town houses sell the same subjects for less money, but points out that other big town houses charge more. It recalls the former ten-cent-three-reel days, and points out that for half as much again more than twice as much is given. Full pages cost money even in small town papers, but this page clears the air of many more things than the tax. It just sits down with the patron and talks the entire situation over, and that is just about the best thing to do in any situation. Take the people into your confidence. You can't fool them in the long run. Don't try to.

Mr. Bleich's Way.

George A. Bleich, of the Empress and Grand, Owensboro, Ky., seems to be doing things differently from the rest. Instead of raising his prices, he has lowered them. He sells coupons good for nine ten-cents admissions, plus tax, for 99 cents. The coupon ticket is a strip about two by eight inches, with nine coupons. Each coupon states that "The value of this Coupon is ten cents." There is nothing on the coupon to show that the tax has been paid. He takes two sixes in the daily papers for this announcement:

New Prices
at the EMPRESS
No Burden
The War Tax Won't Hurt.

Let us see if it will. Let us presume that you attend fairly regularly. The cost heretofore could be figured this way:

Two shows weekly at the ordinary price of 10c, totals..20c
One show weekly at the special price of 15c, totals.....15c

Total cost of three shows.....35c

Effective November 1st, with the imposition of the new Federal War Tax, we will sell a new form of coupon book, same containing nine admissions, costing 99c, which includes the Government tax.

The cost of each coupon is 11c, and as one of same will be received for any attraction not priced in excess of 15c, it will be readily seen that the same three shows mentioned above can now be seen for 33c.

Certainly those who do not advantage themselves of the coupon plan will have to pay more, as 15c is charged for single admissions, and from this Uncle Sam will receive 2c.

There is no "profiteering" in the prices I am compelled to institute at my theatres by reason of the war tax. Lowering the charge to 4c for children, and averaging the several admission figures charged gives me very little, if any, excess, over old prices. Then it must be considered that I have abandoned an extra charge for the big pictures formerly shown at 15c, and must stand the war tax on the films themselves, imposed by the Government on the film people who have in turn placed it on the theatres.

——BUY COUPON BOOKS AND SAVE MONEY——
—GEORGE A. BLEICH.

We are inclined to think that if fifteen cents is the box office charge for seats for an attraction the tax will be two cents on those seats whether the patron purchases a fifteen-cent ticket or uses a coupon. Certainly it would seem that "twin" tickets, good for two admissions for 22 cents with a wax tax of three cents should be four cents, since the law does not contemplate duplex tickets. But the tax-paid coupon sold with the tax paid is a valuable idea and one that will make for business. We trust that Mr. Bleich will report on the success of the scheme when he has had time to try it out.

Tax Talk.

This copy is taken from the program of the Fenray theater, Martin's Ferry, Ohio. With figures adapted to your own house, it can be used for program material or you might coax the local editor to make a news note of the computation. But it would, perhaps, be better to add to the last line make it read, "by swelling our war tax without feeling it."

IF

one thousand people attend the Fenray each night the United States Government will receive over Six Thousand Five Hundred Dollars in taxes in one year from this theater alone.

DO YOUR BIT
by swelling our "war tax"!

Try for other pieces of copy along these lines. Make the patron feel that the tax is not an imposition, but a public duty.

Real Goods.

The Empire theater, Tientsin, and the Pavilion, Pekin, under the same management, have begun the issue of a weekly house organ, the paper being gotten out in Tientsin with a special edition for the Pekin distribution. Marshall Sanderson is the editor. The sheet is a sixteen page issue, 9½ by 12 inches. There is a week's program—advertisement on the third page, but the rest of the sheet is along the lines of the usual English weekly, with special stories and two or three pages of chatty editorial. This news-editorial style is peculiarly useful for advancing the interests of the house and it has always been a matter of surprise to us that so few American sheets have followed this English form. The value of this editorial comment would alone justify the issue of the entire sheet, but the specials are well selected and mainly hold to picture topics. The initial mailing list was one thousand copies in Tientsin and five hundred in Pekin, but the sheet should grow in circulation. It has good advertising patronage from local firms and should be self supporting, or very nearly so. North China houses have to hustle to keep going, but we cannot imagine a better medium of publicity than this, for it gives really readable matter, well edited and well made up. The house organ, as we have always said, is about the best possible local advertising. If it is well done there is nothing better for making and holding friends. The Revue, as it is called, even has a tint block heading, the tint changing with each issue apparently.

Guessing Contest.

This from a recent program of the Third Street theater, Easton, Pa.:

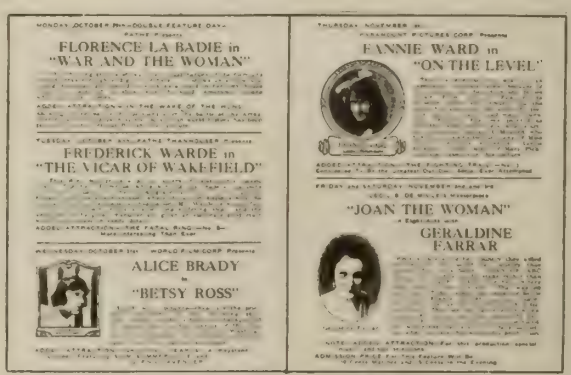
EYES—NOSE—LIPS.

Do you think you could recognize people by their eyes, nose or lips? You will have an opportunity to test yourself. Watch for further details in this program and the daily papers.

Probably this is some variation of the half picture, either cuts divided to show only the lower half of the face or with the top portion burnished down. In either case the stunt makes a good foundation for a guessing contest and really is more baffling than one would suppose. If you do not want to saw the cuts, take any rounded surface (the bolster of a jack knife will do at a pinch) and work the top stipples together so that they print black or nearly so. The Third Street has been a bit quiet—for them—through the summer and we are glad to see them commencing again.

Jay's Program.

For a wonder Jay Emanuel got out a program on stock that will permit it to reproduce. Jay's program form is worth looking at, and we don't blame him for using colored stock if he wants to, but he does persist in picking out the yellows and buffs that will not photo-



graph as they should. The thing we particularly like about this program is the manner in which the days are dated. Most printers are apt to get the date too prominent, letting it share the prominence with the title line. Jay uses a clear letter, but a small one, and gets just as good a result from an advertising point of view for the date and ten times as much prominence for the title. Where a greater prominence is desired, the use of one point rule for underline will work as well as a larger face and save not only space but the title.

Plays Up the Music.

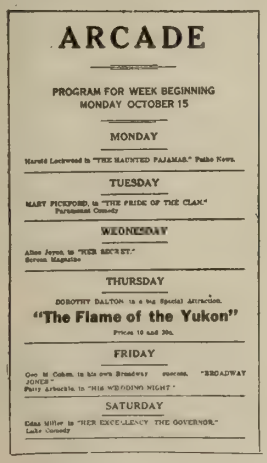
The Orpheum, Terre Haute, Indiana, makes a special drive on its music. It not only features the program, but it prints a list of the new music to be played and makes an effort to get the new stuff as it comes out. This may seem to some to be only a source of added expense, but half the world thinks it can sing and nine-tenths of the others think they can, and so the Orpheum has a double attraction in pictures and music. People may come just to hear the music and look upon the pictures as incidental until they become confirmed picture fans through association. It may not pay all houses to go to the expense of getting new music constantly, but most assuredly it will do no harm. The program is a sightly affair with a special panel cover permitting the insertion of any portrait desired and there is plenty of good chat in its pages, but we think it would pay them to take a page or a half page for the formal program. Now the first half attraction is advertised in display on the first inside cover page and the two titles for the second half of the week are on pages 5 and 11—too far apart to do each other much good. It would be better to give the formal program on page two or three (preferably three) and then use the display spaces as additional punch. It would pay to rewrite some of the paragraphs, for they use clips from the press sheets, and most press sheets are not worth clipping from.

Tint Blocks.

Reel Stuff, the house organ of the Film Supply Co., Portland, Oregon, comes out with an issue in which "The Red Ace" cuts are printed with red tint blocks. It's been so long since we've seen a tint block used that we had almost forgotten them, but as a compromise between one and two color work there is nothing quite so good. In a pinch you can use a tint block made of a piece of pine nicely smoothed, made type high, but, of course, a regular block is better. This prints a square or other design in a solid color, over which the cut is printed in black. It gives a colored cut effect without the cost of elaborate make ready and hair-line justification, and the results are surprisingly good, even with printers who could not get good results with cuts in two or more colors. Reel Stuff is a youngster, but seems to be able to sit up and do more than take notice—it makes it.

From An Oldest.

John T. Hendry, who writes he is one of our oldest readers, sends in a copy of his new form of program and wants some suggestions. His house is the Arcade, Fort Myers, Florida. He calls the sheet the Arcade Advance. The printer has done his work pretty well, though his program proper is too weak. The titles should be set in small display lines, but not all small-town printers have display in ten and twelve-point. At that, we think he could have done rather better than he did had he tried a little. Mr. Hendry should get after him and insist that he do better. If he says that he lacks room point out


ARCADE

PROGRAM FOR WEEK BEGINNING MONDAY OCTOBER 15

MONDAY

Harold Lockwood in "THE HAUNTED PAJAMAS." Pathe News.

TUESDAY

MARY PICKFORD, in "THE PRIDE OF THE CLAN." Paramount Comedy

WEDNESDAY

Allen Joyce, in "HER SECRET." Screen Magazine

THURSDAY

DOROTHY DALTON in a big Special Attraction.

"The Flame of the Yukon"

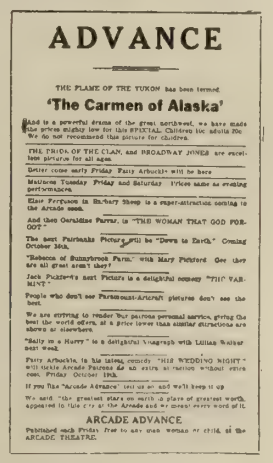
Prices 10 and 20c.

FRIDAY

Geo. M. Cohan, in his own Broadway success. "BROADWAY JONES." Fatty Arbuckle, in "HIS WEDDING NIGHT."

SATURDAY

Edna Hiller in "HER EXCELLENCY THE GOVERNOR." Lubin Comedy


ADVANCE

THE FLAME OF THE YUKON has been termed

'The Carmen of Alaska'

And is a powerful drama of the great northwest, we have made the prices mighty low for this SPECIAL. Children 10c; adults 20c. We do not recommend this picture for children.

THE PRIDE OF THE CLAN, and BROADWAY JONES are excellent pictures for all ages.

Better come early Friday. Fatty Arbuckle will be here.

Matinees Tuesday Friday and Saturday. Prices same as evening performances.

Elsie Ferguson in Barbary Sheep is a super-attraction coming to the Arcade soon.

And then Geraldine Farrar, in "THE WOMAN THAT GOD FORGOT."

The best Fairbanks Picture yet will be "Down to Earth." Coming October 30th.

"Rebecca of Sunnybrook Farm," with Mary Pickford. See they are all great stars, aren't they?

Jack Pickford's next Picture is a delightful comedy "THE VARMINT."

People who don't see Paramount-Artcraft pictures don't see the best.

We are striving to render our patrons personal service, giving the best the world offers, at a price lower than similar attractions are shown at elsewhere.

"Sally in a Hurry" is a delightful Vitagraph with Lillian Walker next week.

Fatty Arbuckle, in his latest comedy "HIS WEDDING NIGHT," will make Arcade Patrons do an extra amount extra soon. Friday October 19th.

If you like "Arcade Attractions" tell your friends and they will keep it up.

We said "the greatest stars are worth a place of greatest worth, appealed to title city of the Arcade and we mean every word of it.

ARCADE ADVANCE

Published each Friday free to any man, woman or child, at the ARCADE THEATRE.

that he wasted space shamefully at the top of the page. He wastes about two inches there that could have been put to better use below. The printer must have some display type, and he should be made to dig it up for such subjects as Mary Pickford and George M. Cohan. Both of those would draw on the name alone and the names should have been played up. The other side of the middle page is house chat, mostly about the coming films. It is set as paragraphs, but the effect is a running story—a good combination. The other side of the sheet is better done, but Mr. Hendry should tell his printer to get a hustle on and dig something in the way of display. Even a small office must have something better than Roman capitals. At that, the days are set in a type that should have been given the stars. There is no excuse for an eighteen-point "Tuesday" and an eight-point "Pickford."

Here's a Stranger.

We used to tell a lot about Walter H. Brooks, who runs the Y. M. C. A. Auditorium at Coatesville, Pa., but he lost our address, apparently. But here he is back again, with a bunch of stuff, and he assuredly is welcome. He is holding to much the same style of program as of old, a six-page folder, nicely laid out, but we note that he has dropped his time-table, though this was a most valuable feature. We show the inside pages. The back gives the front page, the

. . . The BIGGER and BETTER AUDITORIUM PROGRAM . . .

MONDAY AND TUESDAY SEPTEMBER 17th and 18th

DOROTHY DALTON

"THE FLAME OF THE YUKON"

ADDED SHORT SUBJECTS

"KUTTLE SPECK OF GARNERED FRUIT"—O. Henry

AUDITORIUM TOPICAL REVIEW

WEDNESDAY AND THURSDAY SEPTEMBER 19th and 20th

MARY PICKFORD

"THE LITTLE AMERICAN"

ADDED SHORT SUBJECTS

"LEST WE FORGET"—Johnny Ones Comedy

BUTT & JEFF CARTOON

BURTON HOLMES

FRIDAY AND SATURDAY SEPTEMBER 21st and 22nd

BILLIE BURKE

"THE MYSTERIOUS MISS TERRY"

ADDED SHORT SUBJECTS

BOBBY CONNELLY in "The Movie Director"

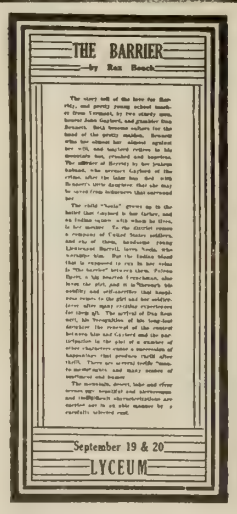
"WATER FOWL"—Scenic PATHE NEWS

Coming—October 3rd and 4th—Geraldine Farrar in "JOAN THE WOMAN"—The First Super-special Attraction

underline and some talk of the coming attractions. The full sheet is 6 by 12 inches, divided into thirds by the folds. Most of the programs carry one paragraph about the house that drives home the fact that the Auditorium offers unusual shows. It pays to tell them how good the house is. They may know, but talking about it verifies their suspicions. One good feature we note is an ideal head, in line cut, to be used when a portrait cut of some player on the bill for the week is not available. It seldom happens that the house has not a cut it can use, but something to fill in the front page in an emergency is a handy thing to have on hand. Mr. Brooks got out his own folder for Joan the Woman. He plays to a class of patrons above the average and he got out an all-type sketch of the play that probably appealed more strongly than would an illustrated herald, and one that was more in keeping with the house. It tells, in a single page, the brief story of the play. The only ornamentation is a fleur-de-lys on the front cover. Mr. Brooks has always come out strong on the typographical end, for he knows what he wants and has a printer who can give it to him, but he has done nothing better than this, though he has offered more elaborate specimens.

Hardwick Newspaper Work.

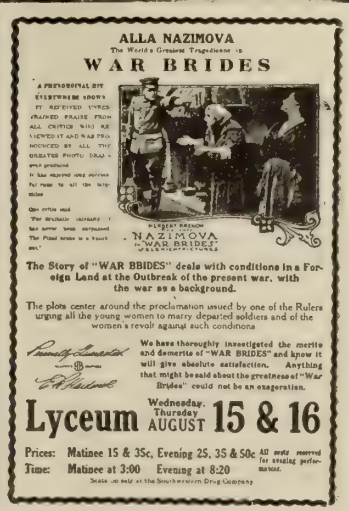
The Hardwick Brothers, Clovis, N. M., seem to believe in the newspapers. We give a couple of examples of their work, one of them being one of their "personally guaranteed" attractions, when you can really get your money back if you do not like the attraction. It is


THE BARRIER

—by Rex Beach—

September 19 & 20

LYCEUM


ALLA NAZIMOVA

The World's Greatest Tragedienne in

WAR BRIDES

A PHENOMENAL HIT EVERYWHERE SHOWN IT RECEIVED LYRES CRASHED PRAISE FROM ALL CRITICS WHO HAVE VIEWED IT AND WAS PRONOUNCED BY ALL THE GREATEST PHOTO DRAMA ever produced.

It has opened new avenues for fame to all the beholders.

One critic said "The dramatic intensity has never been surpassed. The Press terms it a touch-ing.

NAZIMOVA in "WAR BRIDES"

The Story of "WAR BBIDES" deals with conditions in a Foreign Land at the Outbreak of the present war, with the war as a background.

The plots center around the proclamation issued by one of the Rulers urging all the young women to marry departed soldiers and of the women's revolt against such conditions

We have thoroughly investigated the merits and demerits of "WAR BRIDES" and know it will give absolute satisfaction. Anything that might be said about the greatness of "War Brides" could not be an exageration.

Lyceum Wednesday, Thursday AUGUST 15 & 16

Prices: Matinee 15 & 35c, Evening 25, 35 & 50c All seats reserved for evening performance.

Time: Matinee at 3:00 Evening at 8:20

Seats on sale at the Southwestern Drug Company

not possible to show much of their work because they have no standard-size advertisements. They get some very effective displays with the familiar large cut to one side and the text facing, but they hold to no distinctive style, and the safest plan for the reader of the Clovis newspapers is to regard any large advertisement as a Lyceum advertisement unless the contrary is shown. In one issue they have 87 column inches, ranging from one-inch fillers to a four nines. It was about circus time, which may account for the spread, but they probably average forty to fifty inches a day without opposition. A regular issue, without the circus advertising, gives 57 inches of display, 19 liners and 16 press paragraphs—a capital display for a single issue that is not out of the ordinary and was selected merely because the stuff had been checked up. With a display like that it is no wonder that business is good in Clovis. You may have the only pictures in town or the best pictures in town, but without advertising you are not getting all the money you can make unless you have your house crowded at every performance. There are always some possible patrons whom advertising will bring in.

Getting Ads.

Did you ever try writing a better-than-good advertisement for the merchant whose order you want, and showing it to him ready set? Very often it works. Get a good catchline, and a few sound facts; make the printer do his best and then, instead of asking for a contract, show him the proof and ask him if he doesn't want it to run. Lots of merchants would do more advertising if they could get good advertising copy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Adaptations.

WHY do they use so many adaptations," asks a correspondent. That's an easy one. The answer is not "Because they do not know any better." That is only part of the answer. The real reply is that they are cheap. But it might be objected that an adaptation may cost several times the price of an original story. Few originals command more than $1,000 if a five-reel feature. A producer will pay five times that for the right to put on a book or play, well advertised and known to have been a success. He regards the other $4,000 as advertising. In reality he gets a better story and pays for it. It may be that the story will react. You have seen the great Jane Jenkins in "Hounded by Hamlet." Your interest in the play is as much due to Miss Jenkins' interpretation of the role as in the story. You go to see the film version. You are disappointed. It is not a bit like the play. The equally great Hortense Holligan has an idea of the role wholly different from Miss Jones. You know the play was good. The photoplay version must be poor. You do not realize that the story is as good as ever, but that it does not now conform to your ideal of the character. In the case of a book this is even more true. You form mental images of the story characters. It is seldom that the visualized story offers people who are your people. The visualization must be all wrong. Again the company loses an adherent. The real reason companies prefer to buy play and novel rights is that they get better stories than they can from the free lances, AND the reason the stories are better is that the author has been paid a decent price for his work by the producer of his play or the publisher of his book. Just as good, if not better, stories could be had from authors if it were really true that companies pay decent prices for original material. But they don't. They advertise that they will, but this too often is merely press work. The company announces, through its press agent, that no price is too great, and when a trusting author comes in to find out about it, they drop him out of the window if he asks more than $200 a reel. There is no use in buying advertising if it works with reverse English, but manufacturers have not yet found this out. Some day someone will. He will offer and pay decent prices, and his stories will be so good and so well fitted to the screen that he will make a fortune before the other fellows even begin to puzzle it out.

There Are Others.

Just because you happen to think of an idea, don't suppose that no one else in all the world can think of the same idea. Only the other day a correspondent had doubts as to the honesty of a company because she sent them a story title "The Spider and the Fly" and they returned it and later made a story with that title and even used her device of a spider web. We were turning down that same idea, web and all, in 1910 and it was not new then. The man who used that idea first is probably back for his fifth or sixth time on earth and may be springing it again, along with the rest of them. There are few ideas so unusual that they cannot be duplicated. Lately someone dug up a prophecy of air warfare that dated back to 6000 B. C., and there was a picture of a safety bicycle in the church at Stoke Pogis, in England, that antedates even the generally accepted first model of the velocipede.

The Proper Climax.

Nothing is more vexatious than a story in which a deal of labor brings forth a mouse of a climax. Such stories are machine-made at best, and generally they are hack work, but they are turned out by the inexperienced as well. You cannot work up to a gigantic climax and then drop. You cannot introduce a lot of people and events that have no ultimate bearing upon your story. If you want your hero to go down the street and meet a lady, do not have him meet a total stranger. Let him encounter someone essential to the rest of the story, or presently we will all be wondering what became of the lady Henry met on the street. We have carefully noted her for future reference and she has no future, wherefore we are disappointed in her and in the story. A lot of the screen stories we see are irritating because the director ran over his footage and in cutting down to length had to cut out a lot of the story, but even if you see them that way, do not write them in the same fashion. Get your start before your climax if plotting comes easier that way, but before you start on the final draft be certain what your climax is to be and do not permit the action to swerve from that climax nor to exceed the climax in interest. Only the perfectly proportioned story can really interest, and a story with a weak climax is like a Venus with curvature of the spine.

Rightly Placed.

Have faith in yourself, do not trust to the judgment of your friends.

Keep It Bright.

Work is the key to the locked door of Success—but the lock will not yield to a rusty key.

Patience.

It hurts often to be patient and persevering—but it pays.

Deliver the Goods.

The script room is not a branch office of organized charity.

Conserve Your Energy.

Ever notice someone learning to swim? They fight desperately to get along and generally they hold their hands so high out of water that they suggest the aquatic efforts of the turtle. As a result the novice tires quickly and has to stop for a rest. The practiced swimmer takes a long, easy stroke that gets him through the water and not over it. Most students of writing suggests the swimming pupil. They work so desperately that they do not last. They start off strong, but they finish weak and tired before they reach their goal. Sometimes they work so hard on the start of a story they get sick of the tale before they are done, but generally they set too hard a pace; a pace they are unable to maintain. The biggest bang should come at the finish, just as the musical composition should end with a crash of instruments. If the composer uses the bass drum to open with he has to stop and go back to a more quiet passage and from there again work to the tympani. He cannot start with the drums and wind up with a single flute. That might work once, as a novelty, but it will not serve as a permanent model. Save your strength for the effort at the finish, and do not burn up in a few fast scenes.

Figure It Out.

All your friends think your story is great. That's all right. When you have fifty million friends, their opinion will amount to something and be worth catering to. In the meantime the man who makes films is more desirous of pleasing a majority of the fifty million than your little handful of acquaintances. Don't blame him if he does not agree with your own opinion.

Olives and Plots.

Once we knew a man who detested olives. He tried to eat one once and it was years before he could be coaxed to make a second attempt. Then he liked them. All those years no one suspected that he had found the one spoiled olive in a dish of good ones, and he could not know, from comparison, how poor that olive is. Why write "a" (one) play and set up as a critic of all productions?

Two Mottoes.

Write "Do it now," on your plot book, but "Hasten slowly" on the lid of your stamp box. Both mottoes will save you money.

Have Them Punched.

Someone wrote the other day that he would start a loose-leaf book were it not for the almost prohibitive cost of the sheets. That's easy. If you live in a town you can find some printer with a punching machine who will punch paper for you at ten or fifteen cents a thousand holes. Get a book that will take the standard typewriter size and take your own paper to the printer with one of the press board strips most books contain, and the stock can be punched in a jiffy.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Importance of Lining Objective Lens Correctly.

Our old college chump, George F. Deutsch, Poughkeepsie, New York, hands us the following, for which he has our thanks:

> Just read another article in last issue of department concerning trouble some brother is having with focus (must mean friend Lenney's letter, page 383, October 20 issue, I think. Ed.). From the description, as well as from having observed the same difficulty in several theaters, I believe the trouble can be laid to the objective lens being out of alignment. It is absolutely essential to the best result that the entire optical system, as well as the elements of the projection lens, have one common principal axis, which same must pass through the precise center of the film picture or aperture, and at the same time be at right angles to the film plane. Moreover, for ideal projection results the screen plane should, as a whole, be precisely at right angles to this axis, since otherwise there will be the inevitable keystone and distortion. The usual type of projection lens is the Petzval portrait, or some of its modifications, having a relatively large lens aperture, but a very saucer-shaped field of focus, although it still might be called a flat field as applies to the film picture it covers (one inch by three quarters) when the principal axis of the lens hits the precise center of the film picture, or the apterture, as intended. With this type of lens, owing to the tremendous magnifications of the projected picture, absolute accuracy of adjustment is essential. If your lens be off center laterally, or if it be tilted, you will encounter astigmatism, which may be one reason for the shaded letters and blurriness of same in titles. It is therefore of the utmost importance that operators pay close attention to the precise centering and exact lining of their projection lens, and the best way is to judge by screen results. To do this when the film is running is, however, impractical. It cannot be done with the same degree of accuracy as when a still is being projected, therefore do your lens centering with a still picture. Rule a perfectly flat piece of mica—an old chorus slide of this material will answer—with lines of ink up, down, and crosswise, so that the surface is divided into about 1-16 inch squares. Cut this the width of a film and clamp it over the aperture under the tension spring, or shoes, the same as you would the film. Next prop up the automatic fire shutter, and, for convenience, remove the revolving shutter. Now strike your arc, and you have your image of squares on the screen. Now, being careful to look at neither the spot or arc, using a pair of opera glasses if you want fine results, move the focusing screw slowly back and forth, throwing the picture in and out of focus. If the lens is out of center with the film picture—off the principal axis—then the side the lens is off on will come into focus first, showing on the opposite side of the screen, of course. Next the center will focus, and by the time the opposite side is sharp the first side is "off" again. Let us presume that the principal axis hits the side of the film picture, and that we have the center of the picture focused sharply. Now that portion of the picture through which the principal axis of the lens passes stands beyond the conjugate foci points and is blurred. The opposite side of the picture being in the extended field (the lens being off center) is not only out of focus to the conjugates at this side, but we are in a field where we encounter astigmatism, which may account for the shadow effect on the letters at the extremes of titles.
>
> As to cleaning lenses a too great use of alcohol is bad on account of the danger of removing the dead black on the interior of the tube. The removal of the lenses at every cleaning is also bad. The outer surfaces of the lens is the main thing. Remove dust with a camel's hair brush, and then breathe on the glass and polish with a soft, clean cloth. This is usually sufficient.

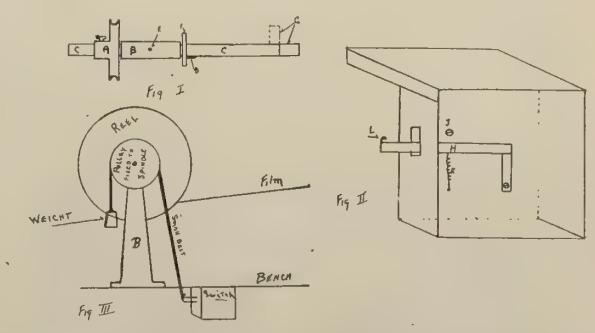
The lining of the optical system is of the utmost importance, as has been repeatedly set forth in the department, and is dwelt upon in the handbook, pages 112 and 113. I believe brother Deutsch's method for lining the projection lens could not well be improved upon. As to the cleaning of lenses, the removal of the elements to clean their inner surface should not be necessary oftener than once in six months. I do not regard the use of a mixture of half wood alcohol and half water as objectionable, if it be used with ordinary intelligence. But you should not slop around as though you were cleaning kitchen utensils at the family sink.

A Good Idea.

Edward Marshall, Vancouver, B. C., writes:

> Please let me know whether or not you see merit in attached. It may be that the idea is so old that it has whiskers.
>
> In Figure I we look down on the rewind spindle carrying the reel from which the film is to be rewound, C being the spindle, and A the pulley shown in Figure III. B is top of standard B, Figure III. In Figure II we see switch shown in Figure III. This switch is designed to be installed in a metal box, and attached to rewind table as shown, its blade being held down by the tolerably stiff coil spring K. The operation is made clear in Figure III. The weight is made heavy enough to hold up the switch blade and supply sufficient braking power to the reel to cause film to be tightly rewound. The device in effect does two things, viz.: it supplies a brake for the reel and stops the motor when the tail reel stops, which will occur either when film breaks or when the rewinding is finished. The switch is placed in one side of the rewinder motor circuit.

Good stunt, it seems to me. Brother Marshall says he has had one in use for a month in a twelve-hour-a-day house, and it has never once failed to work. Well, I don't see why it should. The thing is simple, and accomplishes the stop-the-motor-when-the-film-breaks-or-is-all-rewound stunt; also it does it without the necessity for either the objectionable roller running on the film or a delicate magnetic device. In the name of the fraternity, using the musical language of the Spaniard, muchas gracias. Incidentally, my best to the Vancouver men, including friends Gordon and Oswald of the Examining Board.



Crater Temperature Again.

Our old friend, John Griffith, shies his chapeau into the ring again with the following:

> With reference to the various remarks concerning high amperage, by Brothers Bowen, Phillips, Martin and yourself, guess I will kick in with a few myself. First with reference to Phillips argument, in which he cites evaporation, or volatilization from a pan of water. His contention is good as far as it goes, but it does not go far enough to explain the action of high amperage at the arc, though the action of the two are very similar with regard to temperature of the water at vaporization point and carbon at point of volatilization. Let

us then continue his argument, using a kettle of water instead of a pan. If we apply just sufficient heat to counteract theradiation of heat from its cooling surface the water will continue to volatilize at 212 degrees F., but if we add more heat the water will boil furiously.

Now the question is, does the violence of action have any effect in raising temperature? In order to reach an intelligent answer to this query we must first know whether or no the rapidity of escape of the steam into free air operates to produce increased pressure at the surface of the water. If it can be shown that pressure is increased, then it may be taken for granted that water temperature rises with increase of evaporization or volatilization.

In considering this problem we must first understand that for every force there is a counterforce. If we hold a five-pound weight in one hand, we must exert a force of five pounds in order to sustain it. If we force steam into free air it must be forced against the counterforce of atmospheric pressure bearing upon the surface of the water. It may be argued that free atmosphere offers no resistance to the steam, therefore there is no counterforce. But this is not true. There is counterforce in exact proportion to velocity of steam and area of opening. The sky rocket is an apt example of this counterforce. The gases from burning powder rushing into free air raises the rocket with considerable force. Were the rocket cap pierced, and the charge also fired at that end, then the rocket would not rise, because one counterforce would counteract the other. Consider these things carefully and I believe it will be seen that as volatilization is forced increase of pressure is set up at the water surface with consequent rise in temperature, which would hold true of the crater surface of an electric arc. Again, place a drop of water on a glass plate and it will slowly evaporate (volatilize), although it has never reached anywhere near 212 degrees, showing that the rate of volatilization is very largely related to temperature.

Merely as a side thought, a large copper ball placed in a gas flame will not become red hot, whereas one only one-half that diameter will probably become dull red and a very small one will become almost incandescent. Why? The answer is very simple. The large ball radiates heat faster than the flame will supply it, the second cannot radiate so great a proportion except at very much higher temperature—a temperature, in fact, at which radiation becomes forced to an extent which will just counterbalance absorption—while the small one in its effort to radiate from its insufficient surface may actually become incandescent and finally volatilize. Applied to carbon there is no reason to assume that this acceleration of radiation discontinues when the point of volatilization is reached. On the contrary, our little experiments show the opposite to be true.

The same thing applies to the electric arc. Up to a certain point we may increase current flow without increasing the crater temperature. Up to this point amperage increase merely results in increase in crater area, the surrounding atmosphere being quite capable of absorbing the crater heat radiation. But when we reach about thirty amperes we also reach the limit of ability of the air to absorb the heat radiation, which then must be *forced* into the surrounding air, the same as steam is forced into the free air, with result that a larger residue of the heat remains in the crater, the same as a larger residue of heat is left in the water when the steam has to be forced out. The greater the force or pressure of steam the greater the heat of the water; the greater the force of radiation the greater the heat of the crater. Blondel was, like Phillips, right as far as he went. It is easy to prove that Brother Phillips' argument only applies insofar as there is no forced volatilization of the water. Fortunately it is just as easy to prove that Blondel's theory is only applicable under the point where there is forced volatilization due to inability of the air to absorb the heat fast enough. As an example to show that Blondel's theory is not correct, suppose we have a 30 ampere d. c. arc and that we supply an additional 30 amperes without making any change in the optical system, making it a 60 ampere arc. Will there be a difference in screen illumination? Of course there will. What caused it? Certainly not increased crater area, since we are still utilizing precisely the same crater area we were before. It therefore follows that crater brilliancy has increased per unit of area. To what extent this added brilliancy per unit of area may be carried I do not know, but am sure the added brilliancy per unit of area due to increase of amperage is not imaginary, though beyond certain limits it is not so plainly noticed. A change from 30 to 60 amperes produced a big change to the eye, but from 60 to 90 the increase in brilliancy is not nearly so noticeable, though it does not necessarily follow that the added brilliancy is not there. I venture the opinion that one ninety-ampere arc will produce as brilliant a screen as would one sixty and one thirty-ampere arc, each in a separate machine, but with both lenses illuminating the same screen. I would suggest that such a test be made and that the result be photographed. Such a test would settle the question as to whether or not there is an efficiency limit to amperage outside of optical difficulties.

The test you suggest is excellent, except that the result should be measured by photometer instead of by photograph, and I have arranged for it to be made. It will be interesting. Brother Griffith adds a P. S. in which he remarks: "Better spike your guns, Old Boy." Nothing of the sort! If I am in error I want to know it. Only the fool is always right. It is by just such discussions that we learn, and that one who is too old or too wise to learn belongs, as I have always said, in Heaven. He is altogether too super super for association with us sinful mortals. I have set forth the matter as I have seen it, the same being based purely upon optical laws, the presumption that pressure did not and could not increase in the open air, and that Blondel was right. Griffiths is the first who has advanced an argument which makes me concede the possibility of error in my position. However, that has yet to be proven; also if I am wrong it will be conceded, I think, that my error has served to bring out the truth and thus advance our knowledge. I will add that the comparison of a screen illuminated by a single 90-ampere arc and by the combination of a 60 and 30-ampere arc would not be entirely conclusive, because there would be the losses in the second lens system to be reckoned with, and they could hardly be measured. As the matter now is I still stand by my 36-centimeter iron throwers and declare that beyond 60 or maybe 70-amperes d. c. there is but slight gain in illumination at the screen, and mind you it is what the eye can discern that counts.

Before publishing the foregoing I submitted it to Brother Griffiths, so that he might check up any misinterpretation I might have placed on his writing. Returing same he offered the following:

> My postscript was not intended to apply to your opinion as to the general efficiency of high amperage. I am myself still "on the fence" with regard to that question. It merely refers to the statement that any increase in amperage merely results in increased crater area. In that you are in error. With reference to not being conclusive (the proposed test), why should the extra 30 amperes through a separate lens system cause greater absorption than through a system already working at what has been considered its capacity? Personally I think the advantage, if any, would be with the 60-30 combination.

Concerning Fans.

A. R. Newcombe, Dallas, Texas, asks:

> Will you kindly advise me as to the horsepower required for exhaust fans of different diameters and the speed of the fans per minute?

For direct connected, motor driven exhaust fans the General Electric Company gives the following data:

Diameter.	Horsepower d. c.	Horsepower d. c.	Speed d. c.	Speed a. c.
10¾ inches	1/40	1/30	1500	1800
12½ "	1/40	1/30	1200	1200
14¼ "	1/30	1/30	1200	1200
16 "	1/20	1/15	1070	1200
18¾ "	1/8	1/10	1000	900
21¼ "	1/7	1/7	900	900
26¾ "	¼	¼	750	750*
32 "	⅜	1/3*	625*	625
37¼ "	½	½*	550	550*
42¾ "	¾	¾	575	475
48 "	1	1	440	440

*Opposite a number means that it varies slightly with different types of motor.

Great Scott! He Seeks the Sun for an Argument.

Carl Stromberg, Toronto, Canada, travels to the center of the universe in search of data concerning temperature of crater. He sets forth his ideas thusly:

> Have noticed in the department various articles regarding the relative effect of increase in amperage and screen illumination. Some of the articles seem to be written by men possessed of authoritative information. The writers, among them Lester Bowen, New York City, John Griffiths, Ansonia, Conn., H. R. Edgecombe, Chief Engineer National Carbon Company, Samuel E. Wishank, Brooklyn, N. Y., and others the honor of mention of whom is denied by space limitation, seem of the opinion that increased crater illumination is dependent upon increased crater area, after a certain point has been reached. This point seems very generally conceded to be between 60 and 70 amperes, say 65.
>
> Now I trust you will understand that I merely use the foundation these various gentlemen and the editor have built up, from which I conceived the thought embodied in this article. In nowise do I mean to ridicule or to pose as an authority. As you know, light is intense in proportion to the activity of or the disturbance set up in the surrounding ether by atomic motion, regardless of what the actuating energy may have been. Keeping this fact in mind, I would like to examine into certain views expressed by these writers, and I believe also by yourself. It seems the belief is held that when the volatilization point of carbon is reached, further progress in light value per unit of area of crater is not possible, hence the light emitted by such a source has reached its maximum when the carbon begins to volatilize, unless the crater area be increased, yet your remarks would seem to indicate some degree of uncertainty. You (and others) say: "A further expenditure of current would not justify itself because of the very small pro-

portional increase in light at the crater. (Screen, not crater.—Ed.) The view is not taken dogmatically by Bowen. He takes a slightly more liberal attitude and favors a comparatively high amperage.

Following the line of thought let me submit the following concerning temperature of carbon as it exists in the sun. It is thought that carbon exists in an incandescent state in the sun at from 8,000 to 10,000 degrees C., whereas the temperature of the electric arc is less than 5,000 degrees C. The value of the foregoing is as showing possibility of higher temperature, with consequent greater amount of light from a given area. You will, I think, agree that a greater amount of light is given off as crater area is increased, for the reason that a greater number of carbon atoms are involved as area is added. Now the point I wish to make is that the number of light rays depend directly upon the number of carbon atoms involved and the brilliancy of these rays depends upon the degree of heat to which the atoms are subjected.

Stromberg continues at some length further, but did not set his ideas forth in such form that I could follow his argument. His general idea is that brilliancy depends upon degree of heat, which is quite true. The contention has been that increase in heat was impossible after the volatilization point is reached. Griffiths is now trying to kick that particular pot of beans over, and I don't know but that he has succeded. I have printed Stromberg's letter because of his far-fetched argument—the sun. Prove to us that temperature can be increased in an open electric arc and we will—well, just do it, that's all, friend Stromberg.

Insert in Next Issue.

J. Robert Sherman, New York City, sends in a communication with request: "Kindly insert the following in your next isue." How many times must I tell you that "insert in the next issue" is an utterly impossiblo demand, insofar as concerns this department, because it, the department for the next issue, is either on the press or at least printed when such a request is received. Getting out a publication such as the Moving Picture World has grown to be, is a task of rather colossal magnitude, when one considers that it is, except for some of the smaller advertisements and the department headings, torn all to pieces and made over entirely new each week. I do not believe there is a firm in all this great city which would undertake the task of getting the Moving Picture World out and agree to hold the forms of all its departments open to within five days of date of publication. Once and for all let me again say that this department is actually printed fully a week before the main editorial and film review forms are closed. Also there is always enough matter in type awaiting publication to fill from five to ten weeks of the department, to say nothing of dozens of pages of Mss in process of correction—being gotten ready for placing in type. Matters which demand early publication are put through special and usually can be gotten into the department the issue following the next issue after their receipt, thus: suppose I receive in today's mail, Monday, November 12, a letter which it is, from some reason necessary to rush into print. The "next issue" is already printed, folded and ready for the stitcher. I grab my trusty typewriter, rattle the thing into Mss form, mark it at the top "RUSH" and give it to Keyser, the villain who manhandles my copy. He gets busy and the article will be found in the issue which goes forth the following week—if we are lucky, otherwise then the next week following. And that is the best that can be done. I set this forth fully because of the many demands for "publication in the next issue." Of course the correspondent does not have to wait for his reply to questions, since the carbon copy takes care of that.

Friend Sherman says:

> Being interested in the moving picture industry, at least as much as a "movie fiend" could be, it is but natural that scarcely anything connected therewith escapes my attention. In November 3 issue, one, Brother Feiman, permits himself to acquaint the public at large with a few "inside facts" as to the troubles of the operator and disadvantages under which he labors. Generally speaking his remarks are well founded in fact, but he is, nevertheless, quite too pessmistic. In the same issue, in fact on the same page, we find the report of a banquet given by the American Projection Society, at which Mr. S. L. Rothapfel, managing director Rialto theater, New York City, announced that his chief operator, Lester Bowen, was scheduled to receive a salary of $5,000 per year. Naturally, Mr. Rothapfel being a sound busines man, it follows that he considers Bowen's services to be worth that sum. In other words, where there is merit there must be appreciation. Of course the appreciation of the public contributes a large share to the success of the movie operator. A recent incident witnessed by the writer evidenced the fact that appreciation by the audience will stimulate the operator and inspire him with added energy and enthusiasm. During the week of October 15 the Eighty-first Street theater, to which I often go, presented its entire house staff, including manager, stage crew, ushers and last but not least, its chief operator, in motion pictures. They were all warmly aplauded, but the greatest enthusiasm was shown for the chief operator, whom I afterward learned was I. H. Lobel. The house programme of this theater shows the names of the entire staff. I for one can tell when a production is properly projected and interpreted on the screen, and I appreciate good work in the operating room.

I heartily wish your statement that "where there is merit there must be appreciation" were true. As a matter of fact it was a long, very hard and steeply uphill pull to get friend manager to discern between ordinary and artistic work on the screen; also it was a difficult matter to educate the public to differentiate between high class projection and ordinary, and the education of both manager and public in the matter of interpretation of the photoplay on the screen is as yet hardly begun, this department being the pioneer in that hugely important matter, even as it has been the pioneer in almost every movement for better projection. Even Mr. Rothapfel has yet to give that matter the attention its great importance merits. As a matter of faet, instead of appreciating high class work it is a lamentable fact that a very large percentage of managers do not themselves know more than enough to distinguish between *very* poor projection and excellence in that direction. They are utterly unable to differentiate as between high class work and ordinary, and insofar as concerns interpretation of the screen drama, why they would look at you in sheer amazement did you but mention it. There are, of course, isolated cases where the operator gets his due, but as a whole under present conditions. I cannot agree that Feiman was more pessimistic than facts warrant.

Three Hundred Pictures Per Second.

Eberhardt Schneider, New York City, builder of experimental apparatus, whose services are much in demand by inventors and experimenters in the motion picture field, is the inventor of an elliptical movement for special motion picture cameras which enables the taking of pictures at the wonderful speed of one hundred and sixty per second—in fact a little in excess of that figure. Those who may wish to examine this movement can get the patent description and drawings by sending ten cents to the Commissioner of Patents, Washington, D. C., asking for specifications and drawings on patent No. 1,165,629, granted December 28, 1915. In connection with this movement is a plan, also Mr. Schneider's invention, for eliminating static by blowing a strong air current crosses the film at the aperture.

Mr. Schneider is now perfecting a plan and constructing the necessary apparatus to take pictures at the rate of five hundred (500) per second. Oh yes, I said "second" allright! This scheme is being worked out to enable the government to study more intelligently shell action in some of its phases. The seemingly impossible feat is to be accomplished by constructing a special triplex camera having three of the aforesaid rapid movements. The movement is a modification of the continuous moving film idea and, as before set forth, enables a speed of about 160 pictures per second. The camera will be so geared that each of its three films will be exposed alternately, there being three negative films in the camera. The impressions thus made will be printed in their proper order on one positive film and we will thus have a standard film upon which are impressed photographs taken at the rate of 500 per second. This film will be projected to the screen in the usual way, and its projection at normal speed will have the effect of slowing down the shell flight, or its impact, as the case may be, about twenty times, since, whereas, 500 pictures are taken per second, only from 16 to 20 will be projected in that period of time. But even so, the action of a shell is at such tremendous speed that one-twentieth will, I think, be plenty swift. The chief interest, however, centers about the taking of pictures at such terrific speed, and Mr. Schneider is to be complimented on having found the answer to such a problem.

Boylan Even Tension Reel.

The editor is just in receipt of a communication which conveys information that the Boylan Even Tension Reel will be placed on the market in the not distant future. We are especially interested in the marketing of this reel, because it will do away with all tension troubles, relieving the operator of much trouble and the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Interesting Travel Photography.

Herford T. Cowling, formerly an official photographer for the United States Reclamation Service, started last spring on a tour of the South Sea Islands and the Orient with Burton Holmes, photographing for the Burton Holmes Travel Talks and the Paramount Burton Holmes Travelogues.

Mr. Cowling's work in picturizing various Government activities in the West has received several notices in the past in the World, as well as in many magazines and newspapers. He has favored this department with many novel post cards and some very interesting letters while on his trip. A few quotations will probably be interesting to our readers. The first is from Katoomba, Blue Mountains, New South Wales. He says:

"I have just developed my film taken in Australia, and have projected the negative. I had very fine luck and I am very proud of the film. The Bell & Howell camera is heavy, but it does the work. I would not do without it. I am wondering how the war will effect my work, especially after my return. I have a good contract for two years with Mr Holmes, and I am working hard to justify keeping the contract. Of course, developing on the road, in the field, or anywhere is not like having a good laboratory, and considering these things I am well pleased with my results so far. Am leaving here for China next week and thence through Manchuria, Korea, Japan, etc

"My panchromatic film gave me very fine results on flowers and color subjects. In fact, I am so well pleased with the result that I would like to use it all of the time.

"This is in July, which is the middle of winter here, and very cold. I just returned from the big caverns in New South Wales. You will remember what a complete outfit I told you I was taking with me, but I have found out that I can do away with about three-fourths of the junk I started with and never miss it."

His next letter is from Kyoto, Japan, and among other things, he says:

"Just a line to let you know I am right side up and working hard. I am going on into Korea and China from here. Photographer Horton of the Prizma Color Process and Dr. Salsbury has just left Japan to return to America. They spent six months in Japan and China, traveling about in an automobile. It must have cost a great deal of money. Before visiting Korea and China I still have considerable work to do in the interior of Japan and some of her more savage island possessions, and on my return expect to do the Philippine Islands and perhaps Hawaii.

"I am anxious to know about the developments in the different color processes, for Japan would be an ideal place for color effects, especially in the spring, when the cherry trees are in bloom. When I finish here I will have made a most comprehensive tour of this country, all of which has been under ideal conditions up to the present time, and I now know where the most effective scenes are to be found for color stuff, and the best way to get it. I have made many friends here who would assist me in arranging any future pictures, and I can think of nothing that I would enjoy more than recording this quaint and beautiful country in its natural colors.

"I have found Mr Holmes to be a prince to work with. Indeed, I have never worked under pleasanter conditions than with him. I am sorry to say that he is leaving me next week to return to America to fill his lecture dates, and I must proceed alone for a while. The experience gained from Mr Holmes personally has been invaluable, an experience which I could not have gained in any other way.

"It is only once in a while that I am able to get my copies of the World, but I assure you that every copy that I do get is almost as good as a short visit back to old Manhattan. With best wishes to you and the department, I am

"Yours sincerely,

"(Signed) HERFORD COWLING."

Pasted together from fragments of other letters and post cards Mr. Cowling says that he has exposed over 80,000 feet of negative, 95 per cent. of which has been very fine indeed; all of which is yet to be released through the Paramount Travelogues. He took with him two complete moving-picture outfits, a Bell & Howell and a Universal. The Universal for traveling light when making difficult trips across desert country or into mountains, where transportation facilities were meagre and difficult; with the motion-picture outfits he carried a full complement of different lenses of different focal strength and a number of filters for color work and mountain pictures and a large supply of film stock, both ordinary and panchromatic.

In addition to the motion-picture outfits, he and Mr. Holmes both operated a number of still cameras, taking both black and white and Autochrome photographs, to be used by Mr. Holmes for making slides for his travel lectures.

I have seen several thousand feet of very beautiful western scenics made by Mr. Cowling when he was in charge of the work for the United States Government, and know that what he has been making in the Orient will be a treat for the American public. As they say in the East, "May his shadow never grow less."

The Correspondence Club.

The following members have been added to those already listed as members of the Correspondence Club. Many of the members formerly listed below have written, telling of the benefits they have received from corresponding with those who have written to them, thus learning wrinkles which they could have learned in no other way, and others have made acquaintances of kindred interests in their own neighborhood, where they had not suspected that there were any other cinematographers within many miles of their own bailiwick.

If you see a man's name listed from your part of the country look him up; your mutual interests will benefit you both:

Frank W. McDonald, 645 Cadillac avenue, Detroit, Mich., owns an Ernemann camera.

J. Frank Martin, 981 Union Arcade, Pittsburgh, Pa. Interested in cinematographic apparatus and inventions.

Frank A. Krueger, 575 South Broad street, Trenton, N. J., wants books and literature about motion-picture photography.

Jack McFarland, Alpine, Texas. Commercial, industrial and educational pictures.

H. P. Stradling, 5 Lawrence street, Yonkers, N. Y. Commercial and industrial work.

J. J. Pasztor, 4631 North Racine avenue, Chicago, Ill. Topical and news pictures.

F. R. Eldredge, 56 Grove Hill, New Britain, Conn. Topical, industrial and commercial work.

Myer Miller, care of Goldman Ullian, 612 Congress Building, Detroit, Mich. Topical, professional and industrial work.

Jack S. Miller, 756 Rockaway avenue, Brooklyn, N. Y. Artistic titles, commercial and industrial work.

James A. Hart, 225 S. Ithan street, Philadelphia, Pa. Cinematography in natural colors.

Hugh V. Jamieson, 1626 Bryan street, Dallas, Texas. Laboratory commercial work.

W. S. Rudolph, 8 Fifth avenue, New Rochelle, N. Y. Titles and commercial work.

Adolphus F. Reiss, 52 N. First street, Jamaica, N. Y. Amateur.

H. C. Kunkleman, 2002 S. Heights avenue, Youngstown, O. Commercial and industrial pictures.

H. W. Rothengatter, 239 Fifth avenue, New York. Stereoscopic motion pictures.

Edward Pashkoski, Box 213, Scranton, Pa. Cartoon films and laboratory work.

E. H. Fitzhugh, 1026 Elm street, Dallas, Texas. Commercial and industrial pictures.

Stanley Clisby Arthur, Department of Conservation, New Orleans, La. Educational pictures, especially birds.

Artie Ford, 1029 16th Street, Denver, Colo. Manufacture of cinematographic cameras and apparatus.

A White Deposit on Film.

A sample of exposed and developed film, as submitted to the Eastman Research Laboratory, had the appearance of a negative made on white or opal celluloid. On scarping away a portion of the image it was observed that the milkiness existed only in the gelatine layer, while the support was perfectly clear. It was considered that the milkiness was due to a colloidal precipitate of sulphur within the gelatine, and this opinion was confirmed when a similar effect was obtained by precipitating sulphur in a film of gelatine by alternately placing the same in a solution of hypo and then in a 5 per cent. solution of hydrochloric acid. The milkiness in question was probably caused by bathing in an alum solution either before or after fixing, or the film may have been left in the fixing bath while the same was depositing sulphur.

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Rothapfel Talks of Western Tour

Rialto-Rivoli Chief Finds Manufacturers Marking Time—Rialto's November War Tax Approximately $10,000

THREE weeks to a day was the time S. L. Rothapfel devoted to a vacation. For that is what the western trip of the Rialto manager really was. He says that it was taken more for purposes of a rest than for any other reason. Mr. Rothapfel returned to the Rialto on Thanksgiving Day, refreshed for a stiff winter's work holding down his "regular" job at the Rialto and to take up his new big one in conjunction with it—the operation of the Rivoli, at Forty-ninth street and Broadway, which it is expected will be ready to receive the public some time during the holidays. The director makes no attempt to conceal his enthusiasm over the things he will be able to accomplish in the way of entertainment in his new temple.

S. L. Rothapfel.

Mr. Rothapfel made two stops in his trip—Los Angeles and San Francisco. To be sure, on his way home he laid over at the Grand Canyon, and admitted it was more than worth while; that what his eyes had beheld there had filled him up. In Los Angeles Mr. Rothapfel visited the studios and visited old friends, and he sized up conditions. He had a long and quiet talk with Charles Chaplin, just about fininshing his new studio, which the manager said would be something fine. There was a dinner with "Dug" Fairbanks. There was a moment's hallo and shakehands with "Mary," discovered in the balcony of the Orpheum Theater, looking at a picture. Also the manager met many of the prominent stars.

In San Francisco, as was told in the Moving Picture World last week, Mr. Rothapfel was given a dinner at the Press Club on November 21, the hosts being Turner & Dahnken officials. The exhibitor was full of enthusiasm in his recollection of this function. "It was remarkable in its spontaneity in the way my fellow exhibitors rose to me," he said. "They perked right up. Eugene Roth added five men to his house's orchestra as one outcome of the talk I made. I saw wonderful results of my trip of two years ago—in San Francisco, in the California Theater, and in Los Angeles, where two big theaters are building.

"I noted one condition about which I warned exhibitors two years ago—they have not made the theaters the institution. They depend entirely too much upon the star and the picture. They have not done the big thing to do: Make the theater come first of all. Success will come on general averages rather than in depending on any one or two units.

"I did notice a great improvement in music among the theaters I visited, although I felt the organ was very much overdone. This latter condition may be attributed to the high price of musicians' salaries, but I would suggest as a remedy the employment of one or two musicians, the injection of a bit of the human element to take away the mechanical impression.

"It seemed to me I found a number of imitators in lighting, but only physically. Somehow they didn't seem to know just what they were doing, but there was an honest effort to try. Those who heard me this time will have a better idea the next time.

"On the physical side, many of the houses I saw are beautiful. I noted among managers a sort of fear of charging higher prices. I don't know why this feeling prevails, why there should be this hesitancy, unless it be due to the fact that their theaters are not institutions; that they lack the stability to meet a crisis like that precipitated by the war tax.

"I found the manufacturers in Los Angeles not doing much. Practically all of them are marking time; no one doing anything very big. Everybody is working close to the line, with ears to the ground. Do you know I think there is going to be a decided change among the manufacturers? We are coming to the time when the story really is to be the thing; when we are going to make pictures not so much for the star, but the story is to count.

"I think the day of the belief of the producer that the audience is not as intelligent as is the man who makes the picture is past. The sooner the producer realizes this the better for the industry. The time has come—is here—when situation and subtlety are greater assets than are the obvious, the materialistic and the spectacular. I don't think it is necessary to go to the expense of building tremendous sets, to employ great mobs, but it is necessary to make pictures human; it is necessary to put into them heart throbs, above all, until such time as the conflict with the Central Powers is over; it is necessary to keep the corners of the lips turned up, to get away from the tragic, to try to make things bright, to make the sun shine as much as is possible. And it should be easy for producers in California to do that last thing.

"Did I bring away any impressions of theaters? Yes, a lot! I visited in San Francisco and Oakland, for instance, the T. & D. houses among others. The Imperial impressed me as one of the most interesting theaters on the coast and one of the best managed. Another house with extremly good atmosphere was Midgely's American in Oakland. The music, while perhaps a bit too long, developed more psychology, brought out more enthusiasm than I noted on any audience on the coast. As it appeals to me the picture should always dominate, the music supplement."

Just as the World man arose to take his departure from Mr. Rothapfel's snug Rialto sanctum, the walls covered with photographic souvenirs of many epicurean and oratorical battles, the phone interrupted before good-bye was said. The caller was a representative of the advertising department of one of New York's dailies. The conversation brought out the remark by Mr. Rothapfel that the management of the Rialto and the Rivoli would annually expend in local newspaper advertising a quarter of a million dollars. That means approximately $5,000 a week.

In the course of the talk over the wire, which the manager agreed might be printed, Mr. Rothapfel explained to the man at the other end why Rialto rates had been increased, so that now the prices of admission are 20, 30 and 60 cents instead of the former 15, 25 and 50. The manager said that his records showed net receipts remained just about the same figure they were an appreciable period ago, and said that the increased cost of running a theater now had, with the war admission tax, eaten up the extra price charged, and therefore justified the added sum.

"I want to ask you a question which you don't have to answer if you think it too personal," said the World man as the telephone conversation ceased. "You are contributing for the Rialto a pretty big sum to Uncle Sam for the month of November, are you not?"

"I rather think so," was the unhesitating response. "Approximately ten thousand dollars. Sounds big, doesn't it? Well, last week, with Bill Hart, we took in $21,000. We hit the same figure the week before with Fairbanks. The average has not gone below $16,000 in many weeks. It just goes to show what can be done with management and efficiency."

The manager drew from his files his daily reports, which made clear in detail how these remarkable figures were totaled, with their big Saturdays and Sundays and the Thanksgiving, the latter, if the World man recalls, in the neighborhood of four thousand dollars.

A NEW ARRIVAL IN FILMDOM.

Director Lynn Reynolds, of the Triangle Culver City studios, is celebrating the arrival of a baby son at his home in Hollywood. Reynolds now sports a wide, "pleased with himself" smile, and says the boy is "one wonderful chap."

Chicago News Letter

By JAS. S. McQUADE

Essanay to Discontinue Program Releases

George K. Spoor Announces Special Features of Six Reels or More Will Be the New Policy, with Certain Exceptions.

GEORGE K. SPOOR, president of the Essanay Film manufacturing Company, during an interview last week informed me that he will henceforth devote his chief energy and that of his organization to the production of special features of six reels or more. This statement immediately followed the announcement that he will discontinue all program releases.

The new policy will take effect January 1, when the first special feature will be released. This is entitled "Uneasy Money," the script of which has been adapted from the story of the same name by P. G. Wodehouse, which appeared some time ago in a popular magazine. In this comedy drama Taylor Holmes will be the star, and he will be supported by Virginia Valli and an exceptional cast.

It is, of course, understood that this and all the following special features produced by Essanay will be distributed through the George Kleine system.

"Uneasy Money" will be followed by a series of special features the first of which will be of seven-reel length, with Mary McLane, the noted author, in the leading role. The screen story has been adapted from her books. "I, Mary McLane," and "Men Who Have Made Love to Me." The production will be unique from the fact that Mary McLane will be supported by six leading men, apart from the interest created by the author's first appearance in moving pictures.

Taylor Holmes will follow in "Ruggles of Red Gap," adapted from the successful play of that name. Here Mr. Holmes will be supported by such notable players as Lawrence D'Orsay, Fred Egbert and others. D'Orsay's "Earl of Pawtucket" is still fresh in memory, though it is many years since he made his overwhelming success in the character at the old Manhattan theater, on Sixth avenue, near Thirty-third street, New York.

In addition to these forthcoming productions Mr. Spoor said the successful Cohan & Harris plays, "Hawthorne, U. S. A.," and "Young America," are now in preparation, and that numerous other successful comedies and comedy dramas, which have scored big successes on the dramatic stage, will also be produced, with stellar celebrities—men and women, in the leading roles.

In addition to his customary publicity in the trade press Mr. Spoor has completed arrangements for a nation-wide billboard campaign for each of his big special features. The billboard campaign will give a thirty-days' showing to each of them. Attractive twenty-four-sheet stands will be used, and it is estimated that the billboards will reach a total of 20,000,000 people for each special feature, during the thirty days' showing.

Mr. Spoor explains that the billboard campaign will be of twofold value: first, because it draws attention to the star and the play, and, second, that it furnishes publicity which will directly bring patrons to the exhibitors who are showing the pictures. Besides, Mr. Spoor adds, the billboard campaign will be intensive, because the publicity will be concentrated for several weeks, in each case, on the star and the play, so that the attractions offered by Mr. Spoor under the new policy will be constantly before the people's eyes, throughout the entire country.

A facsimile of the twenty-four-sheet stand to be used in the billboard campaign for "Uneasy Money" is shown on Page 1571 (advertising section), in the issue of December 15 of this paper. There it is seen that the name "Essanay" is omitted and that the words "George K. Spoor presents" are used instead. Then there is a large colored picture of Taylor Holmes, with his name and the title in large letters. The lower line, "At all first-class picture theaters—Ask when" is of direct benefit to the exhibitors who have booked the special feature in that section. Each film, of course, will bear the Essanay trademark.

Mr. Spoor at this point advised me that it is not the intention of Essanay to eliminate altogether the five-reel productions, excepting only the regular weekly release which obtained heretofore, as that company will intermittently supply exchanges of the George Kleine system with an occasional five-reel feature, such as the little Mary McAlister productions and those of other favorites.

The weekly release of the one-reel comedies for the General Film Company and also the weekly release of "Wonders of Nature and Science" for the same company will be continued, Mr. Spoor assured me.

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Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Co., returned Monday, December 3, from Santa Barbara, where he spent about three weeks. Mr. Hutchinson stated that he found everything in fine shape out there and that he is well satisfied with the prospects for the coming year. The technical department of the Santa Barbara studios has been largely augmented and improved, and the American stars are hard at work on productions which have stories that are sure to please, Mr. Hutchinson stated.

* * *

W. P. Clement, owner of the Jackson Park Theater, Sixty-seventh street and Stony Island avenue, made a call at this office last week and renewed his subscription for the World. Mr. Clement reported very good business. He charges 20 cents for adults and 10 cents for children, paying the war tax out of these amounts. Mr. Clement views all the pictures on his programs, selecting them on the open market plan, and he knows the desires of his patrons so well that he very seldom fails to please them. The Jackson Park runs continuously, daily, from 2 P. M. until closing time. It seats 1,500 people. The house was opened about a year ago, and has, therefore, all the most modern appointments and equipments. A nine-piece orchestra and a large Kimball organ furnish the accompanying music. The demand at the present time, Mr. Clement finds, is for pictures which have the comedy tinge and highly entertaining qualities.

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Joseph Hopp, George T. Hopkinson, of the Hoyburn theater, Evanston; William C. Heaney, William J. Sweeney, Peter J. Schaefer, Robert R. Levy and Morris Reuben, of Joliet, left Sunday, December 9, to attend the national convention and conference at Washington, December 11, 12 and 13, when the war taxes on film and admissions will be discussed.

* * *

The report that five million pennies were on their way from the west to Chicago to relieve the strain of the lack of pennies, recently, was in slight (?) error, seeing that it should have read five thousand instead of five million! The error in the report caused much trouble in the banks and the Sub-Treasury department here. The five thousand pennies were received from Denver, but the demand still greatly exceeds the supply, although the mints are working night and day to relieve the situation. The cashier in the Chicago Sub-Treasury department believes that paper pennies will become common before the war is over, as was the case in the Civil War. The taxes on theater tickets, railroad tickets, etc., have made the demand for the copper penny very great.

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The Government having failed to furnish blanks for making out returns for the war tax at picture theaters, Chicago Local has had blanks printed for that purpose, which have been approved by the Chicago internal revenue department, and which are being furnished gratis to members of the Chicago local.

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The meeting of the M. P. T. O. Association was changed from Friday, November 30, to Friday, December 7. Luncheon

was served. At the meeting, the advisability of sending messengers to Washington to fight the reel tax was considered.

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Ed H. Phillippi, sales manager of the Rothacker Company, was recently appointed a director of the Advertising Association of Chicago. Mr. Phillippi is also serving on the committee of entertainment and on the committee of general business affairs of the Chicago Club.

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Gail Kane, who has been one of the prominent stars of the American Film Company for a year past at Santa Barbara, passed through this city on her way to New York, Wednesday, December 5.

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Jacqueline Saunders, popularly known by her appearances in Balboa productions, made a brief stopover in the city, Wednesday, December 5, on her way from Los Angeles to New York City. Her husband, F. D. Horkheimer, accompanying her, entertained several friends at luncheon in her honor while here. It is said the Balboa star will close a new contract which already awaits her signature in New York.

* * *

The ninth annual ball of the moving picture operators of Local 110, I. A. T. S. E., which was held Wednesday evening, December 5, in the Coliseum Annex, was the most successful, financially and otherwise, ever held by the members. Sousa's band from the Great Lakes naval training station, furnished the music for an assemblage of about 2,000 people. The grand march was led by Clarence Rowland, manager of the White Sox; Mrs. Rowland, Nell Craig and Jack Meredith. The profits will be used to assist enlisted members of the organization and their families. The local has eighty-one members now in the different branches of the service.

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A dispatch from Washington states that the Creel committee on information is establishing branches of its moving picture bureau throughout the country. A middle western bureau will be esablished at Chicago and similar headquarters are being established at Kansas City, San Antonio, Minneapolis and on the Pacific coast. A New England bureau, with headquarters at Boston, has also been organized. The various state councils of defense throughout the country will co-operate with these bureaus.

* * *

Major Funkhouser has denied that he ever made the statement that a permit had been refused the "Rose of Blood" (Fox), because the committee on public information had requested that the permit be refused. The report made to Washington concerning the film in question, according to the major, was in the form of a telegram which was shown Judge George A. Carpenter, of the Federal Court, before it was filed. Major Funkhouser explains that the permit was refused because the committee of censors which had seen the film decided that there were too many bomb explosions in it, and that it should not be shown at a time when the federal and local authorities were endeavoring to avert bomb outrages.

* * *

The censorship hearing before the sub-committee of the Chicago council's judiciary committee on Tuesday, December 4, was devoted chiefly to reviewing certain pictures on which Major Funkhouser had placed his ban, and in viewing cut-outs which had been made by the Chicago board of censors.

* * *

Two more big, modern moving picture theaters are about to be erected on Sheridan Road, near Wilson Avenue, and in close proximity to the Lakeside theater, owned by the Ascher brothers. One of these new houses, together with the value of the site and the building in which it will be located, will represent an investment of about $900,000, while the cost of the other, with site and surrounding building, is figured at about $585,000. The first mentioned theater will be erected by Barney and A. J. Balaban and Morris and Samuel Katz, the owners of the Central Park theater which excited so much comment when it was opened recently. The architects, C. W. and George L. Rapp, are now working on the plans and it is expected that ground will be broken early during the ensuing year.

The other theater will be erected by Walter W. Ahlschlager, and the cost of the theater itself will be about $325,000 and the seating capacity will be 3,050. This theater will be known as the Pantheon.

* * *

The meeting of the city council license committee was held Thursday, December 6, to consider the increase of moving picture theater licenses for houses seating over 400 people. About sixty-eight exhibitors were present and after the matter had been discussed for some time it was resolved the meeting should be postponed and final action taken at a meeting to be held Friday, December 14.

War Quickens Public's News Sense

Jack Cohn Says the World Tragedy Has Increased Its Perception of Dramatic Values.

LOOK at a news reel on the screen today, and then cast your mind's eye back to the news reel of 1912—the days "before the War." There's a difference, isn't there? Not the war pictures—that, of course—but the regular run of pictures dealing with the doings of the day. Then there was a plethora of views, a paucity of news. Now the motion picture theater public demands something more than mere motion in a news picture. They don't look for acting in it, but they do demand action. The scenes presented must be news in fact as well as in name—big news, news that's worth while.

"Yes," agreed Jack Cohn when questioned on the subject, "there has been a big change in the news pictures, and I attribute it largely to the war."

Now, Mr. Cohn is manager of Universal's three news services, "The Animated Weekly," "Current Events" and "The Screen Magazine," and was the first American "editorial director" of news reels, having taken President Wilson's first inauguration. So he is accepted as the recognized authority. That he has positive genius for the work has often been demonstrated during the last five years.

"The war," he continued, "has brought every mind into close touch with big events. It has forced a quickening of the public news sense, developed a keen perception of news values. I am not speaking now merely of war pictures. They are important, of course, but the public are not interested in them alone. They also want the pictures of the doings of the day, but they want only the important doings, and they want those presented in a dramatic way. They want life, character, action.

"When Universal put out its exclusive pictures of Pershing's reception in France the people were wide awake to their news value. Oh, yes, they know a big scoop on the screen when they see it. And then there were aeroplane pictures, where the eyes of the audience went up in an aeroplane with the cameraman and were right among the fliers, observing their every movement at close quarters—not on the ground looking up at specks three or four thousand feet above them. Oh, the people know good pictures when they see them—well made, live, newsy pictures. And when they go to see news reels these days they expect to find the word News on the screen as well as on the poster outside.

"The cameraman who works for the news reels now," continued he, "must have the instinct of the newspaperman. He must know what is worth taking and know how to seize the vital moment. And the news reel director must have editorial 'judgment.' He must be able to sense the public's demands and the enterprise to get it for them. And, as with the editor of a big newspaper, his work is largely that of selection, the work of editing, the cutting out of many hundreds of feet of film to present the few hundreds the public see.

"Producing a news reel is every day becoming more and more like producing a newspaper. In fact, that is what the news reel is going to be—just a newspaper, giving the news in pictures instead of in type. Only with this significant distinction, the screen is a power greater than the press because it has the undivided attention of the public, and, for thousands who read any particular newspaper, millions see every release of a news reel. 'A power greater than the press,'" repeated Mr. Cohn, "I like that line and believe I will adopt it as a catch line for our announcements."

DU QUESNE ARRESTED ON INSURANCE CHARGE.

Fritz Jaubert Du Quesne, thirty-seven years old, has been locked up in New York Police Headquarters charged with presenting false proof of loss in support of a claim on a fire insurance policy amounting to $33,000. He is also charged by the police with claiming to be Frederick Frederick. Other allegations by the police against Du Quesne are that among his effects were found the outfit of a captain of Australian cavalry and that in the uniform he had appeared at New York hotels; that he delivered Liberty Bond addresses. At one time it is said he was a reporter on a New York paper.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Metro Studios Active

B. A. Rolfe Announces Plans for Increased Productions—Several New Companies to Be Brought Out from New York.

B. A. ROLFE, western representative of the Metro Pictures Corporation, expresses satisfaction with the progress made by his organization at the newly acquired studios in Hollywood, where productions starring Edith Storey and Viola Dana are being made.

"The studios," said Mr. Rolfe, "have been practically rebuilt. The original stage has been enlarged and now has a floor space of 90 by 180 feet. The new stage under course of construction will measure 75 by 125 feet. Both stages will be convertible—either open air or inclosed. I have O. K.'d the plans for completely inclosing both stages in glass. Our laboratory has been equipped with every modern device, and the negative and positive film is being handled by men who are considered experts in this line.

B. A. Rolfe.

"The special feature, in which Edith Storey will make her initial appearance on the Metro program, has been completed under the direction of Tod Browning. This is the long-heralded production of 'The Legion of Death,' by June Mathis, in which effort has been made faithfully to portray the recent revolution that shook Russia and proved the forerunner to the formation of the 'Battalion,' composed of Russian women, that has so valiantly upheld the integrity of their country. This will undoubtedly prove a distinct box-office success, not alone from the historical value, but because it is an intensely interesting story, which carries a love theme and an abundance of heart-interest situations.

"This week saw the completion of 'The Winding Trail,' which is the first production starring Viola Dana to be made on the West Coast. This feature, filmed under the direction of John Collins, is from the story by June Mathis and John Collins. It will present Miss Dana in an entirely new characterization.

"Actual filming has started on the second Storey and Dana productions. Miss Storey's vehicle is 'Revenge,' an adaptation from the novel 'Hearts Steadfast,' by Edward Moffat. Miss Dana's second production is now being filmed under the direction of John Collins. The story is an adaptation by William Parker from the colorful romance, 'A Weaver of Dreams,' by Myrtle Reed.

"While these productions are in the making the studios are being prepared for the arrival of several more Metro companies from New York. And because Southen California is such an ideal location for picture-making it is my intention eventually to build on adjoining property and thereby equip the Metro West Coast studios so as to be able to handle several companies at one time."

Lyons and Moran Return from East.

Those popular Universal comedians, Eddie Lyons and Lee Moran, returned a few days ago from a long vacation spent in New York and other cities of the East, including a visit to their home town. They had been working strenuously through the summer months and the rest was well deserved and welcomed. But they are glad to get back and eager to go to work again.

"The boys" will start shortly on a series of one-reel parlor comedies, and the pictures will be released under a special brand. Lyons and Moran are bubbling with original ideas. They will direct the comedies themselves.

Captain Leslie T. Peacock has been engaged to write exclusively for the "gloom-killers."

"Spirit of '76" Confiscated by Government.

Declaring that the twelve-reel photoplay, "The Spirit of '76," is German propaganda masked by the pretense of emphasizing a national tradition, Federal officers have suppressed the film, which has been showing at Clune's Auditorium.

United States District Attorney Robert O'Connor, his assistant, Gordon Lawson; Burritt S. Mills of the American Protective League and Chief Deputy Marshal Albert C. Sittel descended upon the theater, exhibited a search warrant and brought away with them every foot of the twelve reels.

It is charged by the Federal officials that though he was ordered by the local police to privately show his picture to representatives of the Government, Robert Goldstein, producer of the cinema, refused to exhibit it as he had promised and only projected it on Tuesday with reluctance.

Eliminations which were ordered by Assistant Attorney Lawson and Mr. Mills of the Protective League because they tended to create inimical feeling between Americans and Englishmen to the detriment of their combined war aims were made, it is said. But when the picture was publicly shown it is alleged all the objectionable features were present.

Mr. Goldstein, the producer, declared that he had not tampered with the picture after he had shown it to the officers, except to "shorten it." He denies having reinserted the objectionable parts and said he was sure a conspiracy was on foot against him.

The day following the confiscation Goldstein was taken into custody under a warrant issued by the Assistant United States Attorney. He was immediately arraigned before United States Commissioner D. M. Hammack and charged with violation of the espionage act, but was released upon furnishing $5,000 bail.

Monstrous Benefit Given by Film Stars.

The great heart of the film folk poured out a bounty of more than $7,000 for the Soldiers' and Sailors' Yuletide fund at the benefit at Clune's Auditorium and through the proceeds of the program space sale. Charlie Murray acted as stage director for the affair. Scores were turned away from the auditorium and about two hundred persons were seated on the stage.

Mary Pickford and Charlie Chaplin were unable to be present, but "Little Mary" sent her check for $100 and Charlie bought back his derby for a like amount. Johnny Powers, the Angels' president, was the high bidder for an album of autographed photos of cinema stars. He paid $225 for the book.

Ruth Roland, the Los Angeles picture favorite who recently took to vaudeville, appeared in a song series which delighted the audience. George Beban gave his famous "Story of the Rose." Henry Walthall, Mary Charleson and Jo Harris gave a scene from "The Great Divide." George Hupp and Dorothy Love Clark offered a minuet. Leo Domke gave his pianolog. Edward Qually sang, the Remick Quartet harmonized, Hughie Mack cracked jokes, Alice Maison danced her butterfly creation and Harry Booker and Toto the Clown were on hand with clever "singles."

Doris Baker, the child dancer, had a kiltie effort that

pleased; Bill Desmond spoke briefly, as did Douglas Fairbanks and H. Guy Woodward, all in humorous vein. Bryant Washburn appeared and Norma Gould danced an Egyptian conception.

Will Garroway gave a piano solo and assisted Miss Grace James in the latter's soprano solos, and J. Robinson Hall, the aviator, spoke of war conditions.

Marie Dressler was a hit in the burlesque she offered of a famous poem and the three arts, the dance, grand opera and the drama. Louis Gottschalk directed the orchestra for Miss Dressler's effort. A character dance by Dorothy Lyndall, Bertha Wardell, Carolyn Crane and Helen Moore was exceptionally clever.

Gettinger Goes to Camp Lewis.

Last Monday big Bill Gettinger, one of the most popular among the aggregation of cowboy players at Universal City, left Los Angeles to do his bit under the Stars and Stripes. Gettinger departed from the southern city with other drafted men for Camp Lewis, at American Lake, Wash.

For the past four years Gettinger has been employed at Universal City, and he has appeared in numerous plays of the West and in many jungle and railroad pictures. When he received his orders to report for service he obtained permission to visit his mother in San Antonio, and made a flying trip to the Texas city to bid her goodbye.

More than half a hundred of the Universal cowboys with whom he has been associated for the past few years were present at the railroad station when the train pulled out for the north.

Ben Wilson in Another Accident.

An accident which might have proved fatal to Miss Claire Du Brey except for the presence of mind and timely action of Ben Wilson occurred during the filming of the tenth episode of "The Mystery Ship" at Universal City.

Miss Du Brey, playing the role of a villainess in the episode, was in grave danger of being seriously, if not fatally, burned when her clothing caught fire. She was attired in a gown of lace, bedecked with jet beads and spangles and the flimsy material ignited when a bomb was exploded near her.

Ben Wilson quickly tore off the big overcoat he was wearing and wrapped it about Miss Du Brey, smothering the fire. Miss Du Brey was burned slightly about the body and Wilson's hands were scorched.

Charles Christie in the East.

Charles Christie, general manager of the Christie Film Company, is visiting eastern cities in stimulating booking of Christie Comedies. Contracts have been signed by Mr. Christie with the Consolidated Feature Film Company for the regular weekly release of Christie Comedies in the territory surrounding Denver, Colorado.

Vernon Playing with Christie.

Bobby Vernon is now under contract with the Christie company, and has already finished a number of important scenes of his first picture, in which he is supported by Ethel Lynne. Vernon has had years of laugh-producing experience in musical comedy and on the screen. He was starred by the Universal and recently was a headliner in Keystone productions. He claimed merited attention in such releases as "In His Father's Footsteps," "Nick of Time Baby," "Caught in a Harem," "Whose Baby?" and many others.

Hamilton Stars for Triangle.

Director Gilbert P. Hamilton of the Triangle studios has started work on "Captain of His Soul," an unusual story, which is the screen adaptation of "Shackles," by Eleanoret Kinkade. Working with Hamilton is an all-star case, including such favorites as William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces; Gene Burr, W. A. Jeffries and Walt Whitman.

Triangle's Scenario Staff Busy.

The scenario department at the Triangle's Culver City studio is working overtime on some exceptionally good stories, including continuities on some well-known magazine stories and original plays by the staff writers. Jack Cunningham has just completed picturization of Meredith Nicholson's story, "The Hopper," published some time ago in Collier's Weekly. Frank S. Beresford, scenario editor, is writing the continuity on "The Innocent's Progress," by Frances Quillan, recently published in Snappy Stories.

Director Lynn Reynolds of the Triangle Culver City studios is celebrating the arrival of a baby son at his home, Hollywood.

Perhaps He Walked in His Sleep.

Arthur G. Hoyt, casting director at the Triangle Culver City studio, has been confined to his home for several days suffering from a broken bone in his foot. Hoyt is unable to explain the accident. He went to bed one evening and awakened the next morning with his foot so painful that it would not support his weight.

Get Ready to Welcome Fay Tincher.

Again is Fay Tincher shaking the moth balls from those famous black and white frocks and things, for Miss Tincher is starting on her first two-reel comedy with her own company. She has three capital comedies prepared for her by Tom Gibson, and Al Santell, her director, has issued the first call for work. Leo Pierson, Mollie McConnell and Leota Lorraine head the capable supporting cast, while Lige Zerr assist. Robert Phelan is behind the camera and R. C. Godfre has charge of the technical end.

Will Ritchie Takes Charge at San Barbara.

Will M. Ritchie, a scenario writer and editor of ability, has been engaged by President S. S. Hutchinson to take charge of the American Film Company's scenario department. Mr. Ritchie's acquisition by the American promises increased activity in this department. "High-class stories is the American's slogan," stated Mr. Hutchinson. "And I believe with Mr. Ritchie in charge, with orders not to consider the cost in choosing suitable vehicles for our stars, the American stories in the future will be even better than in the past."

Mr. Ritchie already has taken charge of the American's staff, which is composed of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. In the near future other screen authors of prominence will be added to the present efficient staff.

Kenyon at Work at Fox Studio.

Charles Kenyon, the well-known playwright, whose successful works have appeared on Broadway and throughout the country, has joined the William Fox forces as scenario writer at the western studios at Los Angeles. Mr. Kenyon's first work with Fox was the writing of the scenario for George Scarsborough's story, "Cupid's Round-Up," which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario of a new work, in which Gladys Brockwell will be the star.

Jewel Carmen Working as a Star.

"A Soul for Sale," a brilliant William Fox picture, in which Jewel Carmen begins her career as a star, has been completed at the Los Angeles studios under the direction of Frank Lloyd. The company returned early in the week from a trip in the mountains, where some of the most effective portions of the picture were taken. It is a tale of the Klondike. In the cast are L. C. Shumway, Robert Milton, Genevieve Blinn, G. Raymond Nye and Richard La Reno.

Mena Photographs Crucifixion Scenes.

The crucifixion scenes for the photodrama of the ages, now under production by the Mena Film Company, were photographed in the Hollywood hills during the past week. The hour of sunset was used and timed very carefully that the description of the clouds, as given in the Bible, might be obtained. Director Gaye watched and timed the scene for several days before its making.

Los Angeles Film Brevities.

Miss Mae Murray's third Bluebird photoplay, "The Eternal Columbine," is rapidly nearing completion under the direction of Robert Leonard. Kenneth Harlan and Albert Roscoe are in Miss Murray's support.

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Tom Mix is in his glory as the star in his new play, "Cupid's Round-Up," where he has the opportunity not only to make love in the most rapid fashion, but also to show his ability as a horseman and cowboy. The story of his play was written by George Scarsborough, and the scenario was written by Charles Kenyon.

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Percy Stanley Pembroke, formerly of the Metro, where he played heavy leading parts, has joined the Balboa players and is cast in Director Sherwood MacDonald's company, featuring Jackie Saunders in "The Hoyden," by Lee Arthur.

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Henry Otto is once more a member of the Balboa directing

staff. He began his picture-making career with Horkheimer Brothers four years ago, when they first opened their studio. At that time he put on Jackie Saunders' first starring vehicle. After working at various studios in the East and West, he is back at Balboa. This time he will preside over the company headed by Kathleen Clifford.

* * *

Reaves Eason, popularly known as "Breezy," is producing a seven-reel picture, on the Balboa stage, of which he is the author. The piece is called "Little Roughneck" and features Mitchell Lewis, who played in "The Barrier." Jimsy May is his leading woman and little Breezy Reaves, Mr. Eason's twenty-eight-months-old son, plays the title role. Mr. Eason will be seen in the heavy part of Red Adair.

* * *

Manager Al Nathan of the Superba Theater has gone to San Francisco to open the Alhambra Theater. Mr. Nathan is managing director of a chain of theaters, which will eventually extend from Coast to Coast.

* * *

The management of the new Kinema Theater at Seventh and Grand avenues, apparently not being superstitious, decided to open its new picture house on Thursday night, December 13. The opening of the largest photoplay theater in the West was the occasion for the presentation of Artcraft's "The Woman God Forgot," featuring Geraldine Farrar.

* * *

Mrs. Phillips Smalley was a witness in Judge Finlayson's court in the suit of the Universal against J. Warren Kerrigan to recover $8,500 damages for alleged breach of contract. It is asserted Mr. Kerrigan left the company before the picture he was engaged for was finished. Mr. Kerrigan contended his contract had expired and he did not recognize any liability on his part under an alleged verbal arrangement to stay until the completion of the film. E. G. Patterson, studio manager of the Triangle, who was with the Universal when Mr. Kerrigan was starring, was another witness called by the Universal.

* * *

Film folk are being congratulated upon the success of the benefit performance given at Clune's Auditorium in the National Defense Committee's campaign for gifts for the Southern California boys in the service, and especially are the compliments being handed out to Mack Sennett, who was chairman. Charlie Murray and John A. Waldron also are coming in for their share of verbal bouquets. The benefit netted $7,500 clear of expenses.

* * *

It is understood Eddie Foy has become reconciled to the perils of the motion picture set and is to have his own company, backed by New York capital. Mr. Foy announces he will start making his pictures upon the completion of his present Orpheum tour, which ends in February, and will then come to Los Angeles and rent a studio where he will produce feature comedies.

* * *

Clarence G. Badger, who has been directing Mack Sennett comedies, and before that Keystones, for several years, has been signed by Goldwyn to direct Mabel Normand. Mr. Badger will change his residence to New York.

Illuminating Engineers To Meet

Subject of Main Paper of Evening Will Be Motion Picture Projection with Tungsten Filament Lamps.

ON the invitation of L. N. McChesney, manager of the Edison Studio, 2826 Decatur avenue, New York City, the New York Section of the Illuminating Engineering Society will hold a meeting at that studio at 8 o'clock Thursday evening, December 13. The meeting is open to readers of the Moving Picture World as well as to members of the society. The subject of the main paper of the evening is "Motion Picture Projection with Tungsten Filament Lamps."

The paper will describe the introduction of incandescent lamps for motion picture projection and will discuss conditions which must be fulfilled by the light source and optical system. The questions of shutters, lenses, screens and theater illumination are to be treated as well as the essential requirements for electrical control equipment. Points of comparison with arc systems now in use (with special attention to the applicability to A. C. circuits) are to be presented. Two or three films will be projected with commercial incandescent lamps and apparatus after the conclusion of the reading of the paper.

The Edison studio may be reached from the Grand Central Station by the New York Central Railroad to the Botanical Garden station or it may be reached by subway to One Hundred and Forty-ninth street and transfer to the elevated to the end of the line.

Courtney Ryley Cooper

The Man Who Will Write the Scenario of Chief Flynn's Serial Expose of Imperial Germany's Secret Agents.

IN selecting Courney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's widely-heralded secret service serial, exposing the activities of Kaiser Wilhelm's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented of contemporary American fiction writers.

Born in Kansas City, Missouri, October 31, 1886, Mr. Cooper has spent most of his life in the West, his career embracing many varied chapters as "character juvenile" in a barnstorming repertoire company; clown in the old Harris Nickelplate Circus; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto Circus; business manager of the same organization; and incidentally, during the past seven years, contributor of over three hundred short stories to the leading magazines of this country. Throughout the year just closing Cooper's name has appeared on the table of contents of such well-known publications as Collier's, The Ladies' Home Journal, The Popular Magazine, Everybody's, Short Stories, Hearst's, The Pictorial Review, The Woman's Magazine and Ainslee's. His series of circus stories, published under the general title of "Shoestring Charley," were advertised as the most popular of adventure tales printed in the Red Book Magazine during 1916.

Courtney R. Cooper.

During his earlier years, Cooper wrote a lurid melodrama known as "The Gulf Between," which ran for a week in Kansas City. At the end of that time, his list of friends, willing to accept free tickets, had given out. "And I've been running away from the thought of the thing ever since," he now declared.

Nevertheless, Cooper has an unusually well developed sense of dramatic values, and has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's powerful expose of the Imperial German Government's propaganda and spy system within the borders of the United States. Government officials who have examined Cooper's scenarios of the first six episodes, now ready for production, declare them to be masterly in their handling of the various momentous acts leading up to the severing of relations between this country and Imperial Germany.

LANG IN MEXICO.

According to the last communique (delayed by censor), Captain Arthur J. Lang, of Guatemala and Nicholas Power Cameragraph fame, entered Mexico City without mishap several days ago. From this vantage point he will direct the projection machine invasion to the different states of the neighboring republic, excepting those under the unhealthy shadow of Villa, Zapata, Genovevo de la O. and other unpleasant patriots. Captain Lang expects to eat turkey in New York on Christmas Day, providing, of course, that there are no counter orders from the Nicholas Power Company, and it is to be hoped that this turkey-eating boast, present prices considered, does not prove as hollow as the Kaiser's.

Brooklyn Men Suggest Canadian System

Delegates to Washington Will Ask Convention to Suggest to Congress That Government Print Tax Tickets.

THE Associated Motion Picture Exhibitors of Brooklyn held a regular meeting on Sunday, December 9, at the Triangle theater in that borough. In spite of the storm of Saturday evening there was a good attendance, and the session held until 5 a. m. President William Brandt was in the chair.

The privilege of the floor was given to Supreme Court Justice-elect Edward Lazansky and Magistrate Geismar, who pleaded for subscriptions for the Jewish War Relief Committee—and they got them to the extent of $655. The exhibitors present, without regard to creed or racial extraction, responded to the appeal.

As a result of the troubles with the operators in the Ridgewood section the meeting decided to take steps to form a new operators' union and a committee of three was appointed to look into the feasibility of the project.

A committee was appointed to visit the Edison Illuminating Company and see what could be done in the way of securing a rebate on the shortened hours of street lighting in front of theaters. In accordance with the ruling of Fuel Commissioner Garfield the exhibitors have shut down their street illuminations at 10.30. Under their contracts they are entitled to the lights until 1 o'clock, but in spite of the fact that current has been saved for two and a half hours, it is said no rebate has yet been granted and the exhibitors are curious to know why.

On the question of instructions to the delegates to the war tax convention in Washington, it was decided the only request the local had to make was the suggestion to Congress that it adopt the Canadian system—i. e., that the Government print the tax tickets and sell them to the exhibitors, allowing the theater men 10 per cent. for the expense of collection and handling generally.

The meeting voted to hold no public ball this year. In case any social function of this sort is undertaken it will be restricted to the trade.

Our Foreign Film Business

How the World War Has Affected Picture Trade Between This and Other Countries.

THE effect of the war upon the moving picture studios of Europe is quite graphically shown in statistics compiled by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, showing American imports for the first nine months of 1917.

During the nine months' period of 1915, there was brought into the United States from abroad, 6,508,916 feet of positive film, valued at $211,280. The same period of 1916 saw a dropping off in these imports to 4,125,726 feet valued at $189,016. The value of the importations for the first nine months of the present year was but little below the latter figure—compared with the nine months of 1915, footage saw more than a fifty per cent. decrease, but not so the price, the figures being 3,070,697 feet valued at $187,492.

Footage figures for the first nine months of 1915 on negatives are not given, but the value of our importations during that period was $156,717. The importations during the first nine months of 1916 were 757,246 feet valued at $237,061, and for the first nine months of the present year, 622,448 feet valued at $290,892.

On the other hand our purchases abroad of sensitized, unexposed, motion picture films have jumped quite considerably this year as compared with 1915. During the first nine months of the latter year, there was brought into the United States 37,755,756 feet valued at $489,314. During the nine months of the following year the importations dropped somewhat—to 30,200,326 feet valued at $444,811, increasing again (greatly) during the first nine months of 1917 to 50,761,136 feet, valued at $756,522.

While we have been buying large quantities of film stock abroad, at the same time we have been selling both exposed and unexposed films to the European distributors and studios. Taking the raw stock we find that during the first nine months of 1915 we exported 108,676,981 feet valued at $2,368,009. During the first nine months of the next year these exportations were cut in half, to 53,041,595 feet valued at $1,675,269, while a further slump is noted in the first nine months of the present year when we sold abroad 48,100,268 lineal feet valued at $1,064,056.

Of exposed film we exported during the first nine months of 1915, 57,558,849 feet valued at $2,834,163; during the nine months of 1916 these figures jumped to 128,362,032 feet valued at $5,571,613, dropping this year, during the first nine months, to 87,878,068 feet, valued at $4,786,613.

It is rather interesting to note where these films go. The United Kingdom is America's best customer, although her purchases have decreased at an alarming rate as the war has progressed. During the first nine months of 1915 her importers bought 34,901,608 feet of film valued at $1,409,328; in the same nine months of the next year these purchases amounted to 75,692,219 feet valued at $3,247,390; but this year the footage totals 23,259,426, for the first nine months, and the value is given as $1,794,627.

No U-boat interference to our commerce exists with respect to Canada, so our exportations of films to that country have increased somewhat. For instance, during the nine months of 1915, Canada bought of our producers 8,565,159 feet valued at $655,038; during the nine months of 1916, 9,418,691 feet valued at $706,623, and during the first nine months of 1917, 11,070,394 feet valued at $837,841.

Evidently a great deal of the cheaper grades of films have been going to Italy of late, for although her purchases in this country during the first nine months of the present year exceeded the purchases of Canada for a like period, totaling 11,405,765, the value thereof was but $280,108. The first nine months of the year before showed 7,698,938 feet, valued at $193,516, and of the year 1915, 397,680 feet valued at $27,589.

Even war-stricken France is laughing at American comedies, is interested in scenics, entertained by our dramas and buying all other varieties, for in spite of the horrors that nation has faced she is quite a heavy purchaser of films. During the first nine months of 1915 France had her own studios at work, so that she was dependent upon America only for 1,937,994 feet of film, for which she paid $85,949. During the nine months period of the next year, the demand in France for films was greater than her studios could produce, with the result that we sold her 14,708,901 feet valued at $412,336. This year our sales during the nine months ending with September were not as great, but at that they totaled 9,627,550 feet valued at $236,338.

Newfoundland and Labrador are also among America's customers—these two countries bought 1,023,150 feet valued at $71,102 during the 1915 period; 1,368,320 feet valued at $71,184 during the 1916 period, and 1,149,600 feet valued at $44,439 during the first nine months of this year.

Australia's purchases totaled 4,429,947 feet valued at $314,165 in 1915, 5,701,498 feet valued at $430,347 in 1916, and 6,902,467 feet valued at $462,401 during the first nine months of 1917.

The rest of the world came to our doors with orders for films to be exported to them, in 1915, for 6,303,311 feet valued at $270,641; in 1916, for 13,773,465 feet valued at $510,217, and, this year, 24,462,866 feet valued at $1,130,809.

Maritime Theaters Center of Relief

After Halifax Disaster Offers of Help Come from Leading Theater Men—Keith House in St. John Offered for Full Week.

ALL the Dominion of Canada is appalled at the disaster which has overtaken the city of Halifax. The Academy of Music is thrown open to shelter those who are homeless and many have taken advantage of this offer.

F. G. Spencer, of St. John, was in the office of the Strand theater, Truro, on his way to Halifax when the explosion occurred. It made a terrific noise and people rushed out to see what had happened. Truro is 62 miles from Halifax, but the noise of the report was very great. Mr. Spencer said he never heard anything like it. He returned to St. John on Thursday.

The Opera House and Imperial theater, St. John, have put their theaters and the staff of each at the disposal of any relief committee. This was made known by a large advertisement in the morning papers. It is stated that the theaters in Halifax are all out of commission. The glass was shattered in every building in the vicinity and other damage done; yet theaters and managers do not seem to have suffered very materially in a physical way. All business is, of course, suspended and the Academy of Music was one of the very first places to open for the shelter of homeless sufferers. The very fine ornamental plaster work in the Academy was ruined and all glass was shattered in every building.

The Princess theater, Truro, is to be used for the reception of the many destitute families who are pouring into Truro. It is estimated that there are at least 20,000 persons homeless or injured so that the neighboring towns will have to shelter them.

Associated Theatres to Meet

First Meeting of Stockholders of Exhibitors' Booking and Exchange Organization of the Northwest.

THE first big meeting of stockholders of Associated Theaters Incorporated will take place at the West Hotel in Minneapolis Monday, December 17, to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any corrections decided upon.

This is the organization of exhibitors which incorporated October 16 for $100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of our state: Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot. Six hundred theaters was the goal to be reached before starting actual operations, and according to General Manager Hamlin, in a statement issued December 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menominee, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. H. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin. "At the start we will not be able to serve all our members all of the time, but we can start serving part of our members all the time and all of our members part of the time.

"In the meantime they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show. While this evolution is going on the members have no dues or assessments to pay, so there can be no dissatisfaction. We do not expect to play grand stand politics to retain the loyalty of our immense membership. No, indeed. There is only one thorough method of completely satisfying such a large organization and that is to actually save each member money every week and render him service, with courtesy and rapidity.

"Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four States and our members under our plan of distributing will be able to obtain better film at a lower film rental.

"Our weekly sales sheet eliminates the expenses of traveling salesmen and saves approximately seven thousand dollars a week in these four States.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls.

"It is just eleven hundred miles across our zone from Sheboygan, Wisconsin, to Beach North, Dakota, and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost.

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very light," concluded Mr. Hamlin.

PRINCE GHOSH AFTER PATHE, BY GOSH!

Prince Sarath Ghosh, author and dramatist, has filed an action in the United States District Court against Pathe Exchange, Inc., alleging that his rights have been invaded upon through the production of "The Iron Claw."

The plaintiff asserts that previous to the production of the Pathe serial he adapted a similar serial from a series of short stories written by him and published in Pearson's Magazine. The author's serial was christened "1001 American Nights" and he alleges the Pathe serial is a modified adaptation of the Ghosh product.

The short stories upon which Ghosh based his serial were "The Rajah's Knight's Move," "Slowly Hanged," "The Avenger of the Gods," "The Rajah's Dungeon," "The Garland of the Goddess," and "The Playful Way of the Rajah," which the author asserts were especially well adapted for presentation on the screen and written with that object in view.

The author asks injunctive relief and an accounting of the profits which have accrued to the producers.

Artcraft Wins Wm. S. Hart Case

Judge Goff Denies the Application of the New York Motion Picture Company for an Injunction.

JUDGE GOFF in a lengthy decision handed down yesterday denied the application of the New York Motion Picture Company for an injunction pendente lite restraining Artcraft Pictures Corporation from distributing the first Wm. S. Hart production, entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction.

Judge Goff at the close of an elaborate and painstaking review of the affidavits submitted on both sides said: "Upon an examination of all the papers submitted upon this motion, and the extensive briefs and arguments of counsel for both sides, I am of the opinion that there is not such certainty or even probability of the plaintiff succeeding upon the trial of this action as would warrant the granting of the relief sought herein. Nor is there any such preponderance of creditable evidence as would justify the plaintiff's assertion of ownership of the scenario of the picture "The Narrow Trail," or even its assertion that its rival producing corporation induced the employees of plaintiff to leave its employment. The defendant served in this action, Artcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Production, Inc., so far as appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently refuted and upon his claim alone there appears to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are as I have heretofore indicated not such as would justify the granting of a restraining order. Upon these considerations I am constrained to deny the motion for an injunction pendente lite and to order the temporary stay granted in the order to show cause vacated."

Giebler to Write Scenarios

St. Louis Member of the World Staff Has Moved to Los Angeles and Will Give More Time to Imaginative Writing.

READERS of this paper have remarked the unusually interesting human quality of the Giebler stories of trade happenings in St. Louis. There is a touch of homely humor in him and on several occasions his comment on men and facts in his district has made a column the equal of any special column in the country. We have known that there was a literary side to Giebler and though sorry, we were not surprised when he reached a point where he could devote a large part of his time to imaginative writing pure and simple. He has sold enough stories to magazines and enough scripts to the film companies to make it a safe move now, and so he is off to the Coast to be near the studios and in touch with the needs of the different companies. He won't need to depend entirely on the film script market, though he is awake to the possibilities of the screen and he may eventually come to specialize on that alone. Mr. Giebler has not entirely severed his newspaper associations. The staff of the Moving Picture World wishes the best of success to him and we feel sure that he will make a hit.

Leopold D. Wharton in Harness

Senior Member of Well-Known Firm of Producers Returns from Battle Creek to Assist in Direction of Chief Flynn's Serial.

LEOPOLD D. WHARTON arrived in New York last week from the Battle Creek Sanitarium where he had been for three weeks, resting up, at the advice of his physicians. He came east at this time in order that he might assist his brother, Theodore, in the direction of the first episodes of "The Eagle's Eye," the Whartons' new serial, written by William J. Flynn, Chief of the United States Secret Service.

Mr. Wharton was met in New York City by his brother, who has been in charge of the preliminary New York scenes, and with the principal characters in the production, they left for the Wharton Studios at Ithaca, New York.

Leopold Wharton was author and co-director of "The Great White Trail," a five-reel fenture which the M. H. Hoffman, Inc., Foursquare Exchanges rate as one of their best distributing assets. This same company will have charge of the distribution of "The Eagle's Eye."

Ambassador Gerard's Story in Pictures

"My Four Years in Germany" to Be Transferred to the Screen by Mark M. Dintenfass.

FOR the first time in history, History is being visualized for the generations to come by the motion picture. I wanted to contribute something to this important record. I did not want to reproduce war, for while Americans of the future might appreciate war scenes, I believed other scenes would be better liked by the audiences of today. About the most important single contribution to the literature of the war by an American is Ambassador Gerard's "My Four Years in Germany." This we are filming. It exactly fits my idea of what a big motion picture suited to the times ought to be."

Mark M. Dintenfass.

So said Mark M. Dintenfass, president of the Mark M. Dintenfass Productions, Inc., 220 West 42d street, New York City, who will shortly present "My Four Years in Germany," in the company's first official statement to the press and industry. Old timers in the trade recall that Dintenfass, who is a film pioneer, was one of the earliest makers of patriotic pictures, and to such his tackling of the Gerard picture, based on the most patriotic book of the day, is no surprise.

"Yes, I suppose I can be classed with the early producers of patriotic films," said Mr. Dintenfass to the Moving Picture World. "I made Civil War photoplays almost ten years ago at the Dintenfass-Champion Studios at Coytesville, New Jersey—the oldest moving picture studio in that state, with the exception of Mr. Edison's original one at Orange. Coytesville is on the edge of Fort Lee, famous today as the greatest home of studios in the East. And to think that such a comparatively short time ago I was all alone there!

"I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense, and when you know the entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. For instance, we are taking just five times as much footage as we expect to actually use. That will give you an idea of the scale on which we are producing. We are going at it as though we expected the finished production to be the most important film of a decade and that is what we absolutely expect."

Mr. Dintenfass entered the business as all the pioneers did, via the exhibitors route. He opened the first motion picture house on Market street, Philadelphia—Market, which now has a dozen of 'em. That was back in 1905. The startling change in exhibiting conditions is manifest in the admission, by Mr. Dintenfass, that he operated the projecting machine as well as bossed the place. The elaborate "topical weeklies" of local events that are a program feature of the best theaters today were not in use at that time, but Mr. Dintenfass somehow sensed their value, and though he did not show such views as a regular weekly thing at his Market street house he did project them whenever he found time to photograph any. This limited venture as a producer made him sigh for the big producing field—then New York—where he became interested in the Cameraphone Company.

Next he launched the Actophone Company, which was his own, and what he can tell about trailing by Patents Company detectives would seem like a chaprer out of the Gerard reminiscences. Finally, though, the independent producers won the day, bringing the reader to the birth of Mr. Dintenfass' Champion Film Company, which, free from the menace of patent litigation, had a most successful career until purchased by the Universal Film Manufacturing Company in the merger of the "Independent" interests in 1912. Mr. Dintenfass was a prime mover in this merger, as well as in the organization of the Universal Exchange, of which he became secretary and treasurer, and managing director. He has since parted with the majority of his interests in the Universal, and except for financial participation in a comedy producing company, has been in virtual retirement. Mr. Dintenfass was a Single Tax candidate for Mayor of New York City in 1912.

Tucker Finishes "Cinderella Man"

American Director With Wide English Experience Now One of the Goldwyn Fixtures.

GEORGE LOANE TUCKER is by no means a recent acquisition to the Goldwyn force of directors, but he remains a cause for congratulation. His artistry is again made manifest in Mae Marsh's production of "The Cinderella Man" and bids fair to bring him additional honors in the new Mabel Normand drama. In the first mentioned play his opportunities began when the script of the stage version was handed to him and did not end till the picture had been assembled, cut and titled. Mr. Tucker's continuity of the Mae Marsh story might well serve as an example to every writer who aims adaptation of another's play or book. Not only was every point in the Carpenter play brought out by means of visualized action, but scores of contributory causes, focusing around the high lights in the story, were translated into action, surely and steadily, with a minimum of "spoken" titles. As a result, the finished film takes on the completeness of a novel in its opportunities for character portrayal.

George Loane Tucker.

Mr. Tucker's past achievements equipped him for his work at the Goldwyn Studio, and when it is recalled that he produced the widely discussed "Traffic in Souls" before transferring his activities to England for a long period, it will be seen that handling difficult subjects is nothing new to the young director. His capital direction of Albert Chevalier in "The Middleman" has not been forgotten by those who study the screen, nor have his other pictures passed out of mind. The English version of "The Prisoner of Zenda," "Rupert of Hentzau," the sequel; "Called Back," the great Wilkie Collins drama, and the W. W. Jacobs stories all were given life on the screen by George Loane Tucker, to say nothing of the big patriotic spectacle produced for the British Government, "England Expects."

It was Mr. Tucker who convinced Hall Caine that of all the great novelist's stories, "The Manxman" was the one he alone should produce. The result is seen today in his memorable conception of "The Manxman," and to those who know the circumstances it is a milestone in his character development as well.

After a long period of English work, Mr. Tucker returned to America last spring, with a number of productions, including "The Manxman," in his baggage. The director took deliberate time to get his bearings, market the films he had brought, and make many inquiries and personal investigations of the various producing companies in the field before allying himself with any. Ultimately he came to Goldwyn to make "The Cinderella Man" for Mae Marsh. The result of the mutual acquaintance gained by the director and Goldwyn was so satisfactory to both sides that Mr. Tucker is now engaged on a new vehicle for Mabel Normand, "Dodging a Million."

EMPIRE ALL STAR MOVES OFFICES.

The offices of the Empire All Star Corporation have been moved from the Glendale Studios to the Empire Theater Building, Broadway, New York. The telephone connection is Bryant 7761. It is announced that the company has abandoned the Glendale (L. I.) studio and will make future productions in California.

Government Disagrees With Funkhouser

Creel Committee Passes "The Rose of Blood," Without Change, After Chicago Censor Had Raised Issue.

THE United States Government, through the Committee on Public Information, of which George Creel is chairman, has stamped its approval on "The Rose of Blood," the William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the Government of the Czar.

This approval has been given in the face of the statement of Major C. L. M. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the Committee on Public Information, which exercises much the same sort of supervision over motion pictures that it does over newspapers, had requested such action.

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the Government to the film. He wired the Department of Justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel, of the Division of Pictures.

For the purpose of co-operating with federal authorities to the extent of its ability and to give them first hand knowledge of the scope of the picture, the Fox Film Corporation sent a print of "The Rose of Blood" to Washington. It was reviewed by the Division of Pictures and by representatives of the War Department. After seeing the production, Mr. Rubel wrote the following letter to Winfield R. Sheehan, general manager of the Fox corporation:

"The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department and is released for exhibition without cuts or changes."

Injunction proceedings now are pending before Judge Carpenter in Chicago to prevent Major Funkhouser from enforcing his mandate against the exhibition of the picture.

"The Rose of Blood" is a Russian play and was written by Richard Ordynski, stage director, of the Metropolitan Opera House, New York City, who played opposite Miss Theda Bara, the star.

The picture has been released since November 4 and has been shown in most of the large cities of the country, including Washington, the seat of National Government, but encountered no opposition until it reached Chicago.

WAR TAKES FIVE FOX PUBLICITY MEN.

Five former members of the general publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

Arthur B. McGinley, formerly editor of the Exhibitors' Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

Jay Voorhies, who until his enlistment covered the Fox Eastern studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

Robert Houghton, who was connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiero, who prepared the mimeograph and clipping sheet services, have enlisted in the quartermaster's corps of the army and will be stationed within a short time at Jacksonville, Fla.

FILM ORGANIZATION SECURES INSURANCE REDUCTION.

Through the efforts of the United Motion Picture Industries of Northern California a marked reduction has been secured in the rate of compensation insurance on the employes of moving picture houses. Formerly the owners of moving picture theaters were discriminated against in the matter of compensation insurance and were compelled to pay the exorbitant rate of $1.04 on each $100 of payroll, as compared with a much lower rate prevailing for vaudeville and other similar houses. The new premium rate is 41 cents per $100, meaning a substantial saving to theater owners in this territory. In its complaint against the former rate the local organization of film men brought out the fact that employes in moving picture houses were exposed to no more hazards than the employes of other theaters, according to past experience, and that modern moving picture houses were setting standards for safety.

Norman Eisner, secretary of the United Motion Picture Industries of Northern California, left recently on a business trip to Chicago.

Eugene O'Brien

EUGENE O'BRIEN, who will appear as leading man with Norma Talmadge in "Ghosts of Yesterday," her screen adaptation of the Rupret Hughes drama, "Two Women," soon to be released, was also seen with the young screen star in the leading male roles of her recent successes, "Poppy" and "The Moth." He has also been engaged for the lead in the next Talmadge production on which work will soon be begun. In addition to his work on the screen Mr. O'Brien has been filling a long engagement in that Broadway success "A Country Cousin."

As soon as the youthful Eugene O'Brien decided to leave the little Colorado university town out in the Rocky Mountains where he was born and had studied medicine, his thoughts turned to the stage and he determined to go to New York. His dramatic debut was made with a vaudeville sketch and later he appeared with Irene Bentley. Then Elsie Janis, still in her early teens, discovered him and engaged him for a part in "The Little Duchess." A disappointment awaited the young actor, however, when Miss Janis decided to appear in New York. He was, unfortunately, too young for a Broadway appearance, or so at least his managers decided. However, Harry Woodruff had already seen him and took him with him in "Brown of Harvard."

Eugene O'Brien.

It was his "Brown of Harvard" experience which gave O'Brien an introduction to Daniel Frohman and made him a member of the cast of "The Thief" with Margaret Illington and Kyrle Bellew. Then followed engagements with Kyrle Bellew in "The Builder," with Ethel Barrymore in "Mid-Channel" and "Trelawney" and with Fritzi Scheff in musical comedy. Later Mr. O'Brien played with Irene Fenwick in "The Million," with Frances Starr in "The Case of Becky" and Molly McIntyre in "Kitty Mackaye." This last production led to his screen debut with the World Corporation in "The Moonstone." He was with Clara Kimball Young in "The Rise of Susan" and with Olga Petrova in "The Scarlet Woman." In Chicago he was with Essanay for two pictures with Edna Mayo, "The Chaperon" and "The Return of Eve." Marie Tempest and Laura Hope Crews were responsible for his return to the stage, but he was given an opportunity to return to the screen when Miss Talmadge decided upon the production of "Poppy" and "The Moth." Recently in Philadelphia Mr. O'Brien was favorably received by the critics for his performance in Booth Tarkington's and Julian Street's "The Country Cousin," which is now having a long and successful run on Broadway.

PATHE BONUS COMES AS XMAS GIFT.

With the Christmas spirit already well in the air, it is appropriate indeed that Pathe should have just distributed another big bonus for the September-October period and a large number of men in Pathe's efficient sales force will find their names neatly inscribed in printer's ink below. Among "Those Who Smile," as a result of having earned the extra Pathe Christmas present, are: L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Bogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Laundra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller and J. F. Toner.

Important Changes at Select Branches

New Managers in San Francisco, Los Angeles and Denver—Sales Manager for Kansas City.

A NUMBER of important changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation. Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco. Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization, to be branch manager in the same city.

H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Freres. Charles S. Goetz becomes sales manager at Kansas City, where he will be under W. H. Bell, branch manager at that city.

The appointing of Mr. Hicks to be executive over the San Francisco branch is in the nature of promotion and recognition of the exceptionally fine work which Mr. Hicks has done for Select in Los Angeles, at which place he has been for some time past. The San Francisco territory gives Mr. Hicks a larger field, and one with which he is equally familiar, as, prior to becoming Select's branch manager at Los Angeles, he had charge of the General Film exchange at San Francisco.

Bernard E. Loper, who becomes manager of Select's Los Angeles branch, was the oldest manager in point of service in the entire organization of Pathe Exchanges, Inc. Mr. Loper joined the Pathe forces in March, 1914, and for the past three years has made a wonderful success in the Los Angeles office, which he personally established. Loper is one of the pioneer exchange men of the Southwest, where he was associated with J. D. Wheeler in Houston and San Antonio.

H. L. Knappen, who becomes Select's manager at Denver, has had the interesting experience of changing the scene of his activity from West to South and back again to the West. Mr. Knappen achieved a great success as salesman and then as manager for Pathe at Denver and in San Francisco, and also under the banner of the International in the latter city. Until last Saturday Mr. Knappen was manager of the General Film Company at Atlanta. He leaves this position to accept Select's Denver post.

Charles S. Goetz, the new sales manager at Kansas City, was until recently with the General Film Company as manager of its St. Louis branch. Prior to that he had opened both the Cleveland and the Detroit exchanges for the International. When the latter company was merged with Pathe Freres Mr. Goetz went to the General. Before going to International he had been with Artcraft, having assumed charge of its New York exchange when that business was opened. Mr. Goetz opened a number of offices for William Fox in the Middle West during the past, and he was at one time sales manager for the World Film Corporation, in charge of all branches.

Another change during the current week in the Select branches is the moving of the Des Moines office to Omaha, Nebraska. Mr. C. W. Taylor, who has been Select's manager at Des Moines, retains charge of the exchange, which will be located at 1512 Howard street, Omaha. Mr. Taylor feels that on account of express service and resulting carriage charges it is possible to obtain betfer results by distributing from Omaha than from Des Moines.

Still a further change in Select exchanges occurred in Washington, D. C., when V. P. Whitaker, branch manager in the capital city exchange, moved his headquarters from the old "E" street location to 525 13th street, N. W.

Arthur S. Kane, general manager of Select Pictures, continues on his trip throughout the Middle West. During the ensuing week he will turn eastward, however, and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

ALFRED HICKMAN IN NEW BRENON PICTURE.

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which is rapidly progressing at the Brenon studios on Hudson Heights. He will be seen in the role of the slavey's father, a part which has been developed in the screen adaptation of Jerome K. Jerome's famous play.

Mr. Hickman has long been a favorite on the stage. During the past few years, in common with many actors of note, he has been devoting the greater part of his time to screen work. The new role gives Mr. Hickman an interesting vehicle for his art and he will add much to the picture.

National's Executive Committee Meets

Formation Is Announced of Class C Producers, Under Chairmanship of Joseph A. Golden.

THE members of the Executive Committee of the National Association of the Motion Picture Industry, as recently appointed for the ensuing year by President William A. Brady, met for the first time on Monday, December 3, and transacted considerable routine business. The meeting was presided over by Chairman Walter W. Irwin, with the following members in attendance: President William A. Brady, J. E. Brulatour, P. A. Powers, Arthur S. Friend, William A. Johnston, Louis F. Blumenthal and Louis L. Levine. The following officials representing producing and distributing companies, members of the association, were also in attendance by invitation: W. R. Sheehan, Fox; R. H. Cochrane, Universal; W. E. Atkinson, Metro; Felix Feist, World Film, and William Wright, Kalem.

Reports of several committees were read, indicating widespread activities on behalf of the various divisions of the organization which they represent showing good results accomplished in every direction.

Executive Secretary Frederick H. Elliott reported the formation of a new branch comprising members eligible as Class C producers and the following companies actively assisting in the organization of this branch, of which Joseph A. Golden, of Crystal, is chairman, with L. Abrams, of Craftsman, as secretary: Biograph Company, Craftsman Film Laboratories, Crystal Film Company, Eclipse Film Laboratories, Inc., Erbograph Company, Kalem Company, Evans Film Manufacturing Company and Paragon Films, Inc.

The following companies and individuals were elected to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc., Arthur H. Jacobs Photoplay Company, Craftsman Film Laboratories, Biograph Company, Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, Studio Director, H. C. Segal, state rights buyer, and Albert H. Cormier in the General Division.

The committee went on record in advocating the appointment of Grant W. Anson as commissioner of licenses through a letter which is to be addressed to Mayor-elect Hylan by President Brady, indorsing Mr. Anson's candidacy for this important post in the new administration.

It was decided to issue a call for the quarterly meeting of the Board of Directors to be held at the headquarters of the National Association in the Times Building on Friday, December 14, at 11 o'clock.

FAIRBANKS PICTURE TO OPEN RIVOLI.

Douglas Fairbanks' next picture to be released by Artcraft, "A Modern Musketeer," has been selected by S. L. Rothapfel, to open the new Rivoli theater at Broadway and 49th street, New York City. This marks the third time that a Douglas Fairbanks picture has been selected by Mr. Rothapfel as the opening attraction of a new theater, the Knickerbocker and Rialto both having presented Fairbanks productions as the initial attraction.

Immediately upon the completion of "A Modern Musketeer," Director Allan Dwan will make a flying trip across the country to attend the New York premier of this photoplay at the Rivoli. Mr. Dwan will return to California promptly with his wife, professionally known as Pauline Bush, who recently recovered from a serious illness.

The Fairbanks company has just returned from the Grand Canyon of Arizona, where the major part of "A Modern Musketeer" was staged and will produce the remainder of the film at the Hollywood, Cal., studio. When asked for his first impression of the Grand Canyon, Fairbanks said: "I was disappointed in the Grand Canyon. I couldn't jump it."

A PROFITABLE NOT A PEACEABLE THANKSGIVING.

"If I don't make any money I have peace; and when I do make money, I nearly get killed."

This was the complaint voiced by Manager Davidson, of the Dante theater, Central avenue and East Fourteenth street, Cleveland, following the Thanksgiving holidays, when he appeared at the exchanges badly banged up.

"I have been wishing for a good crowd in my theater ever since I bought it. Well, I got the crowd last Thursday night—every nationality. A drunk started trouble and I started to put him out. He and his friends put me out, after biting my arm, blackening my eye and kicking my back. It's a terrible world, boys, especially where I do business."

Tax Exemption for Army and Navy

Bill Offered to Lift the War Tax from Tickets Sold to Officers and Enlisted Men.

MORE trouble for the exhibitors of the nation is contemplated in a bill introduced into Congress by Representative Nicholas J. Sinnott, of Oregon, to exempt officers and enlisted men of the military and naval forces of the United States from payment of the war tax on tickets of admission to places of amusement.

The motion picture exhibitors of the country would be the last persons to oppose any move to better the condition of the men who are to fight for Uncle Sam, yet they fear that if Mr. Sinnott's bill is enacted into law the bookkeeping incident to keeping a record of admissions will become so intricate as to leave open opportunities for errors and the exhibitors to fines or perhaps imprisonment. The exhibitors now feel that it will require an expert accountant to figure up the amount they monthly owe Uncle Sam under the provisions of the law of October 3, 1917.

The Sinnott bill (H. R. 6551), which has been referred to the Ways and Means Committee of the House of Representatives for consideration, reads in full as follows:

"That commissioned officers and enlisted men in uniform of the military and naval forces of the United States shall be exempt from the provisions of this section when purchasing a ticket for his own admission." "This section" is that which requires the payment of one cent on each ten cents or fraction thereof of the admission paid to any place of amusement.

HAS TROUBLE COLLECTING WAR TAX.

Moving Picture World, New York City.

Gentlemen: I am taking the liberty of giving my experience and views on the much discussed 15c. reel tax. My theater is one of the small theaters seating 386 located in working class residential district. The following are my experiences:

In trying to raise prices, my regular prices are adults, 10c., children 5c. Some months ago I tried to charge adults 15c. and children 10c. for the extra big attractions about once in two weeks. The result was absolute failure. Since Nov. 1 I added the 1c. Government tax, charging adults 11c. and children 6c. The receipts for three weeks after Nov. 1 averaged $15.00 per week less than three weeks before Nov. 1. The weather for the three weeks after Nov. 1 was ideal, so I can not blame it to the weather. To attempt to increase prices about 11c. and 6c. will surely prove ruinous, so it is impossible for a theater like mine to pass the additional 15c. reel tax along.

The producers claim that they can not pay the tax and stay in business. The question arises, can the small exhibitor who is unable to increase prices pay that tax and stay in business? Just as sure as two and two are four the additional $7 a week that the 15c. per reel will cost most exhibitors would drive a great number of the smaller exhibitors to bankruptcy.

It would seem to me that in the case of a small exhibitor who is unable to pass that tax on to their patrons tha' the producers ought to share the burden of that tax with the exhibitor, each paying half of the tax. I for my part would be willing to pay half of the present 15c. reel tax, feeling reconciled to the loss in the knowledge that the producers are sharing the loss with me, and I feel certain that the majority of exhibitors would willingly agree to share the burden of that tax equally with the producers.

Yours very truly,

J. E. Stocker.

Detroit, Nov. 30.

ALLEGED DUPERS GET BILL OF PARTICULARS.

Judge Augustus N. Hand in the United States District Court on December 4 overruled a demurrer interposed by Fred Beck, Lewis Weiss and Leo Singer to an indictment charging them with conspiring to infringe upon the rights of the Cardinal Film Company, which owns a copyright to the feature film entitled "Joan the Woman."

However, the defendants were afforded whatever benefit they may derive from a bill of particulars which Judge Hand directed the government to furnish the accused men in order that they may prepare a defense to the charge against them. The bill of particulars will virtually give the defendants a synopsis of the government's case.

Theater Managers Warned

Disregard of Fuel Commissioner's Rules for Electric Signs May Bring More Drastic Regulation.

THERE seems to have been an inclination on the part of theater men and merchants to get around the recently announced electric sign order issued by the United States Fuel Administration—at least reports are reaching headquarters at Washington that in some cities the order is not being closely obeyed. Apparently they are hiding behind the exceptions to the general provision requiring the "dousing" of the lights at eleven P. M.

As a result further instructions to State fuel administrators as to the regulation of electric display signs have been sent out. These officials are warned that unless the spirit of the limitation order is strictly enforced the Fuel Administration will withdraw all exceptions to the order and prohibit the illumination of all electric signs except between 7:45 and 11 o'clock in the evening.

As the order now reads directional signs and the name of the theater and of the performance may be lighted at an earlier hour. It is understood that exhibitors and others thought that all of the display lighting on the exterior of the theaters was "directional" lighting in that it served to attract the attention of prospective patrons to the site of the theater. This has led to the announcement of what "directional lighting" actually is. It is expected that every one interested will hereafter observe the sign requirements.

The order provides that directional signs and the name of the theater and the name of the performance can be lighted from one-half hour after sunset until one-half hour after the time scheduled for the commencement of the performance. In the case of moving picture theaters with a continuous performance, directional signs may be lighted from one-half hour after sunset until one-half hour after the beginning of the last performance. Display advertising on theaters can only operate between 7:45 and 11 P. M.

Directional signs, the Fuel Administrative states, are signs over the door or extended over the sidewalk, which give the name and nature of the business.

LATEST FILM TAX RULINGS.

A number of additional decisions have been made by the Office of the Commissioner of Internal Revenue upon moving picture films. A synopsis of these, just published for the information of revenue officers and others concerned, is as follows:

Printed or hand-lettered titles or subtitles used in connection with a complete picture production, constitute a part of the film and should be included in the length of the film upon which the tax is to be computed. If these projections are in the shape of slides or announcements, no tax will attach.

Blank films are taxable only when sold by a manufacturer, producer or importer.

The tax is not upon the manufacture of the film itself, but upon its sale or lease.

A distributor of films, pure and simple, is not subject to tax under the war emergency revenue law.

There is no floor tax on films.

SEAT TAX RECEIPTS INCREASED LAST YEAR.

During the fiscal year ended June 30, 1917, according to the annual report of the Commissioner of Internal Revenue, just presented to Congress, motion picture and other theaters, museums and concert halls paid into the Treasury, under the special taxes placed upon them based upon the seating capacity of the place taxed, $1,027,927.63. This exceeds the payments made during the preceding twelve months by $13,016.35.

Figures are not yet available showing how much money the Government will obtain from the admission taxes which were included in the war emergency revenue law of October 3, 1917, and which became effective on November 2, of this year. It is expected that perhaps during the forthcoming twelve months the seating tax collections will be lower than last year because of the large number of small houses that have been closed.

OLIVE THOMAS EXPECTS TO VISIT NEW YORK.

Olive Thomas, who is working on "Limousine Life," her latest picture under Triangle colors, is planning an eastern vacation. Miss Thomas hopes to leave Los Angeles for New York on December 17 and plans to spend Christmas with her mother in Pittsburgh.

George Backer

Type of the Successful Business Man Who Is Coming Into the Business.

THE fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves, for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability. Right now, when for its welfare the motion picture industry most needs the strengthening, steadying touch of men who instill confidence, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc.—of which Mr. Backer is president—and the effect upon the industry as a whole resulting from upbuilding policies to which Mr. Backer is pledged.

George Backer.

Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its preeminent place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

Merchandising methods similar to those to be found in institutions like United States Steel, National Cash Register, United Cigar Stores and American Telegraph and Telephone have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry, which have been frowned upon by the ablest men in it, have been put under the heel of this concern.

From the beginning, this young concern has proceeded to get only the best pictures; to distribute them at the lowest prices consistent; and to co-operate with the exhibitor, after each picture was booked, in securing the greatest number of patrons possible to see them. Throughout M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

George Backer acquired his fortune through his own unaided efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity, his integrity. When he decided to engage in the marketing of motion pictures—which he did because he foresaw possibilities through a rightly administered organization—his first step was to invite as his chief associate and executive officer a man who had the confidence of the industry.

This man, M. H. Hoffman, recognized in Mr. Backer the one capable of accomplishing those things awaiting the attention of an exceptional individual. So Mr. Hoffman became a large shareholder in M. H. Hoffman, Inc., assumed its vice-presidency, and undertook the task of administering its affairs in accordance with basic principles on which all large commercial achievements rest.

What George Backer has done in the building industry it is more than likely he will do in motion pictures. In New York City, Mr. Backer is held to be one of the best of builders, which means that he is one of the ablest builders in the world.

In 1917, when the panic was at its height, Mr. Backer refused to swerve from his standard of "the best always, nothing less." He bought the finest of materials when he might have gotten along with others not so expensive; paid top prices for labor in order that the workmanship should be flawless, and completed what he had begun in a way that earned confidence of those with whom he dealt—and a substantial profit on his sagacity and investment.

The Chatham Hotel, just completed by the George Backer Construction in association with the New York Central Railroad Company, is held by experts to be the finest example of its kind in any country. The Godfrey Building, at 729 Seventh avenue (the only building in New York devoted exclusively to the film industry), is considered the model. The many huge business and apartment structures erected by the George Backer Construction Company, under Mr. Backer's supervision, are known as "Backer buildings," each perfect in utility, as well as in simplicity of design, workmanship and materials used.

The George Backer studio, now nearing completion in West Thirty-eighth street, near Broadway, is another example of the Backer foresight for what is needed; the last work in motion picture studios and in which will be made the few big features which the George Backer Film Corporation (of which Mr. Backer is head) is to produce each year.

All of which would seem to indicate that the industry is fortunate in gaining a worker in its midst with the capacity for developing confidence; whose business vision enables him to see what a growing commercial unit most requires, who will not rest content until those matters have been supplied and, after that, push ahead for further achievements.

At Leading Picture Theaters

Programs for the Week of December 9 at New York's Best Motion Picture Houses.

"The Eternal Temptress" at the Rialto.

MME. LINA CAVALIERI made her photographic debut at the Rialto the week of Dec. 8 in a Paramount production called "The Eternal Temptress," written by Mme. Fred De Gresac. The story deals with the ticklish situation in Italy just prior to that country's decision to enter the present world conflict, its scenes being laid in Venice and in Rome. Elliott Dexter plays opposite Mme. Cavalieri, and the supporting cast includes Allen Hale, Hallen Mostyn, and James Laffey, as its principal members. The picture was directed by Emile Chautard.

The latest news, animated cartoons, educational films, a scenic feature and a comedy were also shown.

The singers were Signor Bonelli and the Rialto Male Quartet.

"The Land of Promise" at the Strand.

The principal photodramatic attraction at the Strand was "The Land of Promise," in which Adolph Zukor presents Miss Billie Burke. W. Somerset Maugham, the author, chose Canada to represent this land, but under the sparkling surface of the photoplay one is made to see that each individual has a "Land of Promise" in his or her own heart and that happiness lies waiting for us as our very doors. Miss Burke has been given a capable cast, including Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond. It is a Paramount Picture. Scenic studies, a Bray comedy cartoon, and the Strand Topical Review, containing the latest American and European news pictures, were also shown.

"Blood Stained Russia, German Intrigue, Treason and Revolt," photographed by Donald C. Thompson, war correspondent for Leslie's Weekly, was a special feature.

The soloists were Rosa Lind and Herbert W. Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, Douglas Fairbanks in "Reaching for the Moon" was the picture attraction for the entire week.

BROOKLYN OPERATORS ENJOINED.

Justice Walter N. Jaycox, in the Supreme Court in Brooklyn, on December 6 made permanent an injunction previously granted in a temporary form restraining Sam Kaplan and others, representatives of the Moving Picture Operators' Union Local No. 306, from conducting an alleged boycott and taking steps believed by the Ridgewood Amusement Company, the plaintiff in the action, to be injurious to its interests. The Ridgewood company asserts the union held meetings opposite its theater and caused men to march in front of its house carrying signs charging the company was employing non-union labor, etc., in the effort to compel its operator to join the union. The injunction is to remain in effect until the trial of the action of the Ridgewood company against the union.

Meeting the War Tax in the Studio

Economy in Production Without Decreasing Quality Will Solve Problem, Says Scardon.

ACCORDING to Director Paul Scardon, the Federal war tax on motion picture films can be made up in the studio by everyone "doing his bit." Mr. Scardon has studied the problem from the angle of the studio and in an interview on the subject said:

"I believe from personal experiments in facilitating production that the tax imposed upon the production of pictures can be made up to the producing companies in their own studios, if all directors and heads of departments, who are given a free hand, will inject a little patriotism and a deal of system into their work. If they do," says Mr. Scardon, "the war tax will not only be met, but the business efficiency of the studios will be increased as well.

Paul Scardon.

"A company of players remaining idle for one day, as a result of the failure to plan the work ahead, results in the loss of enough money to pay the war tax on at least thirty-five reels of film. This loss can be avoided if the director is given his script in time and the work is intelligently planned, and if the errors in system are corrected as a result of the present emergency, the war tax will eventually be classed as a blessing in disguise. The average in the personnel of the producing forces is hard-working and conscientious, but improvement is always possible, and if we all get right 'on the job' with a firm resolve to 'do our bit' by increasing efficiency, the present menace to the industry will be met and conquered at its source. Delay exists in all studios and all efforts should be directed to eliminating the evil.

"Many difficulties that beset the director are beyond his control, such as the indisposition of the star, the inclemency of the weather, the lack of studio space for his sets, or the failure of lights. But even these obstacles may often be surmounted by a quick change of the plans for the day—other scenes that are possible under the circumstances may be taken or work started on the next script if available. To meet just such difficulties, I recently started work on three different subjects, going back to and finishing each one when the cause of the delay had been overcome. The war tax was not a consideration at that time, but the cost of production on each subject was held at a minimum.

"The war tax must be paid, and the money with which to pay it must come from some source. The public will not tolerate a decrease in the artistic or the dramatic value of the pictures and so, without taking into consideration the business office viewpoint, but speaking solely from the viewpoint of the director, I suggest system and greater efficiency as a possible and practical solution of the problem.

"As a concrete example of my ideas, I may mention a recent time-saving emergency. I had planned to work on a big set on a specified day, but when the time arrived all of the studio floor space with the exception of a strip about ten feet wide was in use by other directors. All of my exterior scenes were made and only interiors remained to complete. The script called for some important action in a hallway that I had planned to do last, but to meet studio conditions as I found them I had a hallway set placed in the available ten feet of space and so saved a day's time.

"It is now recognized that the conservation of our resources and the preservation of our industries are vitally important to the success of our arms. Everything that we save helps the cause indirectly and ourselves directly. To help meet the war tax is a patriotic duty and if it is met by increased efficiency its benefits will last beyond the successful termination of the war."

Methods in Mexico

Exhibitors Give Promissory Notes as Change and Translate Titles in Record Time.

THERE'S a marked scarcity of copper coins in the United States, but it isn't a marker to what it is in Mexico. Down in Chihuahua, in the state of that name, in the district where Pancho Villa is being man-hunted by Mexican federal troops, a Mexican silver dollar is about the smallest metal coin a fellow sees, and the girls in the ticket windows of the moving picture theaters make change with printed promises to pay. The Carranza government has come to stay, and will make good if Villa can be caught and put where he will not throw any more bricks into the machinery.

So says J. de la C. Alarcon, manager of the Alcazar Theater at Juarez, and who, with his associates, is interested in other theaters located at El Paso, Juarez and Chihuahua. One of his partners is Francisco Aldareti, American citizen and member of the registration board for El Paso county.

"Despite the rather chaotic condition that the dispatches picture in Mexico," says Senor Alarcon, "business is on a much better basis than one would suppose. We are conducting our theaters in Chihuahua in much the same fashion as you do in the United States. The great difficulty is finding small change. There is a marked scarcity of metal coins of a value below the Mexican peso. For some reason there is an apparent hoarding of such coins, and practically all of them have been withdrawn from circulation. Our admission charge is 30 cents in Mexican money, and we make change by issuing a sort of 'promise to pay,' which is redeemable at a local Chihuahua bank, or in the shape of additional admissions when the moving picture devotee cares to witness a subsequent film."

American films are used, just the same as folks see in any American city; but by an ingenious bit of mechanism the "editing" is changed, so that along with the American inserts there goes a translation into Spanish. The Mexican audience, therefore, keeps right up with the trend of the picture, just as do those who read English. Senor Alarcon's concern maintains a staff of translators, and the "script" is rendered from English into Spanish in rapid fashion. Full translations of an ordinary five or six reel film can be made within a few minutes.

The Spanish rendition of the script is typewritten on to a small film, which, passing through a projecting machine, is shown in one corner of the picture roll, simultaneously with the regular script in English. This obviates the necessity for changing the original films, which are returned to distributing houses in just the same fashion as is done in the United States.

"Transportation facilities are another problem at the moment," said Senor Alarcon. "Every business man in Mexico—theater men, as well as all the others—will welcome the day when Villa, the trouble-maker, is finally eliminated."

And, by the way, the senor pronounces it "Vill-ya," sounding the l's with the "l" and vowel "y" sound.

C. W. BUNN GIVEN BIG POST WITH PATHE.

C. W. Bunn, formerly manager of Pathe's Chicago Branch, has been appointed special sales representative. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Mr. Bunn got very excellent results in Chicago because he realizes that the highly efficient Pathe system is of great importance in the successful operation of an exchange. Mr. Bunn was selected for the important position of special sales representative because he appreciates fully the value of this system and because he has demonstrated his ability to put it into successful operation. His first stopping place on a long tour in the interests of the Pathe organization is the Kansas City office.

DE MILLE WILL TAKE COMPANY TO MISSISSIPPI.

The first of the Cecil B. De Mille series of Artcraft superproductions will be staged around the Mississippi River, and an entire producing organization will leave California for that territory shortly. Miss Jeanie MacPherson is now working on the script of this production, which is to be an adaptation of Perley Poore Sheehan's novel, "The Whispering Chorus," a gripping story of the Middle West.

Among the Picture Theaters

California Theater, San Francisco, Cal.

Newest Picture House in Golden State Embraces Every Modern Comfort and Convenience Possible—Ground and Structure Involves Expenditure of $2,000,000—Periscope in Manager's Office, Room Devoted to First Aid Treatment and Largest Unit Orchestra Turned Out by Wurlitzer-Hope-Jones Company Among Its Features.

WHEN President William Howard Taft came to San Francisco to break ground for the Panama-Pacific International Exposition he unconsciously gave to the city by the Golden Gate a slogan for which it had long sought, when he said in a memorable address "San Francisco Knows How." Had he been present at the opening of the California Theater on November 1 he would undoubtedly have repeated this now famous statement, for the city which within a space of so few years has risen Phoenix-like from the ashes, and which has given to the world its greatest exposition, has likewise built and dedicated what is probably the most splendid moving picture theater in the country.

View of Interior of California Theater, San Francisco, Cal., from Balcony.

A happy choice, indeed, was made in the selection of a name for this beautiful theater. The name California is one to conjure with when moving pictures are considered, for more than half the films now being released are made in this State, with huge capital interested. It is fitting that the State which has taken such a lead in the producing field should likewise take a leading place in the art of moving picture presentation and give to the world a theater expressive of the highest ideals. Such a theater is the new California.

The California Theater is located at Fourth and Market streets, in the heart of the shopping district of San Francisco on a lot covering an area of one hundred by one hundred and seventy feet. This property was purchased by the Market Street Realty Company for $1,250,000 and the completed theater brings the total investment close to the $2,000,000 mark. Work was commenced on the project in October, 1916, and the house was completed and opened on schedule time. The building is of steel and concrete construction and the two beams that form the main support of the balcony are the largest ever made on the Pacific Coast, weighing about thirty-five tons each.

The theater was designed by Alfred Henry Jacobs, a local architect without previous experience in this line, who made wide use of the vast fund of ideas gathered by Eugene H. Roth in his long experience as a moving picture exhibitor. The architecture is inspired by the Collegiate Gothic, this style being followed in both exterior and interior decorations, with modifications to conform to present day conveniences. The exterior is finished in cream colored tile without any color relief, except under the overhanging cornices. The structure is surmounted by an electric sign of pure Gothic design, bearing the words "The California."

The entrance is marked by a beautiful marquis, which extends the full width of the sidewalk, and there is a similar marquis on the Fourth street side to mark the main exit at the end of the long foyer. The two sides of the main entrance vestibule have a high wainscoting of solid California granite and above this are decorative panels for the display of photographs and similar advertising matter. The ceiling is of oak, elaborately carved, and just below this is a frieze, seventy feet in length, painted by Ray F. Coyle. This frieze is not intended to portray a history of the drama and its figures are not arranged in chronological order. It is intended as a decorative feature, but all of its figures are more or less intimately connected with the development of the dramatic instinct. Incidents of the Greek festivals are portrayed, with Persian temple dancers, Harlequin, the troubadour, the dainty French ballet, the organ grinder, the modern Russian ballet and the moving picture man. One section of the frieze is given over to great characters from the drama, Job, Antigone, Falstaff, Lohengrin, and many others. In the center of the vestibule is the Gothic ticket booth, with space for two ticket sellers. The floor of the entrance is largely of tile and this decoration extends to the street curb.

From the vestibule entrance to the foyer is through a set of double doors which assist in keeping the temperature of the theater normal and prevent drafts. Off the foyer are rest rooms for men and women and the office of the house manager. The latter is equipped with a periscope which enables the manager to sit at his desk and have a view of the screen and the lower floor. Four aisles lead to the seats on the lower floor, while the raised boxes at the rear are reached through separate entrances from the lobby.

The balcony is reached by a broad gradient luxuriously carpeted and walled with Wisconsin marble. At the turn there is a small landing lighted by a beautiful window, and here there is a private entrance to the executive offices on the Fourth street side. At the head of the main gradient is the lounge room, one of the most attractive features of the theater. This extends the full width of the building, with great windows overlooking Market street. The room is finished in Caen-stone and is furnished with an eye to comfort as well as beauty. Upholstered divans, rich chairs and tables, great window boxes filled with flowering plants, hangings of gay printed linens and objects of art combine to make the place one of rare beauty. Between the deep rugs the rare tiling suggests baronial halls, and this idea is still further carried out in the lighting. The room is lighted by ten ceiling, ten wall and four pedestal fixtures, these being of wrought metal, with shades suggestive of olden times when lights shone through horn scraped to minute thinness. At one end of the room a fountain and a pool in which water plants are growing form an interesting decorative feature.

Off this room is one devoted exclusively to women, with details as carefully worked out as those of any boudoir. The color scheme is chiefly gold and green, with carpets of gray. The walls are of gold and gray, while the hangings are of gold, with a few touches of black. Here are to be found day-beds, easy chairs and couches, with a long row of dressing tables and mirrors. The decorative feature of this room, however, is an over-mantel painting by Ray F. Coyle, entitled "Flattery." In this an ancient and very ugly woman is shown gazing into a mirror where she sees herself transformed into a beautiful and sprightly maiden. Adjoining this room is a small one devoted to first aid, with hospital cots, full medical equipment and a nurse in attendance. At the other side of the incline is a retiring room for men, with drinking fountains, and adjoining this is a telephone booth with four free telephones.

From the lounge two inclines lead to the balcony, one on each side. At a short distance these branch, one leading to the loges and lower section of the balcony, the other

to the upper section. Here is also a second lounge room, where smoking is permitted. It is from the balcony that the beautiful ceiling, ninety-eight feet above the orchestra floor, is seen to the best advantage.

The interior decorations of the theater are of the purest Gothic and are wonderful in their detail. The plaster work which adorns the proscenium arch is especially beautiful and reflects a careful study of the great cathedrals of Europe. Even the woodwork, which follows the general architectural scheme of the theater, is finished to simulate old age, the doors and casings of oak having been given a sand-blast treatment to give them a weathered appearance.

Music is furnished by a Wurlitzer-Hope-Jones orchestra, the instrument being the largest ever turned out by the Rudolph Wurlitzer Company, requiring fourteen months to build. The main organ and solo pipes are in two chambers on each side of the theater, nearest the floor, while

California Theater, San Francisco, Cal.

just above these are the chambers for the diaphone pipes and the percussion instruments. The foundation and brass pipes are installed in chambers above the proscenium arch, while the echo organ is in the ceiling above the center of the theater. In the basement, beneath the stage, is the organ relay room, with walls of plate glass, to permit an inspection of the intricate working mechanism. This room has the appearance of a central telephone exchange and its functions are much the same, the mechanism controlling the operation of the apparatus in the various chambers as the organist plays upon the organ manuels.

One of the interesting features in connection with the installation of the organ is the movable console. This is mounted on a hydraulic elevator and most of the time is out of sight in the orchestra pit. When organ recitals are rendered the organist takes his position, presses a button and the console rises to the level of the stage, permitting all in the house to view its operation.. At the conclusion of the recital a similar movement causes it to sink out of sight.

Farney Wurlitzer, of the Rudolph Wurlitzer Company, journeyed to this city from the factory especially to attend the opening of the California Theater and hear the big instrument. George H. Leathurby, manager of the Pacific Coast interests of this house, under whose direction the instrument was installed, was also on hand. The services of Bruce Gordon Kingsley, who gave a series of recitals at the Panama-Pacific International Exposition in 1915, have been secured as organist. In addition to the organ there is a symphonic orchestra of sixteen pieces conducted by William F. McKinney. The excellence of this may be judged from the fact that no less than seven of the performers are members of the San Francisco Symphony Orchestra.

The lighting of the theater marks a distinct advance in this art. The exterior is illuminated by flood lights on the two marquis, none of which is visible. The interior lighting is semi-indirect from great wrought metal fixtures that form so attractive a part of the decorative scheme. Each fixture contains globes of four colors—white, amber, red and blue—controlled both from the operating room and the stage switchboard. Current for each of these four sections is supplied through a bank of motor driven dimmers, enabling any desired effect to be secured. Floor lights are used throughout the house to assist patrons in finding their seats, these being especially effective in combination with the Kompolith flooring used in the aisles. The effective lighting of the stage enables the display of the marvelous draperies to the best advantage.

The projection room is located at the rear of the main floor and so perfect is its construction and equipment that not a sound is heard from it. This room received the attention of the decorator the same as the rest of the building and is positively beautiful, with its walls in delft blue and floor of delft tiling. Three Motiograph machines of the very latest model, with special lenses, are installed, and in addition there are spotlights, dissolvers and rewind apparatus. The projection machines are enameled and finished in gold. The rheostats are in a chamber underneath the operating room and all the apparatus is concealed, where possible. Automatic fire shutters, designed by Chief Operator Walter White, have been installed, and these have won the recognition of the local fire commissioners. Mr. White has as his assistant Robert Sears, also an expert in his line.

The heating and ventilating equipment are located in the basement at the rear of the building. Air is drawn down from a high level by powerful electrically-driven fans, forced through jets of water and purified and distributed to various parts of the house, after being heated by steam when desired. Steam heat is purchased from the outside. In the basement is also located the blower for the organ, a music room and a large reviewing room. Another item of equipment, of which the management is very proud, is the screen. This is covered with glass in small round particles and permits the projection of a perfect picture.

The staff of the California Theatre, which is conducted by the Popular Amusement Company, which also operates the Portola Theater, two doors away, is as follows: Eugene H. Roth, managing director; Harry David, assistant manager and director of publicity; Sanford Walter, secretary; Irven Long, in command of ushers; Walter White, chief operator;

Spacious and Magnificent Lounge Room of the California Theater, San Francisco, Cal.

Robert Sears, assistant operator; Thomas Andrews, stage manager; Mrs. C. Franzoni and Miss Mabel French, cashiers; Joseph Haigh, doorkeeper; A. Schwartz, assistant doorkeeper; Dr. Henry Harris, house physician, and Julio Padilla, photographer. Many of these have been connected with the Portola Theater for years. Joseph Haigh has probably admitted more people into a motion picture theater than any other door man in the business here and is quite at home at his new post, as is Thomas Andrews, whose stage work extends back many years. Irven Long is also well known and is rapidly building up a highly efficient corps of ushers. Chinese maids in Oriental costume are being used in the new house and these are giving splendid satisfaction.

The scale of prices, to which the federal war tax is added, is as follows: Matinees, all seats, lower floor and balcony, 10 cents; loge seats, 20 cents, and box seats, reserved, 30 cents. For evening performances rear balcony seats are 15 cents; center balcony, 20 cents; loge seats, balcony or

lower floor, 35 cents, and box seats, balcony or lower floor, reserved, 50 cents. The box seats are sold but twice daily, once for afternoon and once for evening performances. The purchasers for matinee have the use of them up to seven o'clock, after which time the holders of evening tickets may secure possession whenever desired. Evening prices prevail at Saturday, Sunday and holiday matinees.

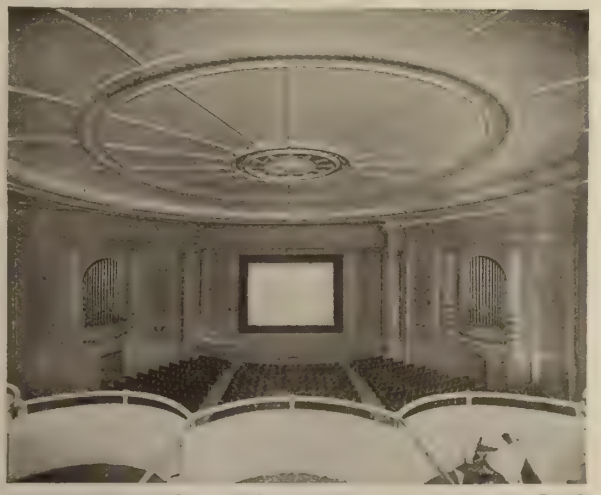
The guiding spirit of the new California Theater is Eugene H. Roth, who has made the Portola Theater, a house with a seating capacity of but about 1,100, known throughout the United States. He began planning the recently opened theater years ago and has left no stone unturned to realize his ambition and his ideals. The California Theater, with a seating capacity of 2,780, and room in its lounges for hundreds more, is a monument to his business capacity and his vision.

New Fillmore Theater, San Francisco, Cal.

Enlarged Picture House Embodies New Ideas in Theater Construction—Seats 2,300 and Costs $200,000—Dome Seventy-five Feet in Diameter One of Its Electrical Features—Uses Three Simplex Machines.

THE New Fillmore Theater, at Fillmore and Eddy streets, San Francisco, Cal., is an eloquent answer to the question that is often asked of whether the popularity of moving pictures as a form of amusement is on the increase or not. Two and a half years ago the Kahn & Greenfield Circuit opened the New Fillmore Theater at this location, a house with a seating capacity of about 800, and at the time considered one of the finest residence district houses to be found anywhere. In the face of unusual competition the patronage of this house soon became so large that it was an impossibility to care for all who wished to patronize it, and early in October of the present year another New Fillmore Theater, erected alongside the former one, was opened.

Entrance to the new theater is effected through the



Interior of New Fillmore Theater, San Francisco, Cal., Looking Toward Stage. On Each Side of Auditorium Can Be Seen Pipes of Big Fotoplayer Orchestral Organ.

lobby of the former house, but this has been entirely rebuilt, and even the façade has been improved by an ornamental addition and an immense electric sign. A dancing floor has been installed in the old house, which has been redecorated and transformed into a pavilion for private parties. Entrance to this is through the lobby of the new theater and also off a court between the two buildings. Thus it can be used as a place for accommodating the overflow from the new theater, should occasion require, or as a separate hall. This arrangement presents unusual possibilities, as it enables the management of the house to offer dancing to waiting patrons, and on other occasions permits those renting the assembly hall to offer moving pictures to their guests as a diversion from dancing.

The New Fillmore Theater has a seating capacity of 1,800 on the main floor and 500 in the balcony, where most of the space is taken up by roomy loge seats, for which no extra charge is made. It was erected at a cost of about $200,000 from the plans of Reid Brothers, and embodies many new ideas and refinements in theater construction. It covers a ground area of 137½ by 137½ feet and has a frontage on Eddy street, as well as an entrance from Fillmore. Intended for moving pictures exclusively, it has a shallow stage, with the curtain against the rear wall, but in case it should ever be desired to change it into a vaudeville or other type of theater there is space for an addition.

The interior is of striking beauty, the stage being flanked by great columns, while a decorative dome, seventy-five feet in diameter, makes the ceiling an interesting feature. The walls and ceiling are delicately tinted, and their beauty is enhanced by a careful use of indirect lighting. The opera chairs and the woodwork are finished in French gray, harmonizing with the general decorative scheme. On each side of the lower floor are four raised boxes, and only when the house has special guests are these reserved.

In the lobby and foyer are illuminated portraits of moving-picture stars and directors, a new system of lighting making these especially attractive. Here are also public telephones and a marble drinking fountain, where filtered ice water is served in sanitary individual cups. A women's waiting room, with a maid in attendance, is also to be

View of Interior of New Fillmore Theater, San Francisco, Cal., from Stage, Showing Depth of Auditorium and Balcony.

found here, and there is also another at the head of the incline to the balcony, where there are more public telephones and a charming lounge overlooking the lobby.

As is the case in all the Kahn & Greenfield houses, special attention has been paid to the operating room and its equipment. This projection room is finished in spotless tile, with an interlocking rubber composition tile floor. All the wiring is concealed, and the motors that run the machines are mounted on marble supports, as are the automatic arc controllers. Three Simplex machines of the latest type are installed here, these being finished in cream enamel. These are automatically controlled, starting and stopping at the end of reels without the attention of the operator. Included in the equipment is an automatic voltage regulator, made specially by the Westinghouse Electric Company, and special devices made by the Butte Engineering Company, which installed the switchboard. A storage battery floating on the line insures current at all times. J. A. Morie is the operator in charge.

Adjoining the operating booth are washrooms and toilets for the use of the operators, a dark room and developing room for the making of slides and a private projection room for the inspection of pictures. Near at hand are the offices of Manager Joseph E. Levin, finished in mahogany, and enjoying a fine view and an abundance of sunshine; while adjoining are the offices of his assistant, William Moore, which are finished in oak.

Music is furnished by a symphonic orchestral pipe organ, one of the largest instruments ever turned out by the American Photo Player Company. This was built to order, and no contract was named, the instructions being to furnish the best musical instrument possible, regardless of cost. The pipes arranged on each side of the stage add to the decorative scheme. The big instrument is presided over by Organist Richard Comfort. Adjoining the stage is a large music room, where a large collection of music is stored, and nearby is a sign painting room. In the basement is the heating and ventilating plant and a machine shop.

The price of admission is uniformly 10 cents for matinees and 15 cents for evening performances, with the usual reduction for children. Changes of program are made three times each week, and peformances are from noon to 11 p. m. Paramount service will be featured.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Les Miserables"

William Fox Ten-Part Picturization of Victor Hugo's Powerful Story, with William Farnum as Jean Valjean, a Notable Production.

Reviewed by Edward Weitzel.

FRANK LLOYD, the adaptor and director of the William Fox ten-part picturization of Victor Hugo's famous story, "Les Miserables," has accomplished both tasks in a highly praiseworthy manner. Aided by William Farnum, in a forceful and sympathetic embodiment of Jean Valjean, and by the excellent acting of the rest of the cast, Director Lloyd has taken advantage of the many opportunities for dramatic situations of great power and has placed them in realistic

Scene from "Les Miserables" (Fox).

settings that lack nothing which liberality and artistic perception could supply. "Les Miserables," with its wealth of strongly contrasted characterization and its human and humane theme, is the great heart-interest story of fiction. The purpose of its creator, to show that the spark of good is never extinguished in the heart of man, and to plead for the downtrodden, is set forth so convincingly that the story is for all time. In both novel and stage form Hugo's masterpiece has enjoyed a long and ardent popularity; its scenes are now made to live on the screen with a reality that adds new interest to the lives of Jean, Fantine and Cosette.

At this late day it is hardly necessary to recall the story of "Les Miserables." The history of the degraded galley-slave who is transformed into a man whose soul is touched with almost divine compassion and who lives only to do good is familiar to most people. The Fox screen version has been admirably planned. Opening with commendable simplicity and directness, it shows the figure of Jean Valjean returning to the cottage of his sister with the news that he has failed to obtain work and is unable to help buy her bread for her starving children. It then traces Jean's theft of the loaf of bread, his arrest, his prison term, his release, and his meeting with the good bishop. The Fantine incident is told at length; then follows the history of Cosette and its close connection with the life of Valjean, the parts played by Javert, Marius, Eponine, Gavroche and Thenardier and his wife in the working out of the fates of the two leading characters being given the requisite amount of attention. All the moments of unforgettable dramatic tension are retained, but it is doubtful if any of them make a stronger impression than the scene of the rescue of little Cosette from the Thenardiers. The picture of Jean Valjean leaving the inn with the ill-treated child in one arm and her new doll in the other will moisten many an eye. In the last episode the battle at the barricade, with the death of the heroic little Gavroche and the flight of Valjean through the sewers of Paris with the insensible Marius on his shoulder, are two of the best reproduced incidents of the story. To have condensed into ten parts so comprehensive a version of Hugo's work, with its numerous well-rounded characters and opulence of incident, is an achievement of uncommon worth.

William Farnum's performance of Valjean has the honesty of Hugo's hero. Meeting every physical requirement of the character, the actor exhibits a firmness of purpose, clearness of conception and general aptitude for the part that renders his work wholly satisfying. Hardee Kirkland, as the sinister Javert, might have stepped out from the covers of the book, and George Moss, as the bishop, is equally true to prototype. The Fantine of Sonia Markova is a figure of compelling pathos that never oversteps the bounds of artistic restraint. Jewel Carmen is a lovable Cosette, and high-grade impersonations are given by Edward Elkus as Thenardier, Dorothy Bernard as Eponine, Kittens Reichert as Cosette at eight years of age, and Mina Ross as Mme. Thenardier.

"Who Shall Take My Life?"

Selig's Seven-Reel Propaganda Special Has Thrilling Interest —Ably Directed by Colin Campbell, with Thomas Santschi, Fritzi Brunette, Bessie Eyton and Other Well-known Players in the Cast.

Reviewed by James S. McQuade.

IT is already widely known that the script of "Who Shall Take My Life?" was written by Maibelle Heikes Justice, the well known author of numerous short stories, special articles and photoplays. The father of Miss Heikes Justice was a prominent jurist, and, doubtless, through her close intimacy with his life work, the author had knowledge of several, if not many, cases where justice had miscarried and where the innocent were made to suffer for crimes of which they were innocent. Whether this be so or not is immaterial, as Miss Heikes Justice is an ardent opponent of capital punishment, and the story of this thrilling photoplay shows that she had her whole heart in the work, and that she has furnished a most convincing argument in favor of her belief.

The case of the state against "Big Bill" O'Shaughnessy becomes in the hands of the author clear and convincing, with not a single loophole for escape; and yet, when the condemned man, convicted by circumstantial evidence, has been electrocuted, there flashes over the wires to the warden of the prison in which O'Shaughnessy had just suffered the death penalty word that the supposedly murdered woman had been discovered in a Western city—alive, and following the course of an unrepentant Magdalen! This certainly, whether one believes in capital punishment or not, is a terrific argument against circumstantial evidence in certain cases.

Director Colin Campbell has furnished many realistic settings for this big, enthralling photoplay. The courtroom scene is especially dignified and lifelike, as is also the interior showing the meeting of a state legislature. The prison interiors, including the gruesome death chambers for prisoners who have left all hope behind, make one shiver to look at them. A view of the electrocution chamber has been wisely spared the spectator, but he is sobered to the point of solemnity as he watches the prisoner conducted toward it accompanied by his spiritual

Scene from "Who Shall Take My Life?" (Selig).

comforters and preceded by the warden and his staff and those invited to be present.

Thomas Santschi has given us a most intelligent impersonation of the brawny bridgetender, Bill O'Shaughnessy. He brings out very forcefully the bravery of this uncultured giant, confident to the last that his innocence of crime will prevent him from going to the chair. Even the pious confessor, who seeks a clear view of the condemned man's heart in order that he may administer the last rites of the church, is thrown aside

by the strength that innocence gives. The final leave-taking between O'Shaughnessy and his wife, the latter being very sweetly impersonated by Bessie Eyton, is most affecting.

But the strong character of this powerful photomelodrama is Kate Taylor, one of the unfortunates whom circumstances and natural waywardness have robbed of a better life and nobler impulses. Weak where she should be strongest, and strong where she should be most lacking, this human soul works out her fearful destiny.

In this role of great possibilities, Fritzi Brunette positively electrifies the spectator. She has all our sympathy when her better woman's nature seeks the guardianship and the respect of "Big Bill" under the name of wife, and also when she is discarded for another. The mental and the heart agony suffered by Kate Taylor then are lived so truly by Fritzi Brunette that every heart is with her and every hope for her.

But what a revulsion follows as we watch the good swallowed up in a moment by the demon spirit that take possession of Kate Taylor! There's horror, and that is quickly followed by loathing and hate.

And what a scene is that after Kate learns that her silence has led to "Big Bill's" death in the chair! Here Miss Brunette simulates madness with such realism that one stares and becomes highly affected with nervousness. To see that little woman in her frenzy throw big, solid police officers around like straws convinces us for a moment that she is mad.

Other important characters are ably sustained by Ed. Coxen, Harry Lonsdale, Eugenie Besserer, Al. W. Filson, and Virginia Kirtley.

Distribution is being made on the state rights plan.

"Bucking Broadway"

Harry Carey and Molly Malone Appear in Five-Reel Number Telling Entertaining Story of Entangled Love.

Reviewed by Robert C. McElravy.

PICTURESQUE Western locations are the first things to catch the attention in this enjoyable feature. The tale was written by George Hively, and deals with a stirring heart episode in the career of "Cheyenne" Harry. Jack Ford, who directed the production, again demonstrates his happy faculty for getting all out-doors into the scenes. The number is exceptionally well directed throughout, both in the opening Western part and the contrasting Eastern scenes. The cabaret setting, where the big hand-to-hand fight occurs, stands out prominently in the latter.

The story itself is amusing and contains a pleasing mixture of humor and sentiment. It opens with a unique declaration of love on Cheyenne's part. He takes the daughter of the ranch owner, Helen Clayton, to the new home he has built for her, and wins her consent to the marriage. They then combine forces to gain the father's consent, which is speedily forthcoming.

Up to this point the course of true love runs smoothly enough, but trouble begins with the appearance of a stock buyer named Thornton. The latter wears "store" clothes, and in the course of time induces Helen to elope with him to New York on promise of marriage. Cheyenne, considering himself beaten in the game of love, decides to take to his wild life on the trail again, but a message comes from Helen asking him to come to her aid. The rest of the yarn pictures graphically the manner in which Cheyenne and his friends go

Scene from "Bucking Broadway" (Universal).

to New York and literally clean up a cabaret in which Thornton is dining with Helen.

The plot, as outlined, does not sound particularly new, but there are pleasing human touches which give it fresh appeal. The restaurant melee is relieved by some really humorous features, which bring the feature to a close in a laughable way.

Harry Carey appears in the familiar character of Cheyenne, Molley Malone is attractive as the girl, and Vester Pegg is strong in the part of Thornton. L. M. Wells plays the ranch owner.

"The Honeymoon"

Constance Talmadge Fine Ability in Five-Part Selznick Comedy Feature for Select Program.

Reviewed by Margaret I. MacDonald.

AN amusing story of a troublous honeymoon written by E. Lloyd Sheldon has been converted into a thoroughly entertaining five-part film production by Charles Giblyn, who has given the picture capable direction, with a cast quite up to the mark. The singular beauty and personal charm of

Scene from "The Honeymoon" (Select).

Constance Talmadge in the role of the jealous bride, of course, adds much to the attractiveness of the production, but on the other hand the story presents situations carefully presented that will bring a laugh any time. The same style of story has been presented before in a manner more embarrassing than funny. This cannot be said of "The Honeymoon," for it possesses not one objectionable point, and suggests nothing but the comical side of the situation.

As the story runs the pretty bride becomes jealous of a friend (Lillian Cook) who unknown to her is about to become engaged to her brother (Harris Gordon), and as the bridal party is about to start on its honeymoon the said brother of the bride drags the bridegroom (Earle Foxe) into a secret alliance on his own account extracting from him a promise to look up a musical comedy star (Julia Bruns) whose company happens to be playing in Niagara during his honeymoon week. The object of his looking her up, by-the-way, is to buy her off from a foolishly contracted engagement to the bride's brother. What happened to the bridegroom in his endeavor to keep faith with his brother-in-law and with his bride is presented in a series of truly amusing incidents in the course of which the bride takes a room on another floor of the hotel to that on which her husband is located after visiting the theater behind scenes and discovering her husband with a scantily attired stage beauty. Further complications occur through the musical comedy star having rooms at the same hotel, and the outcome of the affair is that a hastily gotten divorce is granted just as the conflicting parties are making up their differences. A clergyman guest at the hotel quickly called into service manages to readjust matters.

This picture is not entirely free from inconsistencies, but will be thoroughly enjoyed by the average audience. It is well photographed, well directed, and presents many beautiful views of the great falls of Niagara.

"The Square Deceiver"

Harold Lockwood Is the Hero and Pauline Curley Is the Heroine and Both Are Mighty Well Adapted to These Roles.

Reviewed by Hanford C. Judson.

THERE was a large block of the audience who fairly reveled in the pretty and quite romantic love story played by Harold Lockwood and Pauline Curley in "The Square Deceiver," a Yorke-Metro picture in five reels. It is a good, clear story, limited in its appeal to a certain type of youthful mind, found in grown-ups and the young alike, plentiful perhaps in most audiences, and especially plentiful in residential neighborhood matinees. The action is, shall we say, bolstered by much comic business, not new by any means; but it often made a laugh.

Such melodramas as this have their value. Their influence is in part good, for they tend to elevate the heart even if there is nothing for the mind in them at all. On this account, a too-steady diet of them is bad, for they do not really picture actual life at all. Of course, Harold Lockwood knows how to make love and, when playing opposite to him is a pretty heroine who also is good at this sort of business, it is no wonder the people who are finding the world not full enough of

love to suit them are pleased and feel that they have got their money's worth.

The hero is a rich leader of fashion, and the director handles the people around him as though he were a prince. The heroine is a poor niece of a moderately well-to-do family with social aspirations. She is ill-treated. The hero finds her tinkering with the family automobile. He is smitten and takes a job as chauffeur to the family—well, the rest is romance, and in the end everybody, even the hateful cousin whose treatment

Scene from "The Square Deceiver" (Metro).

of her was so rude, is forgiven, and everybody is happy; but especially the heroine, who is now not only rich but the leader of fashion, and her young husband is willing and ready to go to war as soon as he is called.

"The Tenth Case"

June Elvidge in Five-Part World Photoplay That Contains Quick Moving Events of Considerable Interest.

Reviewed by Edward Weitzel.

EXPERT playing by the entire cast and efficient direction by George Kelson are among the merits of "The Tenth Case," a five-part World photoplay in which June Elvidge has the stellar position. The story is dramatic and, if the mental blindness of Jerome Landis can be overlooked, of considerable interest. The person just named is a man of wealth and more than average intelligence, who marries a young and beautiful woman and is quick to believe her guilty of infidelity upon circumstantial evidence. He turns her and his child from the house and then sues for absolute divorce. The judge who presides at the trial also has great faith in circumstantial evidence until the wife of Landis and a friend of hers convince the honorable judge how easy it is to be misled in the matter. The friend secretes himself in the room belonging to the wife of the judge, just as the nephew of Jerome Landis did in the room occupied by his uncle's wife. When the learned judge received a practical illustration of the value of circumstantial evidence it causes him to modify his decision. He grants the divorce but permits the mother to have her baby with her part of the time. Harry Landis, the nephew who caused the trouble, is killed in an automobile accident, but confesses before he dies, and his uncle and aunt are reunited.

There is an underplot involving an experienced vampire, who has entrapped the heroine's father and who also gets the nephew in her toils. The interest around the friend is also important, and some spectators will regret that he does not win the lady after the divorce. But she is only anxious to go back to her husband.

Mention has already been made of the excellence of the acting and direction of "The Tenth Case." June Elvidge as Claudia brings out all the attractive womanliness of the character, and John Bowers, George MacQuarrie, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan are deserving of mention.

"The Marriage Speculation"

Vitagraph Blue Ribbon Feature Written by Cyrus Townsend Brady Belongs to the "Strawberry Mark" Class of Fiction.

Reviewed by Edward Weitzel.

STARTING with a highly improbable but none the less interesting theme, "The Marriage Speculation," a five-part Vitagraph Blue Ribbon Feature written by Cyrus Townsend Brady and directed by Ashley Miller, gets switched off on to a network of familiar complications, and ends as one of the brotherhood of the order of "strawberry mark" fiction. This brand of story still has its admirers, however, and the picture is well directed and acted. It opens most promisingly: An eccentric old bachelor who has worked all his life in a pickle factory and saved ten thousand dollars conceives the plan of educating some poor but attractive girl with his money so that she may make a wealthy marriage. In return she must see that he is taken care of during the rest of his life. The scheme is put into effect. Clara Wilton, who has been engaged to Billie Perkins, a shiftless young chap, grows tired of his want of ambition, and accepts the old man's offer.

When she finishes her education and the last of the money is being spent at a fashionable watering place to get her into society, Clara finds herself surrounded by suitors, attracted by the report that she is an heiress. The usual bogus nobleman is among them. In the meantime, Billie has not been idle. The loss of Clara wakes him up, he pitches in and earns a few dollars for himself and grows a mustache. Thus disguised he goes down to the watering place and poses as a man of title himself. Clara is able to penetrate his disguise, and finds that she still loves him. She feels it her duty to marry an Italian count in order that she may keep her agreement with her matrimonial backer, however; but Billie shows that his rival is only a waiter. As he points an accusing finger at the man one of the spectators notices a ring on his finger, and demands to know where he got it. Billie informs him that it belonged to his father, and has the tables turned most agreeably by being informed that his grandsire in England has just died and left him a title and a handsome fortune.

Charles Kent gives the character of the old bachelor just the right touch of eccentricity, and Mildred Manning and Wallace MacDonald are pleasing as Clara and Billie.

"My Little Boy"

Skillful Blending of Two Famous Works in Five-Part Bluebird Photoplay Written by Elliott J. Clawson and Featuring Ella Hall and Zoe Rae.

Reviewed by Edward Weitzel.

IT was a happy thought on the part of Elliott J. Clawson to combine Charle Dickens' "A Christmas Carol" and Eugene Field's "Litle Boy Blue" in a five-part photoplay for the Bluebird brand. Both story and poem are noted for their heart interest, and Elsie Jane Wilson, who directed the production, has handled it with sympathetic understanding. The entire cast show the same appreciation of their work, and a charming screen story, told with great charm, is the result. From "A Christmas Carol" has been borrowed the characters of old Scrooge and his nephew. They are brought down to the present, however, and the older man is turned into a "grouch" in place of being a miser. He is now known as Uncle Oliver, and refuses to have anything to do with his nephew when the young fellow marries against his will. Six years later Fred determines to ask his uncle to spend Christmas with him and meet his son, Paul, who is known in the family as Little Boy Blue. Oliver grudgingly consents, and is more grouchy than ever when he arrives on Christmas Eve. After trying to make everyone as miserable as possible he goes to bed and has a dream that makes a new man of him.

He imagines it is Christmas morning, and that he has been awakened by the shouts of little Paul over his presents. Growling his displeasure he prepares to go hunting with his nephew, and the party leave the house. Paul follows, and is accidentally shot by Oliver. The little fellow is brought home, and the family gather around his bed, but neither their love or

Scene from "My Little Boy" (Bluebird).

the old man's remorse can save him. After his death, Fred and his wife drift apart, but are reunited by finding the little toy dog and the tin soldier in the closet waiting for Little Boy Blue. When Oliver is really aroused by the gleeful shouts of Paul he rushes down stairs in his pajamas and astonishes everyone by hugging and kissing them all and wishing them the heartiest kind of a Merry Christmas.

"My Little Boy" will delight everyone who has the Dickens love for Christmas in his heart and cherishes Eugene Field's tender regard for childhood. The even excellence of the cast

is one of the picture's chief virtues. The parts are distributed as follows: Clara, Ella Hall; Fred, Emory Johnson; Paul, Zoe Rae; Oliver, Winter Hall; Joe, Harry Holden; Clara's mother, Gretchen Lederer.

Tom Sawyer

A Notable Famous Players-Paramount Production of Mark Twain's Favorite Story, with Jack Pickford Very Acceptable in the Title Role.

Reviewed by Louis Reeves Harrison.

AS A photodrama "Tom Sawyer" is bound to arouse high expectations, and it is on that very account no easy proposition, but the screen version has been constructed with skill; the handling is in fine harmony with the mood of the story, exquisite in some of its details, and Jack Pickford responds to his opportunities so creditably that he completely won a large audience at the Strand by his performance. This is saying a great deal when it is considered that a very large number of people in the average audience are familiar with the principal scenes in the story and have formulated some preconceived ideas of their own how it should be presented. Boy life in the middle of last century was fresh in the thoughts and sympathies of Mark Twain when he wrote the story of Tom Sawyer, and old boys of today keenly appreciate the truthfulness of his portraiture. Besides this, there is much that is still representative of that period in a boy's life of today, though times have greatly changed. The Boy Scouts of modern times are given a chance to gratify the native longing within them for life in the open, and even schools are becoming bearable to the young savage. Tom Sawyer will, nevertheless, long remain a classic, endeared to our hearts because of the author's kindly soul revealed therein.

The atmosphere of the story is most perfectly preserved in the scenes depicting the gatherings of townspeople at the meeting house. The selection of church and street; the care shown in costumes and the absence of theatrical exaggeration completes a delightful illusion. We are not looking at a screen story—we are transported to the time and place of an actual experience and are participants in the events. This is truly high art, the more creditable that it must have been difficult to preserve so perfect an atmosphere. Even genuine stern-wheel river boats are used when a search is made for the bodies of Tom Sawyer, Huck Finn, and a boon companion, at a time they were camping out on one of the low-lying islands of the Mississippi River. Besides fidelity and good taste in settings and exteriors, the director has added greatly to the general sum of values by amusing bits of psychology among the various types.

The types have been well-chosen as a rule, and Jack Pickford carries his difficult role by sheer force of personality. He rivals the bright subtitles in provoking laughter and is conscientious in every moment of his impersonation. It is true that interest centers entirely on the characterization of the lead, relegating the balance of an excellent cast to the background, but his chances for error are correspondingly great, and he sails serenely through them all. The entire production will prove a big winner wherever shown and give satisfaction to those who look for a revival of interest in what has come to be an American classic.

Scene from "Tom Sawyer" (Paramount).

Correction on Release Date of Argus Pictorial No. 2.

An error was made on page 1523 of the December 8 issue, where it was announced that Pathe's Argus Pictorial No. 2 was released on November 25. The correct release date for this educational subject was December 2. Argus Pictorials are released every other week, and Issue No. 3 is scheduled for December 16.

"An International Sneak"

Sennett Comedy Features Conklin and Others, as Well as a Fish That's Strong on Large, Live Bait.

Reviewed by George Blaisdell.

THERE'S a new brand of fish in "An International Sneak," Mack Sennett's Paramount comedy released December 2. This small inhabitant of the deep has the courage of a peccary, the grip of a bulldog, and the motive power of a whale. Hooked on a line it pulls a rowboat over the water with the celerity of a speedboat. The presence of the hook "in its midst" does not prevent it biting a hole in the bottom of the boat and sinking the craft, throwing its two would-be occupants into the water. Neither does the aforementioned instrument in any measure retard or handicap the action of Mr. Fish when he starts retaliation on the fisherman who initiated the intimate alliance between them. The adhesive, cohesive finny wonder sinks its fangs into the seat of the trousers of the drowning man and proceeds to shake its scaly body in a manner to reflect credit on a terrier performing with a rat.

Scene from "An International Sneak" (Paramount).

When the human is drawn up on the pier, Mr. Fish's grip remains unbroken.

Of course, the foregoing is but one of the incidents in the two-part comedy. It will make fun, however, while it is on, as will the subsidiary happening of the land fisherman whose far-flung hook collides with a perfectly good skirt, and carries that filmy garment out over the water to the consternation of its youthful bare-kneed owner and the entertainment of the more or less innocent bystanders. When Colonel Walrus has contributed his share to the rescue of one of the drowning men by throwing a heavy rope to him, absentmindedly failing to retain one end of it, he continues his heroic career by recovering the separated garment.

Chester Conklin is Colonel Walrus, the foreign spy; Billy Armstrong is the Juvenile; Ethel Teare is a female detective; Lillian Biron is the Juvenile's sweetheart, and Earle C. Kenton is the Power King, her father. This is the cast that romps through the comedy, sometimes so fast, as it was shown in the Paramount projection room anyway, that it is difficult keeping track of the thinly defined threads of the farce.

"An International Sneak" is a regulation Sennett production, with an abundance of fun and a number of surprises.

"The Eternal Temptress"

Lina Cavalieri Strongly Portrays an Interesting Role in Her Paramount Debut.

Reviewed by George Blaisdell.

FINELY presented is "The Eternal Temptress," the five-part subject in which Lina Cavalieri makes her Paramount debut, and which is released on December 3. The famous singer is a most acceptable screen subject—the close-up contains for her nothing to inspire fear. She "photographs" remarkably well, too. As the production leaves the hand of Director Emile Chautard it is a good subject, the leading player has a role which she fills to marked advantage, there is a strong supporting cast, and there is a steady interest.

Lina Cavalieri portrays ostensibly the character of a wanton. Actually we see a most charming woman, fond of attention, one who loves finery and concerns herself little as to the involved financial sacrifice on the part of the giver, and very much of a flirt, too, but nothing is shown to indicate that her character is not a thing apart from her reputation; so far as one may judge the Princess Cordelia Sanzio is faithful to Harry Althrop, the young American infatuated with her, and on whom she lavishes what seemingly is genuine, not assumed, affection. So it is when at the end the princess commits suicide there is a confirmation of the impression that it is a case of a not bad woman following what she still conceives the straight path

rather than that of one who seeks regeneration in self-tragedy. The singer has screen magnetism.

Elliott Dexter is Althrop, the American as weak in character as he is strong in his love for the Italian. Althrop's infatuation is of the most pronounced type, of the helpless, hopeless sort, the kind that drives a man through fire and water and into jail in the doing of things he believes will find favor in the eyes of the woman who has absorbed him. Alan Hale is Count Rudolph Frizl, an aid of Prince Estezary, an Austrian diplomatic-political agent, played by Edward Field-

Scene from "The Eternal Temptress" (Paramount).

ing. James Laffey is the American Ambassador, and Hallen Mostyn is Althrop's father. The work of Messrs. Dexter, Hale, and Laffey stands out.

The story is laid in Venice and Rome. The staging is convincing, which is another way of saying it is well done. The atmosphere of the Italian locale is sustained, and so, too, is that of the embassy and of the court of honor. The writer was not clear as to the instrumentality employed by the princess to accomplish the death of the count when in a struggle the latter sought to recover from her the document which involved not only the honor of the woman's country, but also of the man she loved. The blow with the tiny dagger may be there at that.

"The Eternal Temptress" should go well.

"Shirley Kaye"

Five-Part Screen Version of Hulbert Footner's Stage Play Makes Pleasant Comedy for Clara Kimball Young—Distributed by Select Pictures Corporation.

Reviewed by Edward Weitzel.

SOCIETY and the financial world clash pleasantly in a five-part screen version of Hulbert Footner's stage play, "Shirley Kaye," Clara Kimball Young having the title role. The picture was directed by Joseph Kaufman, and is released by Select Pictures Corporation. Elsie Ferguson originated the

Scene from "Shirley Kaye" (Select).

part of the eastern society girl, who uses her position to fight a battle with a western railroad king and save her father from ruin. Clara Kimball Young brings the beauty and refinement of manner necessary to the part, and the entire production is marked by the proper atmosphere of wealth and good breeding. The locations and interior sets are always in the picture.

The scenario was made by Margaret Turnbull. The situations in "Shirley Kaye" never rise to any lofty dramatic pitch, but the spirited way in which the young girl, who is supposed to be a society idler, wins her battle against two determined and experienced railroad executives is bound to interest the spectator. T. L. Magen, a western railroad king and the father of a socially ambitious daughter, comes to New York with his general manager, John Rowson, and his family. Shirley is attracted by the young man, but he is known as a woman hater. The girl tricks him into giving her information that enables her to defeat the scheme against her father. Magen forgives Shirley for the sake of his daughter and the recognition Shirley has secured for her; but Rowson refuses to have anything further to do with the girl and returns to the West. She goes after him on the pretext that he must be forced to accept the general managership of her father's road. She finds him at his hunting lodge in the mountains and convinces him that a woman hater is the most foolish type of mankind.

Corliss Giles plays opposite to the star as John Rowson. He belongs to the virile type of actor, and is always satisfactory. George Fawcett is a humorous and commanding figure as T. L. Magen, and Claire Whitney is winsome and pretty as his daughter. The other parts are in the hands of George Backus, Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop and Frank Otto.

"Until They Get Me"

Pauline Starke Makes Pronounced Hit in Finely Dramatic Triangle Photoplay—"The Maternal Spark" and "Because of a Woman" Also Released.

Reviewed by Edward Weitzel.

ANY truthful director of moving pictures will admit that occasionally he is given a combination of scenario and cast that seem made for each other and cause him to think there are harder jobs than turning out photoplays after all. "Until They Get Me" belongs to this class of pictures. It

Scene from "Until They Get Me" (Triangle).

is a five-part Triangle production, written by Kenneth B. Clarke and directed by Frank Borzage. Moreover, the cast is headed by a newcomer of uncommon promise in the person of Pauline Starke. But sixteen years of age and of limited experience before the screen, this young actress is bound to duplicate the success attained by Mae Marsh and Bessie Love. She has many of the best qualities of both, and is capable of portraying a strength of character that is entirely unexpected. As Margy, a nameless waif, who fights her way to happiness and wins the love and respect of every one at a Northwest Mounted Police station, Pauline Starke is called upon to impersonate a fourteen-year-old girl, who has known every privation, and to show her mental and physical growth into womanhood. She does this with a depth of sincerity, allurement of personality and excellence of method that merit the highest praise. Little Miss Starke has arrived!

"Until They Get Me" is a tale of the Canadian Mounted Police, and its hero is private Richard Selwyn, a character played with feeling and force by Joe King. The young fellow allows a fugitive named Kirby to escape, through a trick, and all during the play he keeps up his pursuit of his man. The manner in which Margy's fate is entangeld with Kirby's and Selwn's is ingeniously brought about, and the entire story moves forward with steady and unobstructed speed. In construction it follows the newer and better way: A simple and direct but strong story, that does not turn back at frequent intervals to relate something that only retards the action.

The production brings out all the points of the picture for their full worth, and has been skillfully photographed by C. H. Wales. Jack Curtis as Kirby, Walter Perry as Sergeant

Blaney, Wilbur Higbee as Draper and Anna Dodge as Mrs. Draper have important parts in the good work.

"The Maternal Spark."

George du Bois Proctor is the author of this five-part Triangle picture, which contains a considerable truthful observation of life and is enlivened by the actions of a bright child and a frisky dog. "The Maternal Spark" shows a young lawyer's rise from a small country practice to a position of trust and importance with the head of a great corporation in New York. Helms has always been happy and contented with his wife and child, but with the change in his fortunes comes a desire to indulge in the amusements of the city. His employer has put him in the way to make considerable money by speculation, and is on friendly terms with his family. Helms gets entangled with a woman of doubtful reputation, and she claims that he has awakened a pure love in her heart. He is ready to leave his wife and boy for her, when Mrs. Helms finds it out and sends for her rival. The maternal spark in the woman is not proof against the claim of the boy for his father's protection, and she gives Helms back to wife and child. The employer discovers the entanglement. He breaks Helms financially, and the man is obliged to go back to the little country town and start all over again.

The incidents of this story are all pertinent to it, and are without exaggeration. The production has been given intelligent direction by G. P. Hamilton. An evenly balanced cast keeps the acting up to the right mark. Rowland Lee and Irene Hunt are the leading players, and Joey Jacobs, Edwin Jobson, Josie Sedwick, Frank Newburgh and Frank McQuarrie have other important roles.

"Because of a Woman."

The construction of "Because of a Woman," a seven-part Triangle release, picturized by George Elwood Jones from a story by E. Magnus Ingleton, leaves a great deal to be desired. The story is of fair quality, but it is put together with so little regard for dramatic effect that most of the situations miss fire. Heroic cutting will improve the picture.

The plot is based on the sacrifice a man makes for the woman he loves. Noel Clevering, a young West Virginian, bears the stain of another's crime, and sees Muriel Gwynne married to his rival. He still does all he can to serve her, and in trying to prevent her husband from leaving her for another woman meets his real fate, a charming young girl from New York, who is visiting in the south with her invalid mother.

The work of the cast is uniformly excellent. Belle Bennett plays Valerie Greenway, the New York girl, with spirit and charm, and Jack Livingston is a manly Noel Clevering. George Chesebro, Louella Maxam, Lillian Langdon, Josef Swickard and George Pearce complete the cast. Jack Conway directed the picture.

"Those Who Pay"

Seven-Part Thomas H. Ince Photoplay Written by Gardnar Sullivan and Starring Bessie Barriscale Treats a Vital Theme with Frankness and Truth—Released by U. S. Exhibitors' Corp.

Reviewed by Edward Weitzel.

IN "Those Who Pay," a seven-part photoplay, written by C. Gardnar Sullivan and produced by Thomas H. Ince, but two of the incidents will be questioned by the spectator. For the rest, they are woven into a drama that deals with life frankly and truthfully, but confines itself almost wholly to the weakness in humanity. As the title indicates, "Those Who Pay" are the women who are the victims of their own folly and want of firmness; and the scenes and incidents the author has used in pointing his moral are generally discussed in the most guarded manner in real life. The picture comes in the same class as "To-Day," and infidelity is the mainstay of the story. Regarding it purely from the artistic side, the drama is almost without a flaw. It treats of the "eternal triangle," but does so logically and with a directness of attack that forces the action on without a halt or pause. The cutback is ignored as something that never existed, and the dramatic balance of affairs is adjusted with easy dexterity. The direction and photography are also highly meritorious and throw the situations into constand bold relief.

The story is a tragic one—tragic in its frequency, its pitifulness and its revelation of how want and circumstances conspired to entrap the girl of good intentions but weakness of will. Opening with a foreword that is much too long and only serves to dull the edge of suspense, it follows the career of Dorothy Warner along the primrose path until the awakening comes and she sacrifices herself rather than separate from his wife and child the man who ruined her. Dorothy is a ten dollar a week shopgirl, who falls into the hands of a man of position and breeding after he has befriended her. Graham, a successful lawyer, gives her a position in his office, and her gratitude rapidly turns into deep love. And right here occurs the first of the doubtful incidents. Graham has a number of other clerks working for him, and yet Dorothy never learns that he is married until after she has gone on an automobile trip and spent the night with him. Confronted the next morning by shame and remorse, the girl has every confidence in the man she has trusted, and when Graham tells her that he is already married weakly consents to become his mistress. He places her in a fine apartment, and spends his spare time between his two establishments.

Fate does not permit him to escape, however. A political enemy informs his wife of the true state of affairs, and Mrs. Graham acts with calmness and decision. She sends for Dorothy, puts the case squarely before her and asks who has the better right to Graham's love. She next tells the girl of Graham's unborn child, and asks if it also must suffer from the wrongdoing of its father. Dorothy, brought face to face with reality, agrees to give up Graham forever. He enters just as

Scene from "Those Who Pay" (U. S. Exhibitors).

she is leaving the house, and turns on her in the most cowardly manner. This is the second incident that does not convince. Dorothy's fineness of nature would have detected any such mark of the cur, and she would never have loved him so fervently. After renouncing him she remains loyal to the end, and refuses to wreck his public career. The last scene shows their final parting, and Dorothy sinks down with the cry, "Mother, mother!"

Only the sternest of moralists will withhold their sympathy from the unfortunate girl, and most persons will ask themselves, What does life still hold for her? What is to be the end? As usual, it is the woman who pays; the man goes free!

Bessie Barriscale is the Dorothy Warner. She is an excellent choice for the part. The woman she projects on the screen is one of those ardent, loving natures that is easily swayed where her heart is concerned. The manner of her downfall almost excuses the act so little does she contribute to its bringing about. Graham takes advantage of her terror of a violent storm to get into her bedroom, when a thunderbolt narrowly misses the house. These extenuating circumstances are fully indicated by the actress, and she is always consistent to the mood of the character.

Howard Hickman plays Graham and follows faithfully the lines laid down by the author. Melbourne McDowell is realistic as the politician, Steve McNutt, and Dorcus Mathews sketches in the character of Alice Graham with deft strokes. It is a most fortunate thing for Graham that he has such a woman for a wife.

Raymond B. West directed the picture, and Charles Stumar was the pilot of the camera.

Blood-Stained Russia, German Intrigue, Treason and Revolt

The War in Russia from 1915 to the Present Day Illustrated in Pictured Events Arranged in Dramatic Sequence by Donald C. Thompson.

Reviewed by Margaret I. MacDonald.

THE part that the moving picture is destined to play in the recording of history is forcefully exemplified in the eight-part production, entitled "Bloodstained Russia, German Intrigue, Treason and Revolt." The scenes in this picture were photographed and arranged in dramatic sequence by Donald C. Thompson, staff war correspondent of Leslie's Weekly, and with thoughtfully worded subtitles give as clear an idea of Russia as she is, torn asunder and temporarily impaired through the influence of German intrigue. Mr. Thompson's frequent visits to Russia, which, in the last instance, was prolonged over a period of eleven months, have vested him with a superior knowledge of the situation, and made him the possessor of a wealth of material with which to paint his pictures. These visits to Russia were made in 1907, 1915 and November, 1916, returning to America only about a month ago.

One of the opening subtitles of the picture gives the cue to its predominating color. It is as follows: "Since March, 1917, the world believes that Russia treacherously forsook her allies, but records from my diary and camera will show that Russia's anarchy was not willed by her people, but was caused by vile German intrigue working in the unthinking masses." Then as a fitting commencement of the true history of the Russian

chaos looms on the screen a murderous visage, which we readily recognize as that "Kaiser Wilhelm, Emperor of all the Huns, who flung a war of conquest into the world, believing that he could quickly conquer Europe. The Hun emperor aimed his first blow against Russia, where mobilization seemed most difficult. But Russia, at the first call to arms, rose as one fighting man. From every part of the vast empire came galloping Cossacks." A distant view of what the last sentence of this latter subtitle implies, which gives a dramatically realistic suggestion of the spirit of the Russian people at the beginning of the war, is followed up by views and subtitles which recall the fact that Russia mobilized six million men in ten days and twenty millions later. The army in its turn, we are told in subtitle, mobilized billions of "Cooties," among whom socks were luxuries and rags were used as substitutes. Then we learn of the demoralization of the Russian military machinery because of Russia's failure to imprison pro-Germans.

Hut Where Thompson Did Photographic Work.

Step by step the picture leads us along the line of German intrigue, showing incidentally the destruction of Turkey's shipping facilities and telling of the enticing of Turkey into the war by Germany. The results of the German intrigue in Russia, such as overcrowded hospitals, shortage of war materials and surgical necessities, caused by the diverting in other directions by Pro-German influence, of the millions in money raised to successfully carry on the war, are illustrated. Then comes the dark hour, when the Czar took supreme command of the army and navy and sent Grand Duke Nicholas to the Caucasus, which is illustrated in the picture with a familiar view of these two central figures conversing presumably in the grounds of the palace.

In this manner the picture tells its story of this remarkable period of history, always in the same effective and lucid manner, giving us, first-hand as it were, truthful pictures of the student, the peasant, the soldier, the socialist, the anarchist and the Bolsheviki, "all of whom have been led to believe themselves ready for complete freedom." The revolutionary period is vividly described in the picture, showing among other interesting scenes, the room in the Hotel Astoria in Petrograd, where Mr. Thompson lived, with its windows broken and its walls pierced with bullets. Neither have the leaders of the different factions in Russia escaped the ever-watchful Thompson camera; and one of the most interesting points brought out in the picture is the concentrative spirit of the Russian soldier fighting at the front, disillusioned of the German lies.

Donald C. Thompson in Trenches.

The most realistic battle pictures yet brought to us are to be be found in the latest Thompson pictures. These were taken on the Dvinski front. Some remarkable scenes show a gas attack and the men in the trenches donning their gas masks. In these scenes the poisonous vapor can be seen distinctly in its descent over the trenches. At another point a machine-gun attack on a detachment of Russians sent over the top to clean out the German trenches shows the wiping out of the entire detachment with the exception of a half dozen who were taken prisoners. Nor has the photographer forgotten the noble part that Russia's women have played during this trying period, for they are seen in the picture at work in various capacities, including soldiering.

Plans for the future handling of these pictures, which are in course of a week's showing at the Strand theater, are under consideration. For the present information regarding them can be had from the Donald C. Thompson Film Company, 33 West Forty-second street, New York City.

"Too Much Henry"

Amusing Metro-Drew Comedy in Which Mrs. Henry Learns Through Nerve-Racking Experience That "Distance Lends Enchantment."

Reviewed by Margaret I. MacDonald.

IT IS astonishing that the amusing domestic situation in Drew comedies has not been run to the ground. The fact remains, however, that Drew comedies still continue to hold good, and when we are prone to believe that they have reached the very last point in domestic complications, one funnier than the rest presents itself on the screen. "Too Much Henry" is one of these.

As the story runs, Mr. Henry, a traveling salesman, is unable to pay proper attention to his business because of the tormenting recollection of his wife's tears at parting. No matter how frequent the necessary absences occured Mrs. Henry failed to get used to parting with hubby. At last a bright idea enters Henry's head and he takes a lengthy vacation, during which time he follows his wife about the house like a dog, insisting on "running her house as he thought it ought to be run." Finally hubby's "cuteness" gets on Mrs. Henry's nerves, and at the close of the vacation instead of shedding tears she gleefully packs his suit case and sees him return to his work. Noon that day brings the last straw to Mrs. Henry's trials, when Henry returns with the news that he is to be retained in the home office.

"Miss Jackie of the Army"

Margarita Fischer Pleases in Five-Part American Production of Patriotic Flavor.

Reviewed by Margaret I. MacDonald.

A ROLLICKING, light-fibred role is that played by Margarita Fischer in the American Film Company's production directed by Lloyd Ingraham, with a cast perfectly capable of taking care of a number of fairly interesting characters. The picture is evidently intended for a patriotic offering, but is not particularly striking as such.

Margarita Fischer, in the role of the daughter of a military officer, is destined by the author to play a leading part in the capture of a gang of spies, the leader of which turns out to be an important member of the ranks of the American army under the command of Jackie's father. A pretty love strain, lightly dwelt upon, runs through the story. A bit of comedy develops in the picture through Jackie's overzealous desire to find incriminating evidence. In her search she discovers in the belongings of a soldier upon whom she has placed an ungrounded suspicion a paper that touches her affections. This is a real estate advertisement which leads her to believe that this man who has already made love to her, and who she secretly loves, is entangled with another girl. Her success in trailing and leading to the capture of the spy gang proves to her father that his supposed misfortune in the possession of a daughter in place of the son that he has wished for was not such a misfortune after all.

Some criticism might apply to the elaborate quarters of the individual soldiers, unless we are to believe that they are quartered in their own homes. The picture will be found pleasing to many, especially on account of Miss Fischer's charming personality.

General Spy Expose

New Serial, "A Daughter of Uncle Sam," Founded Upon Providence Journal Revelations.

THE inside story of the sensational manner in which countless German spy plots and intrigues have been baffled by the United States Secret Service within the last three years is shown for the first time in "A Daughter of Uncle Sam," the tremendously gripping patriotic serial to be released through General Film Company, beginning January 12. The twelve episodes of this lively serial, which is produced by the Jaxon Film Corporation, reflect the campaign of the Government against the destruction inaugurated in the United States by German agents.

The rapid succession of thrilling incidents in connection with the tracking down of plotters and spies is based almost entirely upon facts revealed in the sensational disclosures which have been made through the Providence Journal in the last eighteen months. The announcements carried by the press of the country from time to time that "The Providence Journal will say this morning" have formed some of the most stirring chapters of the current history of the war and the activities of the United States Secret Service. The amazing ramifications of the work of the plotters in this country are revealed in a startling fashion by Jane Vance and Will Sorelle, two well known picture stars, and a strong supporting company.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ONE DOLLAR'S WORTH (Broadway Star Feature).—This is an interesting two-reel production based on O. Henry's story of same title. There is a well sustained mystery element when the hero, with no ammunition but buck shot, kills the counterfeiter at long range. It develops that this was accomplished by cutting into small pieces a counterfeit coin intended for evidence in another case. As a consequence the counterfeiter who passed the coin to obtain medicine for his sick sweetheart is freed because of lack of evidence. Francis Parks appears in the leading roles.

BLUNDERING BOOBS (Jaxon).—A typical Pokes and Jabs slapstick comedy. The female member of a vaudeville team, out of a job, accepts a position as teacher in a country school. All of the men fall in love with her; and her partner, disguised as a peddler, sells her fake stage jewelry to them, and they make her a present of the different articles. There are quite a few humorous situations coupled with considerable watermelon and vegetable throwing.

THE GENERAL (Essanay).—This is an amusing number, in which Amedee Rastrelle cuts a piece out of an envelope, and, using it as a visiting card, poses as "General Delivery, U. S. A." He is introduced into society, is found by a policeman, who arrests him, but he slips away.

MONKEY-MAID-MAN (Sparkle).—Kate Price and Billy Ruge are featured in this number. Kate is the cook, and Billy is her lover, the ice man. Billy meets the master of the house in a saloon, and they buy a monkey, after partaking quite freely of liquid refreshment. After much excitement they finally dispose of the beast. There are a number of comedy policemen who do ordinary rough and tumble stunts, and Billy has some amusing work with the monkey, which is almost as large as he is.

Bluebird Photoplays, Inc.

MY LITTLE BOY (Bluebird), Dec. 24.—A blending of "A Christmas Carol" and "Little Boy Blue," this five-part picture is a gem. It is reviewed at length on another page of this issue. Ella Hall and Zoe Rae are featured.

Christie Film Corporation.

THEIR SEASIDE TANGLE (Christie Comedy), Dec. 3.—This is an enjoyable story, written by Robert F. McGowan, concerning two young married couples at the beach. One of the husbands pretends to take poison, in order to scare his wife. She is wise to the trick and calls a doctor with a stomach pump. The action is farcical and amusing. Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie are in the cast.

HELP! HELP! POLICE! (Christie Comedy).—A pleasing domestic comedy, by Richard F. Young. "Smiling" Billy Mason and Ethel Lynne appear as a young married couple. They are tired of hearing their neighbor tell how he has captured several burglars, so each of them employs a thief to enter their home that night. A mixup of the farcical type results and the neighbor has to come in and help them out of their troubles. This contains an amusing idea and is presented in an entertaining way.

Commonwealth Pictures Corporation.

THE FROZEN WARNING (Commonwealth), December.—A five-part production of entertaining quality which will appeal to many by way of its novelty. Charlotte, the famous skater, is featured in the picture and is discovered to be a young woman of unusual talent. Her work is pleasing and the picture, which is directed by Oscar Eagle, is artistic in location, photography and general style. A full review will be found in our issue of Dec. 8.

Fox Film Corporation.

LES MISERABLES (Fox).—This ten-part screen version of the Victor Hugo story is worthy its subject. William Farnum plays Jean Valjean forcefully, and Frank Lloyd, the adapter and director, has covered himself with honor. A long review is printed on another page of this issue.

DAMAGED, NO GOODS (Sunshine), Dec. 23.—An excellent slapstick number, in which a father and his daughter have conflicting love affairs. Some of the most amusing things in the picture are the result of a "young cyclone," which causes much stir. The number will be thoroughly enjoyed by the majority of audiences. A full review will be found in our issue of Dec. 8.

Greater Vitagraph.

THE MARRIAGE SPECULATION (Vitagraph), Dec. 10.—Cyrus Townsend Brady is the author of this five-part Blue Ribbon Feature, which is conventional in plot but not without interest. It was directed by Ashley Miller. A longer review will be found on another page of this issue.

THE TRESTLE OF HORROR (Vitagraph).—The fourteenth installment of "The Fighting Trail" serial shows a realistic train wreck, as the climax to a number of exciting incidents. The picture still maintains its excellence of action and production.

Metro Pictures Corporation.

AS OTHERS SEE US (Drew), Nov. 26.—An entertaining comedy with an original idea in which hubby fakes deafness with a laughable result in order to cure wife of a propensity for reading aloud. A full review will be found elsewhere.

THE SQUARE DECEIVER (Metro-York), Dec. 3.—A five-reel, very romantic melodrama, with Harold Lockwood in the hero's role. This kind of offering with its bit of patriotic interest and its romantic love scenes has a strong pull with many in the average audience. For a longer notice, see elsewhere in this issue.

TOO MUCH HENRY (Drew), Dec. 3.—One-part domestic comedy of the regulation Mr. and Mrs. Sidney Drew stamp. Vastly amusing all through.

Mutual Film Corporation.

JERRY TAKES GAS (Cub), Dec. 6.—In this number of the Jerry comedies an unhappy, but not particularly convincing, mixup between Jerry and his sweetheart occurs. On the day of his wedding a young woman borrows the bride elect's fur coat and is seen by Jerry in the arms of her lover. Mistaking her for his intended bride, he decides to commit suicide by taking gas. Finally, after an unsuccessful attempt at taking his life, explanations are made and the couple are happily married.

THE LOST EXPRESS NO. 8 (Signal), Nov. 7.—"The Mountain King" is the title of this chapter of the serial, in which Bonner is lured into intimacy with the "gang" by the Baron. An attempt to gain possession of the stock books of the mine are frustrated by Helen, who rescues them from the safe when it is on its way to a hiding place. Some thrilling scenes occur in this chapter, which is well-staged and interesting.

THE LOST EXPRESS NO. 12 (Signal), Dec. 6.—"Daring Death" is the title of this chapter of the serial, which is a thrilling sequel to former episodes. On his way to the mine, Mr. Thurston finds Helen and Murphy, the latter having been injured by members of the Syndicate during the fight near the mine. An impaired wheel causes his car to be sidetracked, and while in this position the Baron's and his agents sever the brakes and allow the car to run wild down grade. We are left to imagine what happened until the appearance of the next chapter.

MUTUAL WEEKLY NO. 154 (Gaumont), Dec. 9.—This number of the Weekly is unusually good and contains some interesting views from the Flanders front, a review of troops held at Camp Wheeler, which is given in honor of the daughters of Joe Wheeler, for whom the camp is named; the launching of the new war freighter, the "Seattle"; a lake storm photographed at Chicago and other interesting current events.

THE LOST EXPRESS NO. 13 (Signal), Dec. 13.—"The Escape" is the title of this chapter, in which the mystery of a certain prisoner of the Baron and his gang is solved. It transpires that this prisoner is the brother of Pitts, who has brought about his capture and imprisonment earlier in the story that he might take his place as secretary to Mr. Thurston and thereby gain valuable information and power. The release of this man is accomplished in this chapter, and also a repetition of his kidnapping, leaving the villainous brother in the envied position of lover to Helen, who does not detect the change, and secretary to the man he wishes to ruin.

LITTLE MISS FIXER (Strand), Dec. 18.—Billie Rhodes is the central figure in this amusing little comedy. Immediately after the separation of the young married couple of the picture the husband's aunt comes to visit them, believing that they are living happily together. The wife, realizing the situation in which she is placed, decides to have her husband present in spirit, if not in body. The complications which occur thereby are quite entertaining.

MISS JACKIE OF THE ARMY (American), Dec. 10.—A five-part production, featuring Marguerita Fischer. This offering is intended to fill the bill of a patriotic number, but as such is not particularly strong. The story centers about the daughter of an army officer, whose father has wished that she was a boy. She does, however, manage to make almost as good as a boy could have done in the tracing of a gang of spies to their hiding place and aiding in their capture. A pretty love story is interpolated and the picture will be found pleasing to many.

Paramount Pictures Corporation.

AN INTERNATIONAL SNEAK (Sennett-Paramount), Dec. 2.—Chester Conklin, Billy Armstrong and Ethel Teare are featured in this

two-part laughmaker, typically Sennett and worth while. It is reviewed elsewhere.

TOOTHACHES AND HEARTACHES (Klever), Dec. 3.—A Victor Moore comedy, in which the comedian, who is not in love with his homely wife, goes to the dentist to have a tooth out. He takes gas and dreams a wonderful dream about pretty girls who follow him everywhere. This is not one of the best of the Klever comedies, nor is the subject one that will appeal to all. The tooth-drawing scenes are unnecessarily vivid in portrayal.

A BEDROOM BLUNDER (Sennett), Oct. 7.—The element of fun in this two-part farce comedy is clean and unobjectionable for the most part, unless objection be raised to the appearance in closeup of a galaxy of bathing girls in one-piece suits. The theme of the picture centers about the capers of a husband. A change of rooms at the hotel at which the two couples in question are stopping gives opportunity for many complications that are strictly funny. Charles Murray is the comedy star.

OH, DOCTOR! (Arbuckle), Sept. 30.—Roscoe Arbuckle, in this two-part farce comedy, plays an amusing part. In the capacity of a doctor he visits, unknown to his wife, a beautiful vampire who finally becomes the possessor of his wife's necklace through an accomplice. Some amusing horse play is introduced that would keep any audience in roars of laughter.

ROPING HER ROMEO (Sennett), Oct. 21.—An unusually amusing two-part farce comedy, in which "Little Nell," the sheriff, has her heart broken twice, and mended once. One of her rival lovers, a bandit, is finally captured in one of the funniest of chases up through a chimney and down, and over the mountains. This comedy will be much enjoyed, being free from strictly objectionable business.

THE SECRET GAME (Lasky), Dec. 9.—A strong detective story, one showing affiliation between Japanese and American secret service officials in an effort to circumvent German spies. Sessue Hayakawa is featured. The picture is reviewed at length on page 1643 in the last issue.

THE ETERNAL TEMPTRESS (Famous Players), Dec. 3.—Lina Cavalieri is featured in this entertaining story of Venice and Rome, finely staged by Emile Chautard. It is reviewed on another page.

TOM SAWYER (Famous-Players), Dec. 10.—An exceptionally fine visualization of Mark Twain's great story of American boyhood, with great care exhibited in details of performance and setting and with Jack Pickford entirely satisfactory in the title role. A delightful entertainment.

THAT NIGHT (Sennett), Dec. 17.—A two-part farce comedy featuring Charles Murray, Wayland Trask and Mary Thurman. The plot of this comedy is not of the most refined and will not help it to a welcome before refined audiences. A full review will be found elsewhere.

Pathe Exchange, Inc.

THE ROTOGRAVURE SECTION (Pathe), Dec. 9.—A half-reel subject which demonstrates clearly the new process for printing the magazine and picture sections of great newspapers. The making of full-page, photographic plates, etching of the cylinder and other processes are shown. This is instructive and will interest most observers very greatly.

AT THE CIRCUS (Pathe), Dec. 9.—On same reel with above. This is an animated drawing, showing Happy Hooligan and the three kids under the big tent. Numerous animals are pictured in an amusing way, and Happy has an adventure in the lion's den.

THE TOWER OF DEATH (Pathe), Dec. 16.—Episode No. 14 of "The Seven Pearls." One of the most interesting and exciting installments of the entire serial. This pictures Ilma's escape from the piano box. She then gets the seventh pearl from Joe Gudgeon, but is immediately attacked by Perry and Stayne. During the exciting incidents pictured, Perry throws Stayne under a locomotive and fights with Harry. Ilma climbs to the top of a water tank and falls into it. The tank is destroyed by dynamite at the close.

VENGEANCE IS MINE (Pathe Play), Dec. 16.—A five-reel subject, produced by Astra Film Corporation and directed by Frank Crane. Irene Castle is featured as the daughter of a financier who commits suicide after being made the scapegoat of some crooked financiers. The girl determines to have revenge upon the malefactors, but when vengeance is in her hands she relents. There is a well-defined story interest in this, though some of the melodramatic incidents are not strongly realized. Reviewed at length elsewhere.

THE FALSE LOCKET (Pathe), Dec. 16.—Episode No. 4 of "The Hidden Hand." Doris escapes from under the upturned boat and swims ashore, aided by Jack Ramsey. Friends take them to Whitney Island, where Jack recovers the packet. The chief incidents which follow have to do with the substitution of a false locket by the Hidden Hand. Doris is nearly killed in an explosion and fresh suspicion is turned upon Jack. The later explosion of the packet, killing the Hidden Hand's henchman, is an interesting and dramatic development. Doris and Jack become reconciled and are now in love.

ARGUS PICTORIAL NO. 3 (Pathe), Dec. 16.—This pleasing number opens with views of coral limestone rocks taken on a tropical island. The rock is described as being tough and porous; views are shown of the rock being sawed into building blocks and shingles. There follows an interesting microscopic study of the crystallization of various fluids, including sulphate of zinc and nitrate of silver. "Tied dyeing" is an odd form of designing, demonstrated by Prof. E. J. Thatcher of Columbia University. The interesting reel closes with Helena Dayton Smith's clay figures in comic poses.

THE SEVENTH PEARL (Pathe), Dec. 23.—This fifteenth and final episode of "The Seven Pearls" brings the story to a thrilling close. It pictures the last desperate effort of Perry Mason to get the pearls, and the manner in which he is outwitted. The scenes in the deposit vault and in the chamber of horrors are vividly enacted. The serial has contained many novel "stunts." The interest was split up in one or two installments, but on the whole it has contained numerous original situations and kept a good hold upon the interest.

THE AIRLOCK (Pathe), Dec. 23.—Episode No. 5 of "The Hidden Hand." Numerous exciting events occur in this number. Doris is taken to the subterranean chambers of the Hidden Hand and has a narrow escape from drowning, after hiding in the vault. The Countess Olga Sonia appears and declares that Doris is the child of the Grand Duke Alexis, the girl of the prophecy. Vera renews her efforts to prove herself the daughter of Judson Whitney. The final scenes occur in a church building, where Doris and Jack are followed by the Hidden Hand and his henchmen.

Select Pictures Corporation.

SHIRLEY KAYE (Select).—Five-part screen version of Hulbert Footner's stage play, this picture is a pleasant comedy and is played in the right spirit by Clara Kimball Young. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

BECAUSE OF A WOMAN, Dec. 16.—Jack Livingston and Belle Bennett take the leading roles in this five-part photoplay, which is not well put together. A longer review is printed on another page of this issue.

THE MATERNAL SPARK, Dec. 16.—Seven-part story of a woman's sacrifice, this picture is natural in plot and interesting in theme. Roland Lee and Irene Hunt have the principal parts. It is reviewed at length on another page of this issue.

UNTIL THEY GET ME (Triangle).—A topnotch picture, introducing a new name among the bright lights, this five-part Triangle was written by Kenneth B. Clarke. Pauline Starks is the newcomer. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 101 (Universal), Dec. 5.—The Red Cross crusade for new members is a leading feature of this very interesting number. Other subjects treated are the opening of the racing season in Madrid, launching of the steamship Seattle, burial of a French general, etc.

CURRENT EVENTS NO. 30 (Universal), Dec. 8.—Contains many timely subjects, most of which throw light upon present war activities. Troop movements, recruiting for the aviation corps and scenes along the front are included. The number closes with newspaper cartoons.

SECRET SERVANTS (Nestor), Dec. 17.—A comedy number, by Wm. Beaudine, featuring Gale Henry and William Franey as a married couple. Both of them flirt with others and are exposed by snapshot photographs taken by the scheming servants. This is an average number of a fair degree of strength.

HEARTS OF STEEL (Universal Special), Dec. 22.—Episode No. 10 of "The Red Ace." A typical installment, with numerous adventurous incidents recorded. Virginia swims ashore after being wrecked in the canoe, and the foreign spies later succeed in raising the box of platinum from the lake. Winthrop, after driving the spies from the cabin, goes with Virginia on horseback to intercept those who are fleeing to the nearest railway with the treasure box. Virginia boards the engine they are using and is thrown off at the close.

THE SECRET OF THE TOMB (Universal Special), Dec. 22.—Episode No. 4 of "The Phantom Ship." In this installment both of the conflicting crews arrive on the island in Gaston's yacht. All hands begin searching for the hidden treasure. Gaston confronts Betty and commands her to give him the other half of the torn map, not knowing that her fiance has turned against her and stolen it. The island presents a picturesque setting for further adventure with its native huts and wild, rugged landscape.

BUCKING BROADWAY (Special Productions), Dec. 24.—A new "Cheyenne" Harry narrative, written by George Hively and directed by Jack Ford. A stock buyer lures Cheyenne's girl to New York. The hero follows, with a band of cowboys, and makes a cleanup of a cabaret where he finds the stock buyer and the girl. The number is very capably directed and the general familiarity of the plot is offset by pleasing humor and sentiment. It is one of the strongest of the "Cheyenne" Harry series. Reviewed at length elsewhere.

U. S. Exhibitors' Booking Corp.

THOSE WHO PAY (U. S. Booking Corp.).—Seven-part Thomas H. Ince made picture, written by C. Gardner Sullivan and starring Bessie Barriscale, this photoplay is a fine example of screen drama. Strong in plot and exceedingly well played, the production is of a high order. A longer review is printed on another page of this issue.

World Pictures.

THE TENTH CASE, Dec. 17.—A woman's fight to establish her innocence, when charged with infidelity, is the subject of this five-part photoplay. June Elvidge heads a good cast. A longer review is printed on another page of this issue.

NEXT MARY PICKFORD PICTURE IN JANUARY.

Mary Pickford's newest Artcraft picture, "Stella Marie," adapted from William J. Locke's well-known book, by Frances Marion, will be released the end of January. It was staged under the direction of Marshall Neilan.

State Rights Department

Conducted by A. K. GREENLAND

Charles H. Christie Visiting Trade

In New York Since Thanksgiving—Has Left for New England—Will Return to Studios by New Year.

MANHATTAN has been host to Charles H. Christie for the last two weeks; in fact, ever since the gentlemanly treasurer of the Christie Film Company arrived here Thanksgiving Day. By the time this article circulates among the trade, however, he will have arrived in Boston, where he plans to call on Manager E. A. Golden of the Boston Photoplay Company, who controls the Christie distribution throughout New England.

Charles H. Christie.

Before his departure for Massachusetts Mr. Christie visited the Moving Picture World offices, where he delivered himself of the following interesting data for adherents of the independent market: "If this trip across the country has brought any one development forcibly to my attention it is the increasing strength of the independent exchangemen. And I mean 'independent,' not the occasional state right buyer, who makes a sporadic investment or two, but fails to extract the maximum profit because he does not feed his sales force sufficient fuel. Truly the improvement in this phase is obvious today to any one who knows the type of exchanges that exploit our wares.

"Then, too, I am gratified that our slogan, 'Best Theaters Everywhere,' is being so amply fulfilled. In order to corroborate this I merely have to cite the work of the S. P. Reiben Film Exchange in New York, who have repeatedly booked our comedies at the Rialto, and over such entire circuits as those of Keith, Loew and Fox. It is with modesty that I state that our comedies cannot be denied. Al. E. Christie has given them the winning dash and style.

"Our two groups of leads, co-starring in the one case Betty Compton and Billie Mason, he of the smile that will not erase, and in the other Ethel Lynne and Bobbie Vernon, meet the endorsement of all who have talked to me about the comedies of 'today.' The latter pair are new to the trade, but I vouch for their ability. Bobby Vernon was formerly a comic under contract to Keystone and previously to Universal. He is but twenty years old, but behaves like a veteran at the art. Now that he is under the direction of my brother watch his popularity climb right on up."

Incidentally, the Christie treasurer has arranged to return to Los Angeles around the new year.

"BIRTH OF A RACE" SPECTACLE ACTIVITIES.

The hotel living citizenry of Tampa has been further augmented by officials and artists who have gathered to participate in the filming of the forthcoming Sherrill historical spectacle, "The Birth of a Race," at the headquarters of the Frohman Amusement, near that Florida town. Within the past week Edwin L. Barker, president of the Birth of a Race Photoplay Company, accompanied by Jack Sherrill and Anna Lehr, the latter two of importance in the cast, have journeyed southward, as have also Anthony P. Kelly, the scenaroist; Philip Van Loan, and a bevy of bathing Vent, who are to interpret the languorous roles of Egyptian maidenhood during the days that civilization centered around the ancient Nile.

William L. Sherrill, president of the Frohman house, has recovered from his indisposition and is arranging for a Broadway house in which to stage a trade showing of the Frohman offering, which has just left the cutting, assembling and titling precincts of the Flushing laboratory.

S. R. D., INC., ENGAGES SUITABLE QUARTERS.

Mel Simmons, general manager of the newly formed State Right Distributors, Inc., of which Sol. L. Lesser is president, announces that he leased suitable quarters for the transaction of the business of this association of transcontinental exchanges that he represents. The suite is on the fourth floor of the Longacre building, with the entrance through Room 418. Mr. Lesser and Mike Rosenberg, the latter the member from Seattle, are still in New York, and assisted in the selection of, the new quarters.

In the meantime, Lesser and Rosenberg have been doing individual buying for their respective territories, as is announced in part in this issue, as well as in the last several editions of the Moving Picture World.

PARTRIDGE APPOINTS MORE REPRESENTATIVES.

Recent additions to the sales forces of the United States Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy, all of whom have had long experience in the western district.

Mr. Desberger comes from the management of the World Film Corporation, and will represent the booking concern in St. Louis. Mr. Wilson, who will direct the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the United States forces. A. B. Lucas also leaves the Triangle to take charge of United States business in Kansas City. Joseph Levy has resigned from the sales forces of Select Pictures, Pittsburgh office, to handle United States productions in Minneapolis.

STERLING PICTURE CORPORATION LAUNCHED.

A new state rights selling and distributing organization has entered the field. It is the Sterling Picture Corporation, with headquarters on the sixth floor of the Godfrey Building, and which has selected for its purpose that of exploiting state right productions for various independent manufacturers by arrangements which entail the taking over of the sales rights of the entire film, and it has the further purpose of handling the bookings in such territories where a ready buyer may not put in appearance. Toward this end the New York headquarters will serve as exchange No. 1 in the contemplated system.

The identity of the board of directors of the concern has not been announced, but it is advised that they are about to engage an exchangeman well known in the trade, and are prepared to offer this man the presidency as well as the general management.

The first material that the company announces is the purchase of certain of the Harry Raver subjects, three of which are already made and all of which feature Alma Hanlon. It is intimated that they may close for the exploitation of all forthcoming Raver productions, as well as a Russian revolution subject.

RAVER MYSTERY READY FOR CUTTING.

The final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot which, in addition to possessing a strong mystery element, is notable for plenty of action of the rapid-fire sort. While Edmund Breese, the star of the production, has on several occasions, notably in "The Scarecrow" and "Dr. Jekyll and Mr. Hyde," evidenced remarkable cleverness in depicting dual roles, this is the first time in his career that he has attempted the portrayal of nine distinct characters—a task he accomplishes with singular effectiveness in the latest Raver production.

Alma Hanlon, who plays the leading female role, also has a part which is said to give her excellent opportunities for the exercise of her screen talents. Among her best liked pictures, and those which have proved her drawing power as a star, are "The Mystic Hour," "The Libertine" and "The Whip."

BUTTERFIELD ILL IN NEW YORK.

W. S. Butterfield, the controller of things vaudeville and motion picture out in Michigan territory, and whose headquarters are in Battle Creek, Michigan, arrived in New York early last week, but has been confined in his room in the Hotel Knickerbocker ever since with a cold of the type that is prevalent in the East at this particular season. It is expected that he will be dismissed from the physician's care in a day or so. His mission to the big city is of a film-buying nature.

"Cleopatra" for State Rights

Helen Gardner Production Brought Up to Date and Offered in Six Reels.

AN announcement from the Cleopatra Film Co. states that a six-reel version of Cleopatra, with Helen Gardner as the famous queen of Egypt, will be offered to state rights buyers. This is a revival of the production released several years ago, and which was proclaimed by the trade papers as the biggest photoplay produced in America up to that time. The story as then presented has been retained, and new scenes have been made with Miss Gardner to make the feature a spectacular production in every way.

It is advised that nearly two thousand soldiers take part in the battle in which the combined forces of Cleopatra and Marc Anthony are defeated by the Roman army.

Miss Gardner is especially fitted for the role of Cleopatra, being gifted with great beauty and a figure in keeping with the accepted conception of Cleopatra by historians. In this photoplay she shows the character of Cleopatra in varying moods, at one time the incarnation of tigerish ferocity; at another imbued with the seductive languor and delightful enervation of tropic temperament. With all the witchcraft of a worldly woman, and all the wondrous charm of a naturally beautiful one, she holds the eye every moment she is on the screen.

Helen Gardner as Cleopatra.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life based on a combination of Shakespeare and Sardou together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors.

Alexandria in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story, which ends so tragically with the death of Marc Anthony and Cleopatra by their own hands.

This six-reel picture will be immediately available for motion picture houses.

RAPF ANNOUNCES TRADE SHOWING.

Harry Rapf announces that a private presentation of the super-modern morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, will be shown to an invited audience on Sunday evening, December 16, at 8:30, at the Shubert 44th Street theater. This picture is to be shown to the members of the film and theatrical world, the press, city officials, and heads of social organizations.

James Kirkwood directed the screen version of this big morality play, which is an adaptation of the same play produced many years ago by the late Henry B. Harris, and which preceded the well known stage successes, "Every Woman" and "Experience."

The cast supporting Florence Reed, who plays the leading role of Body, are Milton Sills as Mind, Irving Cummings as Soul, Wellington Plater as Champion, E. J. Radcliffe as Banker, Edwin N. Hoyt as Worldly Wise, Fred C. Jones as Musician, Albert Hall as Poet and Actor, H. Hatteras as Aristocrat, Margaret Pitt as Wife, Mildred Chesire as Frail Sister, and George Cooper as Slimy Thing.

KING-BEE COMEDIES BUZZING.

The Bee-Hive exchange, handling Billy West King-Bee Comedies exclusively in the states of New York and New Jersey, have had three salesmen on the road who report that never in the history of the film industry have comedies been in such great demand as now. Contracts closed for Billy West comedies since November 19 have been very gratifying in number.

Such is the demand for these comedies that the Bee-Hive exchange will open a branch office in Newark, N. J., the address to be ready for announcement within the next ten days.

Another publicity stunt the King-Bee Films Corp. will release December 15 is an original set of instrumental waltzes composed by their star, Billy West, which they will print and release to the various newspapers throughout the country who care to print it. These waltzes cannot be purchased in any music store, and will not be sold to anyone. Following the publication of the number a prize will be offered to the best lyric writer who supplies a set of words that will fit the melody.

Shipman Records Activities

Announces Deals That Concern Each Branch of His Enterprises—Creates in Addition a Service Department.

THE W. H. Clifford Photoplay Company, of which Victor Kremer is general manager, has contracted for the production of one five-reel feature a month. These features will be exploited on the state rights plan, and a franchise for the entire twelve stories to be released on the first day of each month during 1918 will be open to negotiation either as purchases of an outright nature or upon a co-operative basis. These releases will introduce a comedian who already has the backing of the movie fans.

Shorty Hamilton's first release is entitled "Denny from Ireland." Six of the subjects to follow have already been decided upon, and half of them already produced; namely, "The Snail," "A Prisoner of War," "In Society," "A Texas Ranger." "On Wall Street."

Through the state rights buyers and exhibitors the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the medium of the press.

After investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series both in the United States and abroad, and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from the Shipman headquarters.

A line of patriotic comedies in one and two reels is being exploited, and will soon be announced. The Art Studios & Laboratories, situated at 316 East 38th street, an Ernest Shipman affiliation, are turning out prints from some of the European war negatives of D. W. Griffith. Some prominent stars of the screen have been enrolled under Mr. Shipman's management, and a special service department has been opened to attend to their needs. Amongst others, King Baggott was placed with the Wharton Brothers' Secret Service Serial, and which will keep him occupied until April next, after which time he will be starred in two special state rights features for which Mr. Shipman has already contracted.

Syn M. DeConde has recently completed a leading role opposite Mme. Nazimova in her forthcoming Metro feature. Many rising authors have entrusted business management of their works to Mr. Shipman's play department. John R. Coryell's first screen release, "Talking Talbot," was well received in scenario form by state rights buyers, and its early production is assured.

FINK ON EXCHANGE TOUR.

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announced this week that their traveling representative, M. R. Fink, started Monday last on a tour of the important states in the interests of "Mother." It is planned to hold screenings of the McClure feature in all of the important cities, such as Philadelphia, Washington, Boston, Chicago, etc., at which time the territorial buyers of the various sections will be invited to be present. All of these gatherings have been prearranged by this Longacre building selling organization in order that every state rights man may have the opportunity of viewing the merits of "Mother" for himself.

Scene from "Mother" (McClure).

Mr. Fink also carried with him a quantity of copies of the January issue of the Ladies World, which carries a complete story in fictional form of the George Loane Tucker production. By this novel method the old idea of distributing synopses of the film will be eliminated. The road man will also complete the previous arrangements which have been made to screen "Mother" for the various up-lift societies throughout the country. Mr. Fink will carry with him two copies of the picture, "Mother," together with a complete supply of lithographs and other advertising accessories.

Goldburg Opens State Rights Sales Bureau

Intends Employing His Knowledge of Seven Years in the Business for Benefit of Independent Manufacturers.

JESSE J. GOLDBURG, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for a state rights sales and exploitation office, and is located in the Times Building, New York City. The plan of Mr. Goldburg's operations, as outlined in his announcement, is essentially in accordance with the ideas of those who had endeavored to form The Producers' Protective Association.

He will exploit and handle independent productions that are to be released through the state rights market and, as part of the entire scheme, will supervise and regulate the advertising and publicity and the advertising matter issued in connection with the productions placed under his charge.

Mr. Goldburg is one of the first producers to have released pictures on the state rights plan. He organized The Life Photo Film Corporation, which produced among others "The Greyhound" and "The Ordeal," and which numbered among its stars Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. He thereafter organized the Rialto Film Corporation, and with both companies acted as supervising director and sales and exploitation manager.

Jesse J. Goldburg.

Before joining the Ogden Pictures Corporation, which has ceased producing, at least for the present, Mr. Goldburg was sales and exploitation manager for the Frohman Amusement Corporation.

In the course of his activities, Mr. Goldburg toured the country several times in order to keep abreast of market conditions.

Mr. Goldburg has given out the following statement at his new offices:

"The entire industry has suddenly awakened to a condition of affairs that some characterize as likely to destroy it. This clarion call is sounded because of extravagance in production and methods of distribution, and lack of business co-ordination. The same condition of affairs exists, although to a lesser extent, in connection with independent producers and state rights exchanges.

"With my organization I hope to ultimately house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of.

"It is a strange fact that the industry was never in a more profitable or healthy condition or conducted upon a more businesslike basis than before the era of stars with excessive salaries and other talent drawing princely income out of all proportion to the service they perform. The very gentlemen who are deerying present conditions are those who have created the star system with its fantastical salaries, not alone for the star but everybody in authority. With state rights productions there has been less of this mad scramble to do things regardless of the cost, and I believe that theaters have come to realize they can book high-class independent productions without committing themselves to whole series of pictures at prices not in excess of the ordinary program booking and that for the immediate future there is nothing left but open booking, and state rights method of distribution. My plans are fully completed, and all that is required to be done is to put each into operation as the progress of my institution justifies, but no production will be handled through my organization unless I can give it my full attention. When I find that I have got to shunt the work which I am expected to perform on to the shoulders of an employee, I will cease for the time being to take on added productions."

Mr. Goldburg further stated that he had his first picture to exploit but was not yet prepared to announce its details.

W. H. PROMISE NEXT HART FEATURE.

W. H. Productions Co., which is now releasing on the state rights market their first production featuring William S. Hart as "The Two-Gun Man" in "The Bargain," announces that they have now in preparation the second Hart feature, which will be entitled "The Bandit and the Preacher." The role of the bandit is claimed to be a typical characterization by Hart, who is supported by the following stars: Robert Edeson, Herschall Mayall, Rhea Mitchell, and Gladys Brockwell.

A very spectacular fight takes place in this production, wherein Hart and Edeson fight a lone battle against an aggregation of roughnecks.

HODUPP LAUDS "SINS OF AMBITION."

"Sins of Ambition," Ivan Film Productions' latest release, is heralded by President I. E. Chadwick as his firm's crowning creation.

"Before leaving for home," said V. H. Hodupp, of St. Louis, Mo., "I would like to state why I made my purchase from Ivan Film Productions as large as I did. It is because in buying I always keep four cardinal points in mind; first, the title of the picture; secondly, the story; thirdly, the cast and direction, and fourthly, of course, photography.

"To illustrate my above statement as regards the qualifications of a picture for my exchange a good point in fact may be my most important purchase, 'Sins of Ambition,' the latest Ivan Film Productions' release. First of all let us look at the title, 'Sins of Ambition.' At this present time, when insatiable ambition seems to have been the cause of all the world's difficulty, it seems to me that the title of this production will strongly appeal to the public, and, while this is nowise a military picture, yet the title is not a misnomer, for every one in the cast presents a distinct ambition, which is forcefully depicted in the play. As to the story the high touches are masterfully interwoven so as to present a perfect unity of action. Thirdly, it is always important to have people with drawing power, people that are known and favorites of long standing, and whose artistry stands out markedly. The female cast, headed by Leah Baird, Barbara Castleton, and Madeline Traverse, stands in equal strength with the male cast, including Wilfred Lucas, James Morrison, and Anders Randolf. The photography of the picture is of the topnotch variety.

"The picture will have its first showing on Broadway in the New York theater, December 19, and," concludes Mr. Hodupp, "I am sanguine that the reviewers' opinion will unanimously endorse the sentiments above expressed."

CLUNE AND SHALLENBERGER MAKE DEAL.

"The Eyes of the World" will be given a trade showing in New York shortly. Much interest attaches to this adaptation from Harold Bell Wright's novel of the same title, and was produced by W. H. Clune, whose production of "Ramona" was presented at the 44th Street Theater for an extended run.

"The Eyes of the World" has never been offered in New York, although it has been acclaimed a motion picture thriller and is said to have taken over one hundred thousand dollars out of the Pacific Coast and intermountain states under the direction of J. L. Adams of the Deseret Film Company, Salt Lake City.

Shallenberger & Priest, of the Arrow Film Corporation, are the selling managers for both "The Eyes of the World" and "Ramona."

"SHAME" LAUNCHED BEFORE HOLIDAYS.

Jules Burnstein, who is engineering the campaign which will place the new Zena Keefe vehicle, "Shame," on the state rights market, announces that the advertising matter, which will introduce the John W. Noble production to the public, is now ready, and the picture will be offered to state rights buyers before the holidays.

Mr. Burnstein was anxious to have the posters and other advertising accessories in keeping with the importance of Mr. Noble's production, and after devoting ample time to their careful preparation now says that "Shame" is well prepared for high-class theater presentation.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rights for Tennessee and Kentucky on the Pathe features, "Today" and "The Mad Lover," have been sold to the Big Feature Rights Corporation, of Louisville, Ky., Col. Fred Levy, president, and Lee L. Goldberg, secretary and treasurer.

Tom North, manager of the Pathe State Rights Department, reports that with the exception of some territory in the South and the New England States territory for these pictures has been practically all sold.

* * *

An arrangement, which involves an outlay of upwards of half a million dollars, gives to the Robertson, Cole Company, of New York and London, the exclusive marketing privileges to the U. S. Exhibitors' Booking Corporation productions, of which the new Ince spectacle, "The Zeppelin's Last Raid," is the first; the Ince drama, "Those Who Pay," starring Bessie Barriscale, the second, and Sidney Olcott's historical drama, "The Belgian," the third.

In consummating the arrangement with the Robertson, Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. He conceived the idea of marketing his productions through an already established chain of exchanges, and selected the Hoffman-Foursquare system and the Globe Feature Film Corporation for the New England district, the Consolidated Film & Supply Co. for territory south of the Mason-Dixon line, and the Gersten exchange for New Jersey.

* * *

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Sol. L. Lesser for the territory comprising California, Nevada, and Arizona. Mr. Lesser has also purchased the rights for the same territory for the second Hart production, which is now in preparation, entitled "The Bandit and the Preacher.

W. H. Productions Co. announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain" to Mike Rosenberg, of Seattle, for the states of Washington, Oregon, Idaho, and Montana. Mr. Rosenberg has also closed for the same territory to secure the rights to the second Hart production now in preparation entitled "The Bandit and the Preacher."

* * *

General Manager C. E. Wallace, of the Cosmofotofilm Co., makes announcement of the sale of "I Believe," the George Loane Tucker production starring Elizabeth Risdon, for the territory of Maryland, Virginia, Washington, D. C., Delaware, and North Carolina to Sidney B. Lust, head of Super-Feature Attractions, with headquarters in the National Capital. The deal was closed on Tuesday, December 4.

* * *

D. W. Russell, who handles the foreign market on Horsley and Rankin & Lee productions, announces the sales of the Rankin & Lee feature, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are co-starred, to Joseph Monat for France and Switzerland; and to the North American Motion Pictures, Inc., for Argentine, Chile, Uruguay, and Paraguay.

* * *

The enthusiastic reception which "The Warrior" has met with from the exhibitors throughout his territory has induced James R. Grainger, manager of the Allen Film Corporation, of Chicago, Ill., to contract for further rights to the spectacle starring Maciste. To this end contracts were closed this week, whereby Mr. Grainger becomes the owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma, and Arkansas. He originally purchased the territory embraced by the states of Illinois, Michigan, Iowa, Nebraska, Ohio, and Indiana for the seven-part feature exploiting the hero of Cabiria from Messrs. Sawyer and Lubin, of General Enterprises, Inc., which firm controls the territorial privileges to the picture for the United States and Canada.

* * *

W. H. Productions Co. announces the sale of the entire series of their two-reel Hart productions for Colorado, New Mexico, Wyoming, and Utah to the Foursquare Pictures Corporation, of Colorado.

* * *

The biggest state rights sale on record of the Ivan Film Company the last several months, and perhaps the biggest state rights sale of any concern in the country, is the one concluded this week with V. H. Hodupp, of St. Louis, Mo.

The territories covered include Indiana, Missouri, Kansas, Minnesota, North Dakota, South Dakota, northern Wisconsin, and Illinois. The following are the subjects: Missouri and Kansas, "Two Men and a Woman," "One Law for Both," "Sins of Ambition," "Human Clay," "Married in Name Only," "Life or Honor," and all future releases of Ivan Film Productions; for Indiana and Illinois, "Married in Name Only," "Sins of Ambition," "Human Clay," "Life or Honor"; for Minnesota, North Dakota, South Dakota, and northern Wisconsin, "Girl Who Did Not Care," "One Law for Both," "Babbling Tongues," "Two Men and a Woman," "Married in Name Only," "Human Clay," "Sins of Ambition," and "Life or Honor."

So impressed has been Mr. V. H. Hodupp with the product of the Ivan people that he has already contracted for the next two pictures now in work under the direction of William Humphrey and F. J. Grandon.

* * *

W. H. Productions Co. announces the sale of their two-reel William S. Hart features for New York to the Dispatch Film Service, New York City.

* * *

Charles E. Christie announces that contracts have been signed with the Consolidated Feature Film Company, Denver, for the regular weekly release of Christie Comedies in the territory of Colorado, Utah, Wyoming and New Mexico.

* * *

The territory for North and South Dakota, Minnesota and Northern Winconsin has been sold by the Pathe Exchange on "Today" and "The Mad Lover" to the Supreme Feature Film Corporation of Minneapolis, F. W. Thayer, manager.

* * *

The E. and H. Film Distributing Co., Atlanta, Ga., P. A. Engler, manager, advises that they have closed for the southern rights for "Babbling Tongues," the Ivan Production. They are handling this production in addition to the "Submarine Eye" and the "Ne'er Do Well," Billy West Comedies, and Art Dramas.

* * *

Hiller & Wilk, Inc., report the sale of "I Believe" (Cosmofotofilm Co.) to Dawn Masterplays Co., Detroit, for Michigan.

* * *

Hiller & Wilk, Inc., selling agents for the Paragon Film Corporation, announce the sale of "The Whip" for Texas, Oklahoma and Arkansas to the Yale Photoplay Co. of Texas.

STATE RIGHTS BUYERS!

The MOVING PICTURE WORLD desires to advise the manufacturing trade, through its columns, whenever you are due in New York. In this way we can render your trip more effective, particularly if you advise the hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

STATE RIGHTS DEPARTMENT, MOVING PICTURE WORLD
516 Fifth Avenue New York City

Ivan Abramson Creates Own Firm

Well-Known Director and Producer Becomes Generalissimo of Graphic Film Corporation—Offices in Godfrey Building.

ON Monday morning, December 3, the offices of the Graphic Film Company were established at 729 Seventh avenue. Though no preliminary announcements have antedated this notice it is a safe prediction that this firm will quickly grip the attention of the state rights buying field.

Ivan Abramson, long well known as the organizer of the Ivan Film Productions, Inc., of which he was until recently its president, has severed his connections with that company, and has accepted the presidency and director-generalship of the

Ivan Abramson

new organization formed for the utilization of his unique and admitted abilities. As writer and director of "Enlighten Thy Daughter," "One Law for Both," "Sins of Ambition," and twenty other screen successes the Graphic head has created for himself a wide reputation.

Mr. Abramson goes to the Graphic Film Corporation with a determination to do even better than in the past. With three new plays already in scenario form, each one of which he considers better than any of his past efforts, he will soon begin directing with a cast which he is choosing in the Graphic's offices in the Godfrey building with care and skill.

The emblem of the Graphic concern will be an open eye. A competent staff embracing all departments, be it office or studio, is being engaged at the new offices on the seventeenth floor.

SECOND SERIES OF OFFICIAL ITALIAN WAR FILMS.

It was announced from the offices of the Fort Pitt Theater Company of Pittsburgh, in the Times Building, last week, that the second series of the official Italian war films, which show the terrific fighting between the Italians and Austrians on the Adige Plateau and the Piave River, which will reach America some time this week, will be released for the United States during January. The first series of official Italian war films, known as "The Italian Battlefront," established such success in New York, Philadelphia, Boston, Chicago, San Francisco and other large cities, that the production of the new pictures will be watched with great interest.

Recent Italian reverses and the subsequent heroic stand of the Italian armies in Northern Italy against the Austro-German forces, have brought Italy's position in the present world war strongly into the limelight. All films pertaining to Italy's activities, therefore, will be watched with great interest in the future.

William Moore Patch, president of the Fort Pitt Theater Company, arrived in New York last week after an absence of a fortnight, during which time he visited the West and Middle West.

"RAFFLES" COUNTERACTS EFFECT OF TAXES.

Special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problems of the exhibitors, according to Hiller & Wilk of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

These state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.

Manufacturers' Advance Notes

Pathe Christmas Program

Big Box Office Stars and Players on the Bill for Christmas Week.

AN unusually large number of box office stars and well known players appear on Pathe's program for the week of December 23. They include Marion Davis, the beautiful young star who has caused a sensation in New York; Doris Kenyon, Mollie King, Harold Lloyd, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, Sheldon Lewis, Arline Pretty, Mahlon Hamilton, Creighton Hale, Leon Bary, Bebe Daniels, and Harry Pollard.

Marion Davies is starred in "Runaway Romany," the most extensively advertised five-reel feature ever produced. It is released as a Pathe Special, and is a fine attraction for the holidays. Marion Davies is one of the most beautiful of the stage favorites of the day. The big all-star cast includes Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, the English actor, and William Bitner.

Over $50,000 has been spent on this picture advertising it in over forty of the largest newspapers in the United States, and this extensive advertising will be continued through December and probably through January. On the day of release full page advertisements will be published in a large list of Sunday newspapers in every section of the country.

Doris Kenyon is starred in "The Hidden Hand," episode five, entitled "The Air Lock," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, released in two reels, and produced by Pathe. Thrills abound in this chapter.

Mollie King's vehicle is the fifteenth episode of "The Seven Pearls" entitled "The Seventh Pearl," with Creighton Hale and Leon Bary, produced in two reels by Astra. Thrill follows thrill in this chapter in which Ilma and Harry finally secure the last pearl.

Harold Lloyd appears in a one-reel comedy entitled "Bashful," produced by Rolin, in which he is supported by Bebe Daniels and Harry Pollard.

"The Pearl of the Atlantic," "Belle Isle" ("Picturesque Brittany"), and "Strange Fresh Water Insects" form a split reel Pathe colored scenic and educational.

An International cartoon and educational split reel and Hearst-Pathe News No. 104 and No. 105 complete this program.

TUCKER GETS FINE MOONLIGHT EFFECTS.

The realistic night effects secured in Goldwyn Pictures are varied in Mae Marsh's forthcoming vehicle, "The Cinderella Man," by a photographic novelty of the highest order, devised and introduced by Director George Loane Tucker. The scene is on the water in the bay of Naples, Italy, at night. It is just a short, atmospheric note in the action; but it affords a thrill in giving the effect of the moon passing from under a cloud.

The scene does not show the moon. Mr. Tucker contends that there is much more to be gained by suggestion than by representation, so all that is seen is just the light of the moon, bathing everything in the picture. First the scene is deep blue with the moon under the cloud, and then, suddenly, as the moon comes out, everything is illumined by a bright light.

In the continuity of "The Cinderella Man," which was written by Director Tucker, may be found the explanation of how the effect was secured. "Tone the scene blue," reads the direction; "and let three feet run black-and-white." It is very simple when one knows how it is done, but it is hightly successful on the screen in indicating the shifting moonilght.

MORE ESSANAY COMEDIES.

Essanay has completed the fourth of the series of slapstick comedies being produced by Director Arthur Hotaling, and work on the fifth is now under way. Each picture is a fifteen-minute subject, and carries a farce theme along with the fun and action.

Amedee Rastrelli, famous French comedian on leave of absence from the trenches in his native country, and Arthur Higson, a well known English contortionist comedian, are being featured in the productions along with a beauty squad, a number of whom worked with Max Linder in his Essanay productions.

For release December 15 is "Make Your Eyes Behave," and for December 22 is "Lunch." Previous pictures were "Hard Luck," released November 24; "The General," released December 1, and "A Depot Romeo," released December 8. One of the series is being released each week through offices of the General Film Company.

"THE SEVEN SWANS" (Paramount).

From time immemorial the legends of fairyland or some mysterious country akin thereto have held an important place in the history and literature of all nations. There is no country that has not its folk-lore and yet there seems to be a connecting link somewhere; the same plots, so to speak, are found in several lands, under different names and disguises.

The stage had gained the attention of those who saw the possibilities of fairy stories as drama, and we have "The Midsummer Night's Dream," than which there is no more beautiful creation in the whole range of stage production. But it has remained for the motion picture to afford the medium best suited to the elfin drama—and one of the finest examples ever offered will be "The Seven Swans," in which Marguerite Clark will star for Paramount in December.

Scene from "The Seven Swans" (Paramount).

The picture will be notable for its sheer beauty of investiture, costume and ensemble effects; it will be exceptional because J. Searle Dawley has constructed a charming story—adapted it, rather—and directed it with consummate skill. It will be photographically perfect, because of the wonderful lighting facilities and the skillful work of Lyman Broening.

Work on "The Seven Swans" is drawing to a conclusion. The company has been in Florida getting "summer" scenes. Great indoor sets have been prepared; King's palaces and gardens have arisen—as if by magic, in very truth—hundreds of gayly-clad people of a land that never was have taken part in a spectacle that should come very near rivaling the works of the masters in this direction.

KIRKWOOD COMES BACK TO FAMOUS PLAYERS.

James Kirkwood, who is directing "Eve's Daughter" with Billie Burke, for Paramount, made his last picture under these auspices about a year and a half ago, the subject being "Susie Snowflake," in which Ann Pennington made her film debut. He now finds himself once more under the roof of the Fifty-sixth street studio of the Famous Players. Work is now well under way on the new picture and Miss Burke, with the supporting company, is busy on the initial scenes for the screen version of the play by Alicia Ramsey, in which Grace George starred at the Playhouse, New York. Thomas Meighan will be seen in the leading male role.

HAYAKAWA ON WAY HOME FROM HONOLULU.

A cablegram received at the Lasky studio, Hollywood, from George Melford, director of "Hidden Pearls," starring Sessue Hayakawa, supplies the information that the company has left the Hawaiian Islands and is on its way home. Mr. Melford stated also that besides filming all the exterior scenes of "Hidden Pearls" they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii.

Paramount Has Strong Start for 1918

Will Begin the Year with Plays Featuring Some of Its Best Acting and Writing Combinations.

FOR the first month of the new year Paramount offers in January a superior list of striking photodramas starring some of its most popular players and written by prominent authors. The schedule is notable for several reasons, not the least of which is the reappearance of George Beban, after several months, in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the favorite delineator in one of his most pleasing roles—that of a trapper in the North Woods. The story is by William Merriam Rouse and the scenario by Harvey F. Thew and Frank X. Finnegan.

Another interesting announcement is that J. Stuart Blackton's second Paramount picture, "The World for Sale," filmed from Sir Gilbert Park's famous novel, will be released in January. This is the production which called for such distinct character types and has for its leading players Conway Tearle and Ann Little, with a splendidly selected cast of noted actors in the supporting roles. This was adapted and supervised throughout by Mr. Blackton.

Pauline Frederick appears in "Mrs. Dane's Defense," from the Henry Arthur Jones drama, and which, directed by Hugh Ford, the scenario being the work of Margaret Turnbull, promises to be one of the most effective pictures in which the popular and beautiful star appeared.

Wallace Reid, always a favorite with Paramount patrons, has a stirring story in "Rimrock Jones," adapted from Dan Coolidge's novel, by Harvey Thew and Frank X. Finnegan, and directed by Donald Crisp. This is a tale of the Arizona copper-mining country with characters from real life. The title role, played by Mr. Reid, is modeled after a well-known figure in mining circles in the state productive of so much of the country's mineral wealth.

Charles Ray has a new type of story in "The Hired Man," with its New England characters and locale. A country fair in full blast with the exhibits, sports and pastimes common to such events, is one of the notable scenes in this picture. The scenario is by Julian Josephson, a celever magazine story writer, and the picture was directed by Victor Schertzinger under the supervision of Mr. Ince.

Julian Eltinge has already proved his motion picture prowess, and in his two former Paramount offerings evidenced a splendid adaptability to the screen. His new-picture, for January release, is "The Widow's Might," by Marion Fairfax, one of the most prolific and successful authors of film plays. It was directed by William C. De Mille, and is said to be highly entertaining, with an altogether new angle.

Jack Pickford appears in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. Julia Crawford Ivers did the scenario and William D. Taylor directed the production, which presents Pickford in a story teeming with human interest and containing a most original theme.

"DODGING A MILLION," MABEL'S NEWEST PICTURE.

Following the biblical injunction, "a good name is rather to be chosen than great riches," the Goldwyn Picture Corporation had Mabel Normand's newest picture in course of

Scene from "The Cinderella Man" (Goldwyn).

production for fully a week before deciding upon its title. Now, however, the matter has been settled, and Director George Loane Tucker has officiated at the christening of the infant—"Dodging a Million."

A strong cast has been assembled in support of Mabel Normand. Heading it is Tom Moore. His work with Mae Marsh in "The Cinderella Man," shortly to be released, gave such satisfaction to George Loane Tucker, who directed "The Cinderella Man," and to the Goldwyn executives, that Mr. Moore was promptly engaged for the masculine lead in the newest Mabel Normand production.

Others in the cast include George Fawcett, Hubert Druce, Armand Cortes, J. Herbert Frank, Edwards Davis, Franklyn Hanna, Bernard Thornton, Joseph Smiley, who has already appeared in a Goldwyn-Normand production, "Joan of Plattsburg," Florence Ashbrooke, Lillian Paige, Shirley Aubert and Rita Dane. Miss Dane is a prominent player in musical comedy who sang the prima donna role in the Mizzi Hajos "Pom Pom" and appeared in the Ziegfeld Follies prior to her determination to invade the new field of the screen.

MARIE DRESSLER COMPLETES "FIRED."

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed "Fired," her second comedy for Goldwyn release. It is in two reels and is said to be even funnier than her uproariously funny first one, "The Scrublady."

Reports from cities and towns in which "The Scrublady" has been shown indicate that Miss Dressler has lost none of the great public which used to flock to see her before she gave up the speaking stage for the motion picture screen. Newspaper critics have spoken with delight of the vitality of her broad humor, which never seems to wane and which apparently is even better reflected on the screen than it was exemplified on the stage.

Miss Dressler believes that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she says proudly, "and, if I do say it as shouldn't, it strikes me as pretty blamed funny. I'm going to write all my own stuff hereafter—not because I believe I'm so much better at writing than people who get money for it, but because I think I know how fearfully funny I can be on the screen if I have the chance. Nobody else who has ever written a scenario for me seemed to think I could be funny enough to do justice to their most advanced ideas. Just for that, I'm going to show 'em what a scream I can be."

SEVENTEEN NEWS EVENTS IN MUTUAL WEEKLY No. 154.

It would be difficult to pick out the most important subject pictured in No. 154 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 9. This issue contains more than the usual number of timely news subjects, no fewer than seventeen "front page" events being illustrated.

And it would also be hard to say which is the more interesting, the war scenes from abroad, or the happenings in the United States. From Europe come many scenes showing how France is rebuilding the shell-torn ground which she has reconquered, the inspection of the Polish Legion on the battle-front, and the bestowal upon the heroes of Bayonne of the decorations for valor which their brave deeds have deserved.

Ranking first among the many subjects pictured in the United States is an intimate portrait of Lieutenant Georges Flachaire, the famous French aviator and terror of the Huns. Recuperating from wounds received in gallant air fights, in which he destroyed many German airplanes, Lieutenant Flachaire has come to America to aid in the instruction of our ten thousand aviators.

Another scene of timely importance is the launching of the huge war freighter, "Seattle," one of the hundreds of new ships which will soon be completed on the Pacific Coast.

It would take more than this page to describe every subject in this issue of the Gaumont-Mutual Weekly. At Camp Wheeler, Georgia, an impressive review of troops is held in honor of the daughters of General "Fighting Joe" Wheeler, who visit the camp named for their illustrious father. In the nation's capital the Government announces its need of skilled mechanics, and advises that any man of draft age can enlist in the aviation section until noon, December 15. At Camp Travis, Texas, Donna Easley, famous coloratura soprano,, who has been called the "Nightingale of the Camps," entertains the soldiers with her notes of liquid gold. At Chicago, Illinois, a ninety-mile gale which endangered lake traffic did heavy damage along the beach front.

There are two subjects in this issue which the spectators will long remember: The thousands of ducks which the cameraman caught on the wing, and the Chinese baby show.

CHAPLIN DONATES CANDY.

Charlie Chaplin continued to do his "bit" this week when he stacked up ten thousand boxes of candy at the headquarters of the "National Defenders" Yuletide Committee, of Southern California, of which Mayor Frederic T. Woodman, Los Angeles, is chairman, designating that a box be contained in every package consigned to a soldier or sailor of the local Christmas list.

Attached to each of the Chaplin tokens was a small card bearing the signature of the comedian, on the reverse side of which is a brief sentiment expressing good cheer and good luck.

Col. Noel Marshall, chairman of the executive committee of the British Red Cross organization of Canada, was also included in Chaplin's Christmas mail, a check for five hundred dollars being sent to the army officer as the initial contribution for the Red Cross drive in Toronto.

Within the past two weeks Chaplin has autographed close to three thousand photographs of himself in response to numerous requests from every section of the United States where benefits are being conducted for the purpose of raising money to carry on worthy causes doing with the war. The photographs are to be sold at auction in every instance.

How Universal Begins New Year

In First Six Weeks Will Feature Messrs. Rawlinson, Hoxie, Mulhall, Carey, Grace Cunard and Louise Lovely.

THE distribution of Universal's product for the early weeks of the new year will account for an array of special attractions, designed to center renewed interest in the stars that have been prominent in past releases originating at Universal City. Harry Carey, Louise Lovely, Grace Cunard, Herbert Rawlinson and Jack Mulhall, stars long identified with Universal's activities, figure as leaders in the arrangements for the first six weeks of 1918.

There has been a careful selection of vehicles to suit the screen temperaments of the various star players, Harry Carey being furnished with a western, Louise Lovely having an emotional melodrama, Herbert Rawlinson figuring in a highly exciting adventure, Grace Cunard starring in sensations and Jack Mulhall having a romantic play to suit his style. Thus will exhibitors be able to offer their public the type of entertainment that is expected from the individual star.

Here are the specifications, in brief, that apply to these Universals so far as special features have been definitely scheduled for releases:

December 31—"The High Sign," a Herbert Rawlinson production, starring the hero of "Come Through" and other snappy productions of high-speed sensations. Elmer Clifford directed.

January 7—A Louise Lovely production, "The Wolf and His Mate," with Hart Hoxie, Betty Schade and Alfred Allen, in a feature directed by Edward J. Le Saint.

January 14—A Grace Cunard production, "Hell's Crater," featuring the star of some of Universal's most successful serials.

January 21—"Madam Spy," a Jack Mulhall production, with Claire Du Brey and Donna Drew leading the support. Douglas Gerrard directed.

January 28—A Harry Carey production, directed by E. J. Le Saint, "Phantom Riders," with Molly Malone.

February 4—The Louise Lovely production, "Painted Lips," directed by Edward J. Le Saint, with Betty Schade, Alfred Allen and Louis J. Cody.

THE PICTURE THAT MADE TWO STARS.

Whatever may be the public verdict of "Les Miserables" the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to verify his judgment by a try-out, and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high grade company knowing that if she could make the part stand out under such conditions she had the mettle justifying advancement. That his judgment was correct is proved, he believes, by the attention Madame Markova received from New York critics and reviewers in the notices of the opening of "Les Miserables" at the Lyric theater, December 3.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her performance in "Les Miserables" was Jewel Carmen, who had already proved her attractiveness and worth in numerous pictures.

FRED THOMPSON TO DIRECT BESSIE LOVE.

In line with Pathe's new policy of big stars in big features produced by big directors, Frederick Thompson, maker of what is generally known as Marguerite Clark's best picture, "The Goose Girl," and many other successes, and further distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love.

Under Mr. Thompson some of the best-known stars on the screen made their film debut, including Norma Talmadge, John Bunny, Lillian Walker, Earle Williams, Carlyle Blackwell, Peggy Hyland. He has also handled many others, including Edith Storey, Clara Kimball Young, Anita Stewart, Antonio Moreno, William, Farnum, John Barrymore, Hazel Dawn, William Elliott, H. B. Warner, Naomi Childers, Dorothy Kelly, Charlotte Ives and little Bobby Connelly.

PICTURE WORK ENHANCES PLAYER'S POPULARITY.

The recent triumph of Marjorie Rambeau in a big Broadway production, "The Eyes of Youth," at Maxine Elliott's theater, is due, she says, in considerable measure to vastly increased public knowledge of the star's personality through her work in picture plays which have included some of the most successful of Mutual productions.

Miss Rambeau was widely known as a metropolitan star when she entered motion pictures, but her fame has been enhanced through her appearances on the screen in "Motherhood," "Mary Moreland," "The Mirror," "The Dazzling Miss Davison," "The Debt" and "The Greater Woman." With her reappearance as Gina Ashling in the speaking drama she was given a hearty reception by the public and critics.

"THE UNBELIEVER" (Edison).

It is announced that the forthcoming Edison seven-part picture, based upon the story, "The Three Things," by Mary Raymond Shipman Andrews, will be released under the title, "The Unbeliever."

"Christie Comedies"

Further Adventures of Young Married Couples Featured in Two Characteristic Comedy Releases.

Reviewed by Robert C. McElravy.

AL E. CHRISTIE has concocted two new comedies with a farcical twist, one called "Help! Help! Police!" and the other "Their Seaside Tangle." Both deal with the tribulations of newlyweds and are constructed with the natural action and careful attention to detail for which the Christie offerings are known.

The casts of these new offerings are pleasing and the humor is genuinely entertaining.

"Help! Help! Police!" is a domestic comedy, written by Richard F. Young. The Smiths are a young married couple, portrayed by "Smiling" Billy Mason and Ethel Lynne. They have a neighbor who is always boasting of his prowess at catching burglars. The Smiths desire to have an adventure which will "put one over" on this bragging neighbor. Each of them employs a burglar to enter the house that night. The resulting situations are very amusing, and it is the neighbor, after all, who comes in and restores order.

"Their Seaside Tangle," by Robert F. McGowan, is a bathing-resort comedy, featuring Betty Compson, Jay Belasco, "Smiling" Billy Mason and Lois Leslie. The plot is a slender one and concerns one of the husbands, who pretends to take poison because his wife flirts with the other. A doctor and the beach police force take part in the general mixup. The clear photography and attractive settings do much to make this enjoyable.

WILLIAM S. HART IN BIG TREE STORY.

William S. Hart and company are in the Santa Cruz country filming some "big tree" scenery for the famous actor's next Artcraft release. With Hart are E. H. Allen, his business manager; Gertrude Claire, Maude George, Robert Gordon, and thirty other players of the Thomas H. Ince Studios. Hart is giving to this, his fourth picture for Artcraft, all the superb direction, photography, and dramatic interest of his other releases plus a story which has most exciting moments and much human appeal.

BOBBY BUMPS, EARLY SHOPPER.

No doubt inspired by the advice published far and wide in the press, on billboards and in street cars to "do your Christmas shopping early," Earl Hurd of the Bray Studios, Inc., tells in his latest animated cartoon, "Bobby Bumps, Early Shopper," appearing in the ninety-seventh release of Paramount-Bray-Pictograph, the "Magazine-on-the-screen," what happened to his youthful hero when he failed to follow said advice.

BIG FIGHT SCENES IN "THE AVENGING TRAIL."

Harold Lockwood's fight scenes with Lester Cuneo in his recent Metro wonderplay release, "Under Handicap," were big and thrilling, but they are overshadowed by those in his forthcoming Metro wonderplay, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel, "Gaston Olaf."

In "The Avenging Trail" Mr. Lockwood is a principal figure in a number of fights, but the most bitter is the one he stages

Scene from "The Avenging Trail" (Metro).

with Louis Walheim, who plays the role of Lefty Red. Red challenges Gaston to meet him to settle their differences. The battle wages furiously with neither gaining the advantage until one of Gaston's blows sends his adversary crashing against the bar. Seeing that the tide is turning one of the crowd slips a knife into the hands of Red, who lunges forward to continue the fight. Gaston is alert, however, and, locking Red's arms, renders his attack useless and throws him to the ground, his arm broken. The fight was so realistically done that for a week Lockwood and Walheim carried bruises.

Fox Record for 1917 is 105 Pictures

Of These 39 Were Made in the East and 66 in the West—Companies Roamed All Over.

THE William Fox property at Sunset Boulevard and Western avenue, Hollywood, is as material evidence as is adducible in corroboration of the contention that it takes a whole lot to make motion pictures. This particular lot now contains twenty acres, having been enlarged within the last year from a fifteen-acre tract. But, big as it is, it is not yet large enough to contain the Fox Film Corporation's activities. The whole country round about the Pacific Slope, in fact, as far north as Portland, is utilized for work on locations, and, in addition, the corporation has five studios in New Jersey, another in Kingston, Jamica, and its companies, at times crowded out even from these broad ranging grounds, rove extensively along the Atlantic Coast all the way from Maine to Florida.

Fox made 105 pictures during 1917—39 in the East and 66 in the West. The 66 included all of the comedies, most of the Standard Pictures, and some of the Special Features. The whole twenty acres at Hollywood was utilized for these, which means six stages were kept busy. Of the six stages, three are of the open-air type, one is inclosed, one is partly, and another completely covered with glass. The one partly glass covered is five times the size of the average stage, and will accommodate many hundred people.

The 39 productions made in the East have kept the Fox New Jersey studios crowded to capacity and running over. In fact many times during the year it has been necessary for a company to do all of its work on locations before beginning work indoors merely because there was no studio immediately available. One company that headed Annette Kellermann making 'Queen of the Sea" spent all summer and part of the fall out of doors at Bar Harbor, Me.

EDISON TO PRODUCE JAPANESE PICTURE.

Under the supervision of Cedric Gibbins, Art Director, the Edison Studios are assembling a series of unusual Japanese settings in preparation for the production of "The Weaver of Dreams" from the story of the same title by Henry Albert Phillips. Shirley Mason will enact the leading role as Oki Adachi. The picture will probably be released the latter part of December.

WORK ON "THE BLUEBIRD" PROGRESSING RAPIDLY.

In Artcraft's big photo-production of Maurice Maeterlinck's international dramatic triumph, "The Blue-Bird," two children will portray the chief characters of Tytyl and Mytyl. These famous parts have been intrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera fits them well for this important work.

Supporting these two clever kiddies is an exceptional cast including Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom

Maurice Tourneur and Kiddies Who Appear in Leading Parts in "The Bluebird."

Corless, S. E. Potapovitch, Mary Kennedy, Eleanor Masters, Charles Craig, and Sam Blum.

Under the direction of Maurice Tourneur work on the cinema adaptation of Maeterlinck's famous play is rapidly progressing at the Famous Players-Lasky studio in Fort Lee, N. J. The largest set ever staged on the big stage of this plant has just been completed, representing the graveyard which turns into a beautiful flower garden before the eyes of the audience. It is confidently expected that this scene will afford one of the greatest of the many surprises promised in the new Artcraft production.

"HER SISTER" (Empire-All Star).

"Her Sister," the Ethel Barrymore dramatic success, is to be the next release, and Olive Tell will create for the screen the role made famous by Miss Barrymore.

As in her other pictures made for the Empire All-Star, Miss Tell will be supported by David Powell, who has a role particularly well suited to him.

Eileen Dennes, who will be remembered as the graceful

Scene from "Her Sister" (Mutual).

dancer in "The Unforeseen," Miss Tell's first picture, will have an important role, that of the younger sister, in "Her Sister," while other members of the cast are Anita Rothe, Martha Dean, Charles Edwards, and Sidney Blair.

"The Impostor" will follow "Her Sister" on the screen if not in the flesh, and will bring once more to the screen charming Ann Murdock, whose play, "The Three Bears," is now running at the Empire.

Once more David Powell, called the best looking and most popular leading man in the movies, is the star's support, and equally good is the balance of the cast, which includes Lionel Adams, Charlotte Granville, Richie Ling, and Eleanor Seyboldt.

John B. O'Brien directed Miss Tell both in "The Unforeseen" and "Her Sister," while Dell Henderson was in charge of "The Impostor."

PATHE OPENS BOOKING SCHOOL IN NEW YORK.

Henry E. Genet has been appointed to the new position of Inspector Booker by J. A. Berst, vice-president and general manager of Pathe exchange. Through this appointment he becomes an important member of the sales organization under F. C. Quimby, sales manager.

Mr. Genet is a graduate of Fordham University, New York. He worked for the New York Edison Company and for a big elevator concern, getting fine commercial experience, which has stood him in good stead. He went into the film business because he saw a big chance, and joined Pathe for the same reason, accomplishing noticeable work with this big organization.

Another indication of the importance of the booker's department in addition to the appointment of Mr. Genet is the fact that a school for bookers has been established at the New York branch, where at all times three or four good men will be in training, this being another of the progressive steps Pathe is taking to assure 100 per cent. service to exhibitors.

It is understood that Genet has worked out several additions to the splendid Pathe booking system which greatly reduce the time and effort expended in the proper demonstration of booker's work making for better efficiency and better service.

INNOVATION IN OPERATING ROOMS.

Kahn & Greenfield's remodeled New Mission theater, San Francisco, Cal., which has just recently reopened, now has a seating capacity of three thousand. One of the very interesting innovations is the operating room on the main floor with a large plate glass window in the rear of it, so that the theater patrons may walk around and view the Simplex Projectors in operation from a large foyer back of the booth especially designed for this purpose.

PICTOGRAPH TO SHOW CANDYMAKING.

The ninety-seventh release of Paramount-Bray Pictograph, the "Magazine-on-the-screen," will take theatergoers on a most interesting trip through one of the largest factories in the world devoted exclusively to the production of confections. It should serve to bring to consumers the reasons why candy made by reputable manufacturers is not only wholesome but kept free from possible contamination in its production.

Triangle Program

Belle Bennett Shows Marked Ability in "Because of a Woman"—Irene Hunt's Work in "The Maternal Spark" Commendable.

THE Triangle program for the week of December 16 offers two dramas of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature, with Belle Bennett in the leading role, and Jack Livingston supporting, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," scheduled to follow.

"Because of a Woman" is the first seven-reel production to be released under the new Triangle plan to produce a seven-reel feature on the regular program each month. Belle Bennett has the leading role, and she is ably and well supported by Jack Livingston, George Chesebro and Louella Maxim. The story mainly concerns a man who sacrifices all, even to assuming the guilt for the misdeed of another, in order to protect the girl he loves. Jack Livingston is said to do some extra fine work in this picture, and George Chesebro, cast as a man who does everything dishonorable in order to gain his own selfish desires, is also up to the mark. Most of the scenes are laid in West Virginia and center around a southern family. Others in the cast include Josef Swickard and Lillian Langdon. "Because of a Woman" was written by E. Magnus Ingleton, picturized by George E. Jenks, and the play was produced by Jack Conway.

"The Maternal Spark," scheduled as the second release of the week, is said to offer Irene Hent an excellent opportunity to display her emotional qualities. She is supported by Rowland Lee and Josie Sedgwick. Little Joey Jacobs also plays a prominent part in the picture, and shows improvement in his work. The story deals with a country bred attorney, whose ability is recognized by a prominent railroad president, and is brought on to New York as a confidential secretary. Rowland Lee is the attorney and Irene Hunt and Joey Jacobs make up his his family. The joy spots of New York, and Josie Sedgwick, cast as Clarice Philips, "Who neither toils nor spins," get the better of the attorney. Great trouble exists for a while and it remains for the railroad president to settle the difficulties. Throughout this picture the situations are said to be well played and the ending actually carries a "punch."

R. Cecil Smith wrote "The Maternal Spark" and G. P. Hamilton directed the production.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceful place until Peggy Pearce and her diving nymphs arrive. Then Baldy Belmont, a professor, Paddy McGuire, a porter, and Fritz Schade, the sheriff, all fall for the girls, and many "wet scenes" take place thereafter. William Beaudine directed the picture.

Two one-reel Triangle Komedies, "His Bad Policy" and "A Discordant Note," are also included in the week's releases.

SUSPENSE TO THE LAST IN "THE LOST EXPRESS."

Evidence of well-balanced suspense in motion picture direction is apparent in Chapter 14 of "The Lost Express," the fifteen-chapter photonovel starring Helen Holmes, which is nearing its conclusion.

Chapter 14, entitled "Unmasked," scheduled for release December 17, carries the many audiences which have been watching the chapter play to the very brink of the mystery and leaves them still in wonder and suspense at its solution.

The mystery is founded on what became of the lost express. The train disappeared completely in Chapter 1 of the serial. While there have been many near solutions, the picture has sustained interest and kept away a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond.

Chapter 14 deals with the unmasking of "The Harelip," a member of the gang of conspirators who has attempted to rob Helen's father of his priceless invention and his gold mine property. In this installment "The Harelip" is revealed to old General Thurston and to Helen as Pitts, the general's private secretary.

The tangled skein is to be unraveled in Chapter 15, which is to be released December 24. That means that the thousands of anxious fans who have been following the puzzle since early in September can eat their Christmas dinners with full knowledge of what happened to the lost express.

EDITH STOREY IN "REVENGE" (Metro).

Production has been begun at Metro's West Coast studio in Hollywood, Cal., on "Revenge," the next starring vehicle of Edith Storey. "Revenge" is a picturization of the popular novel "Hearts Steadfast," by Edward Moffatt, which has been adapted by H. P. Keeler.

Tod Browning will direct Miss Storey in "Revenge," which will be a five-act Metro wonderplay, presented by B. R. Rolfe, Metro's western representative. It is a story western in thought and locale, bringing the star back to the sort of picture which first endeared her to the public. It is full of exciting and absorbing incidents and essentially dramatic in its powerful theme.

A strong cast is being selected by Mr. Rolfe and Mr. Browning to support Miss Storey in this unusually vital photodrama.

Bluebirds Ready Far in Advance

Schedule Completed Until January 21—Six Leading Players Busy.

WITH Bluebirds definitely scheduled well into January Managing Director Carl Laemmle is urging along the production of features at Universal City to keep the supply adequate and listed far enough in advance to give exhibitors every opportunity for advantageous publicity well ahead of release dates. Bluebird's five women stars and Franklyn Farnum are all busy on location, turning into completed products the scenarios that are depended upon to maintain the standard of excellence the program has established.

Incidentally, the third year of the Bluebird series begins with the release set for January 21—Dorothy Phillips, "Broadway Love." Bluebird No. 104, ending the second year, will present Mae Murray in "Face Value" a week earlier. The schedule of releases for January is summarized herewith:

December 31—Violet Mersereau in "The Girl by the Roadside," a dramatization of Varick Vanardy's novel of the same title, directed by Theodore Marston.

January 7—Carmel Myers in "My Unmarried Life," screen version of Frank R. Adams' story, "Molly and I"; produced by George Siegmann, and released as Miss Myers' second feature in the Bluebird program.

January 14—Mae Murray in "Face Value," the story by Miss Murray and her director, Robert Z. Leonard, offered as Miss Murray's second Bluebird.

January 21—Dorothy Phillips in "Broadway Love," produced by Ida May Park from W. Carey Wonderly's story, featuring Lon Chaney and William Stowell, who head the supporting company.

There is one more release in January to be accounted for, and to fix that issue there are several subjects from which a selection may be made. In the regular routine of presentations either Franklyn Farnum or Ruth Clifford will be the star for the last week of the month.

BUSY YEAR IN SIGHT FOR LEES.

Jane and Katherine Lee, William Fox's "Baby Grand" stars, have a busy year ahead of them, having been assigned by Mr. Fox to make eight pictures for the Fox Standard Picture schedule. Scenarios for some of these have already been written, and others are under way.

The Lee children having demonstrated that they are especially adapted as fun makers, these eight pictures will be comedy-dramas with the "human interest" vein predominating.

A vigorous publicity and advertising campaign of national scope in behalf of the Fox "Baby Grands" is now in full swing. An unusual line of posters and other advertising matters on "Troublemakers," their next picture, has been provided for exhibitors.

"THE GUY AND THE GUYSER" (Nestor).

A second allotment of Nestor Comedies, to run for four issues, is announced by Universal as supplemental to the four comedies that were scheduled following the slackening of production at Universal City. At that time Universal exchange

Scene from "The Guy and the Guyser" (Universal).

managers requested that Nestors be released for four additional issues, and now has come a second request to continue them for an additional period.

"The Guy and the Guyser," starring Dave Morris and featuring Gladys Tennyson, for release December 24, is the last of the four pictures picked out for supplemental distribution. Both of the advertised leaders are supplied with roles favorable to their exploiting comedy in speedy details. Nestors, together with L-Kos, are providing the comedy in Universal's weekly distribution under the latest arrangement.

"THE LEGION OF DEATH" STARRING EDITH STOREY.

"The Legion of Death," starring Edith Storey, which is nearing completion at the West Coast studios of Metro, under the direction of Tod Browning, is an unusually massive production, elaborate in detail. The story itself is based, by the author, June Mathis, on the historic fact that since the time of Catherine the Great women have been the most potent factors in Russian history.

The star herself is individually fitted to portray a fearless fighting girl of Russia because she has the characteristic Slavonic round face and dark features, and she is singularly adapted to perform the athletic feats of riding, both on horseback and on motorcycles, the shooting and the fighting in hand-to-hand combats.

Scene from "The Legion of Death" (Metro).

As great care has been exercised in casting the other characters, each one being engaged after a careful study of the strong "types" needed for the parts, Director Browning demanded that he be supplied with real Russian men and women for the big street and battle scenes instead of the regular extra players usually seen in mob scenes. The Russians were on hand when needed, but none of them could speak English, so it was necessary to employ seven interpreters and distribute them among the mob, so that Browning's orders could be carried out without mistakes. The settings erected for "The Legion of Death" are spacious and elaborate.

ERNEST WARDE TO DIRECT KEENAN.

Ernest C. Warde, son of Frederick Warde, and producer of a long list of big artistic and financial successes, has been engaged by Pathe as director for Frank Keenan, the new Pathe feature star. Mr. Keenan, known as one of the grandest American delineators of big dramatic roles, is now completing a strong feature called "Loaded Dice," scenarioized by Gilson Willets from the widely-read novel of Hillary A. Clark.

Mr. Warde has made final arrangements for the production of "Simeon's Shadow" from the novel by Elizabeth Lee, the scenario for which was also written by Mr. Willets. This picture affords Frank Keenan one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harriman.

Scene from "Almost Divorced" (Christie).

L-KO RELEASES CARRYING STARS.

Having decided to add stars to the L-Ko brand as an extra attraction for exhibitors who have been showing the long established comedies under the trade-mark exclusively, President Julius Stern, in co-operation with Director J. G. Blystone, announces a few of the forthcoming attractions in detail. Hughie Mack, Gale Henry, Mack Swain, Myrtle Sterling and Bobby Dunn are all working, under individual directors, in active preparation of forthcoming L-Kos.

The second comedy in the "Ambrose" series, following "Ambrose's Icy Love," to be released December 26, will be "Baseball Ambrose" in nine innings of the national pastime condensed into two reels of fun. There will be a lively comedy, with grotesque Gale Henry demonstrating "The Price She Paid," and Archie Mayo is directing Bobby Dunn in a bathhouse feature that will engage a large assemblage of L-Ko beauties.

"Barbarous Plots" will have Hughie Mack as the star, with Bobby Dunn featured. In this subject there will be an unusual assemblage of old favorites who have frequented L-Kos for some time, including Eva Novak, Dick Smith and the comedy "vamp," Katherine Young. Julius Stern remains on the Pacific Coast for some time to come, centering his activities at L-Ko's studio in Hollywood, with occasional trips, on the business of his firm, to other coast cities. Abe Stern, treasurer of L-Ko, is meanwhile substituting for his brother at L-Ko headquarters in New York.

RICE AND CAVANAUGH FORM PARTNERSHIP.

Burton Rice, recently returned from the battlefields of France, where he saw eight months' service doing ambulance work, and who will be recalled as the designer of many of the attractive advertising displays of various film manufacturers, not to forget the talk-creating copy that he turned out for Bluebird in the earlier days, has formed a partnership with Raymond Cavanaugh, for the last three years with Universal as assistant advertising manager, and previously in the same line in Chicago, where his work on the art staffs of various advertising agencies made full use of his knowledge of printing, typographical display and engraving. The new firm, which has opened offices on the twentieth floor of the Times Building, purposes to turn out all orders from film concerns for black and white color work, art posters and such other design work as naturally falls under their style of endeavor.

TWO SCREEN PLAYERS HEAR THEMSELVES TALK.

For the first time in about three years Pauline Frederick, star in Paramount pictures, and Thomas Meighan, who has appeared as her leading man in many productions, had an opportunity of hearing what their own voices sounded like on the stage when they appeared with others from the Famous Players Studio at the Hero Land Bazaar in Grand Central Palace, New York. The vehicle of this appearance was a skit written by Willard Mack, based on the funny incidents that occur in a studio during the making of a production. The sketch ran for about twenty minutes and was a riot from the start. They "packed 'em in" for four shows and repeated the performance on another occasion. Others in the cast were Robert G. Vignola, William J. Scully and Ned Van Buren.

UNIVERSAL BOOSTS GOOD CAUSE.

The Universal Film Manufacturing Co. will enter largely into the purchase and distribution of the War Savings Certificates and Thrift Stamps. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plan to its employees. In its move to promote the War Savings Certificates, every employee will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, supplies and other business obligations shall be partially accounted for in Thrift Stamps or Certificates.

Scene from "The Pride of New York" (Fox).

Attractions for Broadway Theater

Managing Director Laemmle Announces a Number of Important Productions to Be Shown There.

MANAGING Director Carl Laemmle, of the Broadway theater, makes announcement of a number of very important productions, which will go into the Broadway during the months of December and January, during which time a double bill and continuous performance, at popular prices, will be Mr. Laemmle's rule.

The first of these special Broadway house features to have their initial showing on Sunday afternoon, December 9, are "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel, "Molly and I," skillfully done by Doris Schroeder and inimitably produced by George A. Siegmann. Beautful Carmel Myers, last seen at the Broadway house, in the Jewel feature, "Sirens of the Sea," has the leading feminine role, and Kenneth Harlan, seen also recently at this playhouse in the Lois Weber-Jewel masterpiece, "The Price of a Good Time," plays the male lead. The well-balanced cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson. The story is that of Phillip Smith, who reluctantly leaves the shelter of his father's luxurious home because of his penchant for a literary career, and who subsequently meets with an accident while saving the life of a child in an explosion blast. He is taken to the home of a doctor by his beautiful young ward and there becomes the husband of the girl, under unusual circumstances. His eyesight is restored in Switzerland but a harmless vampire and a wooden-shod immigrant re-enter the scene when Smith, restored to health, returns to New York minus his newly-acquired bride. Both the vampire and the immigrant bring about a happy finale with a decided twist in the fifth reel, making a production tremendously interesting from point of plot construction, acting and situations.

"Beloved Jim" is also in five reels. The story is a Christmas one, beautifully done by Joseph Girard and produced by Stuart Paton, who has a long line of decided cinema successes, including Universal's "Twenty Thousand Leagues Under the Sea," to his credit. Attractive Priscilla Dean, who made a hit at the Broadway theater in two Lois Weber features, notably "Even as You and I" and "The Hand that Rocks the Cradle," plays the leading feminine role and that of the wife of "Beloved" Jim Brockton, excellently portrayed by Harry Carter of "Gray Ghost" fame. The remainder of the cast includes J. Morris Foster, Charles Hills Mailes, Frank Deshon, Sydney Deane, Ed. Brown, Jos. Girard and Mrs. A. E. Witting.

Mr. Laemmle announces that special musical programs will accompany all of these features at the Broadway.

"UNKNOWN 274" (Fox).

An unusually large cast containing the names of numerous favorites of motion picture patrons is announced by William Fox for the Fox Special Feature to be released December 16. The title of the production is "Unknrown 274," the star is June Caprice, and the supporting company, comprising ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns, and Alexander Shannon. Another important member of the company is Lady, the dog.

The story is that of a girl who was placed in an orphanage by her mother when the latter's husband was arrested by trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a scheming couple, who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man just as was planned, but he does not happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time the girl finds her father as a result of playing an old violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde, and George Scarborough wrote the scenario.

HEARST-PATHE NEWS SHOWS NEW POLISH ARMY.

From New York to New Zealand is a far cry, but in the Hearst-Pathe News No. 98 are some remarkable scenes showing the eruption of the volcano Waimangu at Rotorua in that British Island. The camera was perched upon the brink of the crater and caught a number of scenes showing the clouds of smoke and steam arising from the depths of the earth far below. In connection with these scenes are one or two others showing the "stern and rock-bound coast" in that vicinity. These scenes are of great beauty.

Among the other interesting features of this number are scenes of the new Polish army, which has been organized in France, and is now fighting on the side of the Allies. This army appeals to the imagination, since the Poles are literally a nation without a country and are fighting to have restored to them the land for which their forefathers fought and died and which had a brilliant history.

From Seattle, Washington, come views of an 8,800-ton ship which was built in 79 days after the keel was laid, it being one of the first to be launched under Uncle Sam's new shipbuilding plans. Scenes of life in the training camps, charming girls in the costumes of 2,000 years ago, the placing of New York's waterfront under martial law, etc., etc., round out an excellent number of the famous weekly and one which is bound to get applause wherever it is shown.

Picture Increases Vogue of Stage Star

Jane Cowl Sees New Englanders, After Witnessing "The Spreading Dawn," Storm Box Office of "Lilac Time."

BY A CHAIN of fortuitous circumstance Jane Cowl, star of Goldwyn's photoplay production of Basil King's story, "The Spreading Dawn," has punched holes in the theatrical superstition that the stage popularity of an actor or actress can be killed by his or her appearance on the motion picture screen. Miss Cowl's experience has proved that this popularity is enhanced by the very means presumed in some sections of the country to injure it.

The Goldwyn star was on tour in "Lilac Time" when "The Spreading Dawn" was released throughout the United States. Miss Cowl's managers were not a little astonished to find that in cities in which it followed "The Spreading Dawn" the business was even better than usual.

In one New England city the stage show opened the night after the picture had closed a run at a local theater. Patrons who had been delighted with the Goldwyn photoplay were so anxious to see its star in the flesh that they besieged the box office at "Lilac Time" and almost fought for the privilege of buying seats.

Under these circumstances Miss Cowl found herself almost in the position of motion picture actresses who elect to make a "personal appearance" at motion picture theaters in which their films are being shown. The natural curiosity of theatergoers to see in person, the player they had admired on the screen worked to her profit.

ARBUCKLE THINKS HE IS A HORSEMAN.

It is virtually decided that Roscoe "Fatty" Arbuckle's comedy for release by Paramount, following "A Country Hero," will be a western story in which Mr. Arbuckle will appear as a cowpuncher, mounted on a dashing steed, pursuing the festive maverick over the prairies of the cow-country. Which is all very well, or would be, if Mr. Arbuckle were a trifle less given to avoirdupois; but as it is, he is saying with Richard III, "A horse, a horse! my kingdom for a horse."

Mr. Arbuckle has visions of himself, no doubt, "careering" through the sagebrush and chaparral with all the reckless abandon of a modern Mazeppa. Then he glances ruefully at the scales and in his mind's-eye attempts to conceive a horse capable of carrying his weight.

"SADIE GOES TO HEAVEN" (Essanay).

Little Mary McAlister plays the role of a tenement waif in her newest picture, "Sadie Goes to Heaven." The six-year-old actress shows her remarkable fund of dramatic ability in this characterization, as she is required to carry most of the weight of the production.

It is filled with quaint sentiment, and revealing the hypocrisies of a certain type of the wealthy.

That the ecstacy of heaven is found where the heart is happiest is the moral demonstration of the picture. For Sadie, born and bred in the poorer part of a big city, returns to her tenement hovel, preferring its hardships and deprivations to

Scene from "Sadie Goes to Heaven" (Essanay).

a life of luxuries where sentiment and appreciation for the simpler qualities of life are so bluntly ignored.

There are many unique presentations in this picture. Sadie's entrance into the home of the rich via a clothes hamper is whimsically handled.

Mary McAlister wears some lovely gowns in this production, as well as some ludicrous rags. "George Washington Square," her ragged dog, is portrayed by Patsy Argyle, a newcomer to the screen, "rented" from a Michigan farmer.

Supporting players are Rod LaRocque, Bobby Bolder, Frankie Raymond, and others. The screen time is 65 minutes.

"New York Luck" Leads Mutual

Russell Is Featured in a Scrappy Financial Story—Other Pictures for Week of December 17.

William Russell is the "headliner" in the Mutual release scheduled for the week of December 17, appearing in "New York Luck," a story of "frazzled finance," intrigue and romantic adventure in the great metropolis. "The Lost Express," with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in "Little

Scene from "New York Luck" (Mutual).

Miss Fixer," and the Cub Comedy, with George Ovey, and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or staged a more-thrilling fight, than in his latest Mutual-American production, "New York Luck," released Monday, December 17. There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dazey, scenarioized by Chester Clapp. Edward Sloman has achieved another triumph in directing this production. In the cast are Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her refreshing comedy roles in the Strand one-reeler, "Little Miss Fixer," released by Mutual, Tuesday, December 18.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter 14 of "The Lost Express," the Signal-Mutual photonovel, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proved to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey "double crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual, December 20. The Mutual Weekly, released December 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

METRO ACQUIRES "A WEAVER OF DREAMS.

Admirers of the stories of Myrtle Reed will rejoice to hear that one of her most popular novels, "A Weaver of Dreams," has been acquired by Metro Pictures for the use of charming Viola Dana. Work on the production has already been commenced at the firm's West Coast studio.

"A Weaver of Dreams" is a story of the heart, and Miss Dana excels in stories of this description, as will be made doubly evident when Metro's great special production of "Blue Jeans" is shown to the public. The action of "A Weaver of Dreams" takes place in a rural community filled with quaint types of humanity, where among simple surroundings a mighty drama of the human heart is played and reaches its dynamic denouement.

An actor of note has been engaged to create the role of the old "weaver," and the sympathetic part of Cynthia Bancroft is in good hands. John H. Collins, who is directing the production of "A Weaver of Dreams," starring Miss Dana, will announce his entire cast at an early date. The only player so far announced is Clifford Bruce, who will play opposite the star in the part of Carter Keith.

UNCLE SAM TO USE MOVIES TO INCREASE FOOD PRODUCTION.

Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal Film Manufacturing Company, through its exchanges, will be made early in December. The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

The department laboratories are at work on a number of other popular films, specially designed to make clear to city as well as rural populations, problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

FOX REPORTS FOREIGN INTEREST IN "THE SPY."

The generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advices from London are to the effect that the picture received markedly favorable comment on the occasion of its recent presentation at British trade showings. Interest, of course, is heightened by the fact that experiences paralleling those pictured in the film story have been of common occurrence in England during the past three years. The same, however, is true of other capitals and important cities; in all of these the agents of the contenders in the present world war long have been busily at work seeking information and data which might be of military value.

The Fox management is confident "The Spy" will prove just as big a success in other parts of the world as it has proved in the United States and at the British trade shows. An international campaign on behalf of the picture now is being outlined, and meanwhile the foreign department is closing with buyers for territory remaining open.

DIRECTOR O'BRIEN GETS DETAIL.

No expense has been spared in reproducing an ancient Egyptian throne room, one of many of the unusual scenes shown in "Her Sister," the Empire All-Star production which presents Olive Tell for the second time on the screen and is scheduled for release by Mutual December 24.

Director John B. O'Brien is a "stickler" for truth—in detail. He was not satisfied with the descriptive literature at the New York public library, so, accompanied by David Powell and a well-known artist, a visit was made to the Egyptian room in the Metropolitan Museum, where, by special arrangement with the authorities, permission was granted to make drawings of the pottery, carvings and draperies and other furnishings of the royal chambers of ancient Egyptian royalty.

From these drawings exact duplicates were made, imported tapestries obtained to conform to the designs of the original ones and a magnificent tiger's skin was secured as a covering for the throne itself.

The result is an exact replica of the original throne room and is strikingly illustrative of the determination of the Empire-Mutual directors to reproduce the real thing in pictures.

CARMEL MYERS HAS NEW LEADING MAN.

Following an engagement of more than two years with the American Film Company Ashton Dearholt lately joined the Bluebird forces, and is playing a leading role opposite Carmel Myers in "The Green Seal," which is being produced as a program feature under the direction of Stuart Paton. While with the American he was featured in a number of productions, and played juvenile leads in several of William Russell's pictures. He appeared opposite Mary Miles Minter in "Charity Castle" and Juliette Day in "The Calendar Girl." More recently he played one of the principal roles with Jack Pickford in "The Spirit of 1917" for the Morosco company.

Mr. Dearholt is an all-around athlete, and before entering the photoplay field was a racing driver of more than ordinary capability. His athletic training is being put to good use in "The Green Seal," for he is called upon to do some fight scenes and other strenuous stunts that would make the average actor throw up his hands in absolute despair.

IRENE CASTLE IN "CONVICT 993" (Pathe).

To "Convict 993," a five-part Pathe Play featuring Irene Castle, goes the distinction of being the first Pathe feature of 1918. This picture was produced by Astra from an original scenario by Wallace Clifton of the Pathe scenario department. It was directed by William Parke, this being the first time that Mrs. Castle has been under his direction. Members of Pathe's film committee have not hesitated to express the opinion that "Convict 993" is the best picture in which the famous star has yet appeared.

Associated with Mrs. Castle in the cast are a number of players of sterling merit, some of whom have been starred in Pathe productions in the past. Prominent among them are Warner Oland, Helen Chadwick, W. H. Gilmour, Harry Benham and Bert Starkey.

Paramount to Issue Chapin Pictures

Will Be Grouped Into Ten Episodes of Two Parts Each, All Dealing with Life of Lincoln.

PARAMOUNT is to present a most notable motion picture achievement, Benjamin Chapin in "The Son of Democracy," a series of ten two-reel features, each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln. Mr. Chapin has given his life to the portrayal of Lincoln on the lecture platform, on the stage and on the screen. For years he has been engaged in making "The Son of Democracy," which now is to be available for exhibitors. No other living man could produce such a series of features as make up "The Son of Democracy." Mr. Chapin from boyhood has been a disciple of Lincoln. He has produced Lincoln plays and vaudeville sketches, appearing in them all in the character of Lincoln. In stature, in face and in manner he is a living reproduction of the Civil War president.

In "The Son of Democracy" Mr. Chapin portrays the great President, Abraham Lincoln's father, and the first Abraham Lincoln, grandfather of the President. Lincoln was noted as a humorist, a kindly humorist, and "The Son of Democracy" is crowded with smiles and hearty laughs, as well as with heart throbs and stirring patriotic moments. Mr. Chapin, an actor and playwright, as well as a man who loves Lincoln, has made first an absorbing picture, a drama that would hold interest even though its leading character were fictitious. There are rousing hand-to-hand conflicts, for both Abraham Lincoln and his father were, like all strong men of their time, fighters.

Mr. Chapin's talent in directing children is shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout he establishes the fact that Abraham Lincoln was above all a human being.

A part of Mr. Chapin's Lincoln pictures was shown at the Strand Theater in New York City and later enjoyed a long run at the Globe Theater, on Broadway, at advanced prices. They were an immediate success. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin, congratulating him. Exhibitors throughout the country tried to book them, but Mr. Chapin held off, preferring to finish his plan, which was to produce a complete series showing the life of the great emancipator.

"THE HEART OF A LION" (Fox).

William Fox will release another Standard Picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Connor's novel, "The Doctor."

The story, which has been read by thousands of moving picture patrons, is called by the author "A Tale of the Canadian Rockies," and has been closely followed by Director Frank Lloyd in his screen version. Most of the opening scenes, laid on a farm, were taken on Mr. Farnum's country place on Long Island, several of the old country town characters introduced in the picture being friends and neighbors of the actor.

Action is transferred from the farm to the West through the folly of Barney Kemper's brother, Dick, whom Barney is sending to a theological school. Dick gets in all sorts of trouble and slowly eats up Barney's savings, finally making it necessary for him to abandon the farm. Incidentally, Dick also is caught by Barney making love to the latter's fiancee.

Scene from "The Heart of a Lion" (Fox).

That settles matters for Barney. He "hits the trail," landing in a mining camp. Dick, who reforms and finally becomes a minister, goes to the same camp, and the story thereafter has to do with their joint fight against evil influences in the place.

William Farnum, of course, has the role of Barney Kemper. The part of the brother is played by William Courtleigh, Jr., and the other principals include Mary Martin, Wanda Petit, Walter Law, Marc Robbins and Rita Bori.

"FACE VALUE" (Bluebird).

The Bluebird set for release January 14 will be a Mae Murray feature in more essentials than merely featuring the dancing actress in the advertising and publicity. Robert Leonard collaborated with Miss Murray in writing the story, and Director Leonard shared his work with his co-author in finally preparing the subject for the screen.

"Face Value" will be Miss Murray's second Bluebird, the release of "Princess Virtue" having served to introduce her to Bluebird's "star-cycle" in November. In the January 14 release, Miss Murray plays the role of an orphan girl who goes on to prosperity and contentment through her own efforts, finally coming into the culmination of joy in the happiest of endings.

Scene from "Face Value" (Bluebird).

In presenting "Face Value," Miss Murray qualifies as a "stunt" actress through her leap from a moving train as it crosses a bridge and her swimming feats that immediately result in finding safety on shore. In the earlier sections of the play the star shines as a comedienne, and her talents as an emotional actress are later disclosed in the more dramatic episodes. Robert Leonard has made a production declared to be one of the most sumptuous Bluebird has ever offered in its program.

ELSIE FERGUSON CHANGES STUDIOS.

Production of Elsie Ferguson's new Artcraft picture, "The Song of Songs," adapted from Edward Sheldon's well known play of the same name, has been transferred from the Fort Lee (N. J.) plant to the Fifty-Fourth Street Studio, New York. The "Song of Songs" company was installed at the New York plant last week, where new sets had been prepared in advance so that there would be no loss of time in making the change of studios.

Director Joe Kaufman reports rapid progress in the production of Miss Ferguson's new vehicle, and it is expected the picture will be completed in the near future. In selecting his supporting cast, Mr. Kaufman has assembled a splendid company of players, including such well known artists as Craufurd Kent, Cecil Fletcher, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley, and Henry Leone. The release date of "The Song of Songs" has not as yet been decided upon.

BIOGRAPH STUDIOS AVAILABLE FOR INDEPENDENTS.

Since the Biograph Studios became available November 1, the Biograph Company offers its facilities to the independent producer for such period of time as his production requires. With its Cooper-Hewitt lighting equipment augmented by hard lamps it affords a floor space of 19,200 square feet, which is the largest electric lighted studio floor space in the United States.

Madame Petrova, Lewis J. Selznick, Robert Warwick, James Kirkwood, Ralph Ince, Clara Kimball Young, Emily Stevens, Eva Tanguay, Harry Rapf, Charles Richman, Leonce Perret, Charles Giblin, Albert Capellani and Florence Reed are a few of the notable producers and artists who have made feature productions in these studios. Thomas A. Persons is in charge of the studios.

"THE FAIR BARBARIAN" (Paramount).

Vivian Martin is always most at home in a picture that enables her to display the natural vivacity which is one of her chief charms, and in "The Fair Barbarian," adapted by Edith M. Kennedy from the story by Frances Hodgson Burnett, she has a character to portray that might have been written expressly for her.

Robert Thornby is directing Miss Martin in "The Fair Barbarian," which will be a Paramount release for December 17.

POLLY SHOWS 'EM IN "TAMING TARGET CENTER."

As described by the producers, "Taming Target Center," the Paramount-Mack Sennett comedy which follows "That Night," released December 16, begins with a riot and ends with a prayer. It brings again into prominence Ben Turpin, the sheriff; Polly Moran, who succeeds him; Tom Kennedy, as a cafe proprietor, and Gonda Durand, the leading vampire. William Campbell directed it with the supervision of Mack Sennett.

As the story goes, Ben was a real good sheriff when there wasn't any sheriffing to do, but when Polly, bent on matrimony, visited Target Center, trouble started. The jail, formerly a place of repose, was disrupted and filled with lodgers. Polly discovered that Ben was not as brave as he looked and, meantime, the leading vampire of the town entered the plot and Ben became involved in a network of circumstantial evidence. But it all ended when Target Center donned its Sunday best and went to church—the first time in its ruddy career.

Needless to detail, there are feats of horsemanship, thrills and speed of lightning variety. A big surprise at the conclusion tops off another of the inimitable Sennett laugh-makers appropriately.

BUSHMAN AND BAYNE IN NEW COMEDY-MELODRAMA.

Francis X. Bushman and Beverly Bayne, Metro's popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called "The Woolworth Diamonds." The story of "The Woolworth Diamonds" is from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby LeVino, and provides roles of the keenest interest for both stars.

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. Some of the comedy arises from the fact that the girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is where "The Woolworth Diamonds" come in. New York life in all its phases will be mirrored in "The Woolworth Diamonds." There will be smart society scenes, charity bazaar scenes, scenes among tenement dwellers, and other vari-colored pictures of the life of the metropolis. William S. Davis will direct the new Bushman-Bayne feature.

"AMBROSE'S ICY LOVE" (L-Ko).

In the L-Ko to be distributed through Universal exchanges, December 26, exhibitors will have Mack Swain to bill as a star attraction in addition to the L-Ko trade-mark so long established in general favor. This will be the first of a series of "Ambrose" comedies to go to L-Ko exhibitors under Julius Stern's new plan of presenting stars in these gloom dispellers.

"Ambrose's Icy Love" will introduce a new type of activities into what purports to be one of the score of ice houses that flank the shores of the Hudson River where it narrows down toward its source, approaching Albany. There is fun in a near-by country store, and the merchant's pretty daughter is concerned in the flights of comedy endeavor undertaken by Mack Swain and his associate merry-makers.

Ice-making machines and fun-making contraptions are synonymous in L-Ko ways to comedy, and "Ambrose's Icy Love" is heralded as something new in the line of mirth provoking achievements. L-Ko takes on new activities with this release.

"THE LIFE MASK" CHOSEN FOR MADAME PETROVA.

In accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Madame Olga Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected by the famous Polish star is an adaptation of "The Life Mask," a novel which has had tremendous vogue during the past few years throughout the English speaking world. The name of the author of this story is enshrouded in mystery, inasmuch as "The Life Mask" was written and published without divulging the name of the man or woman responsible for it. Madame Petrova has chosen Mrs. L. Case Russell, the well known photoplaywright, to adapt and scenarioize "The Life Mask." Mrs. Russell is responsible for the screen version of the second Petrova vehicle, which has recently been completed under the direction of Larry Trimble.

"TWO RENEGADES" (General Film).

One of the most humorous stories yet screened in the Broadway Star Feature series of O. Henry stories is "Two Renegades," a current General Film release. This is a rollicking two-part comedy-drama of a Central American revolution. O. Henry has contributed an unusually entertaining story to make up for the lack of feminine character, and for once they are not missed. Chet Ryan and W. L. Rodgers, who have been appearing in the Western O. Henry pictures, are featured.

Bernard O'Keefe, a true-blue Northerner, attempts to father a small revolution, but is captured and ordered shot in a Panamanian revolution. How an old ex-confederate doctor gets him out of it by invoking the might of the long defunct C. S. A. provides the surprise climax of this story.

TAYLOR HOLMES AND COMPANY IN ARIZONA.

Taylor Holmes is now in Arizona with his "Ruggles of Red Gap" company filming the outdoor scenes of this George K. Spoor special. Director Windom completed most of the interiors prior to leaving the Chicago studios. "Ruggles of Red Gap" affords Mr. Holmes an unusual opportunity to assume a characterization he is naturally adapted for, that of an impressionable English valet in the United States Western country. With Mr. Holmes are such supporting characters as Lawrance D'Orsay and Frederick Burton, both of whom appeared in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.

Picture Theaters Projected

BIRMINGHAM, ALA.—Greener & Tomppert are reported to have plans by W. A. Rayfield & Company for Savoy theater at 328 Eighteenth street, north, 40x90 feet; fireproof construction; tar and gravel roof; wood and tile floors; steam heat; electric lights; to cost $15,000.

YUMA, ARIZ.—New Gondolfe theater erected for John Gondolfe has opened.

LITTLE ROCK, ARK.—Government has let contract to James Stewart & Company, 30 Church street, New York City, to erect theater at Camp Pike, 120x179 feet; wood frame; felt roofing; wood floors; heated by stoves; to cost $27,000.

LITTLE ROCK, ARK.—Belmont Amusement Company organized with W. G. Erskine, president, Memphis, Tenn.; T. I. Davis, secretary-treasurer and general manager; have let contract to Kaucher & Hodges, Memphis, Tenn., to erect moving picture theater having seating capacity for 1,500.

HUNTINGTON PARK, CAL.—W. A. Alexander has the contract to build an addition and make other alterations to the Rosemont theater.

PASADENA, CAL.—George W. Stimson has the contract to erect the Florence theater on East Colorado street, between El Molino and Hudson avnues, to cost $75,000. House will have seating capacity of 900 persons. Dave H. Schumann will be manager.

SAN FRANCISCO, CAL.—An addition has been built to the new Mission theater and the seating capacity has thereby been increased by 1,000.

ATLANTA, GA.—War Department will erect theater at Camp Gordon, having seating capacity for 300 people. Construction under supervision of Commission of Training Camp Activities.

BELLEVILLE, ILL.—Grace Amusement Company has sold the Washington theater on West Main street, and the Washington annex, formerly the Lyric, on West Second street, to the Joseph Erber Amusement Company of East St. Louis. New owner took possession November 15.

BLUE ISLAND, ILL.—William H. Pronger has sold lot at 348 Western avenue, 65x150 feet, to Blair McElroy as a site upon which he will erect a theater, with seating capacity for 1,200 people.

CHICAGO, ILL.—Adelphi theater at Clark street and Estes avenue has been opened by Ascher Brothers.

CHICAGO, ILL.—Albert Anis, 155 N. Clark street, is preparing plans for the remodeling of a three-story theater building, to cost $75,000.

EVANSTON, ILL.—Owners of the Triangle theater plan to enlarge and remodel the structure. The seating capacity will also be increased by installing 200 additional chairs.

MONMOUTH, ILL.—Princess theater, formerly owned by Otto Fowler and M. W. Stults, has been taken over by E. E. Pollard.

PEORIA, ILL.—J. W. McDowell has purchased the Jacobson block at Main street and Madison avenue. New owner plans to erect a theater on the site.

LOGANSPORT, IND.—Majestic theater has been thoroughly renovated and reopened.

PORTLAND, IND.—Extensive alterations are being made to the Royal theater. The interior is being redecorated and new furnishings added.

RENSSELAER, IND.—Ellis theater will be remodeled and a new balcony constructed to replace the old one.

WABASH, IND.—Elmer E. Davis has purchased the Eagles theater.

ALBERT CITY, IA.—Moving picture house will be erected by Henry Kischer.

CHARITON, IA.—Iris theater, owned by D. Earl Combs, has been opened.

COON RAPIDS, IA.—J. E. Fee is the new owner of the Lyric theater.

IDA GROVE, IA.—Princss theater has been leased by Frank G. King.

INDEPENDENCE, IA.—Harold Kelly has taken over the moving picture business formerly conducted by Guy Curtis.

LITTLE ROCK, IA.—J. W. Counsell & Son have disposed of their moving picture business to P. B. Hinders and H. W. Nachtigal.

RADCLIFFE, IA.—C. E. Myers has sold his interest in a moving picture house here to Jack Raymond.

THAYER, IA.—Reported new opera house will be erected here.

TOLEDO, IA.—Grand theater, formerly operated by W. B. Persons, has been taken over by J. J. Forney.

LAWRENCE, KAN.—Variety theater is being remodeled and enlarged so as to accommodate 300 more persons. Lloyd Ware is manager.

PITTSBURG, KAN.—McMullin Brothers have plans by Karl Boller, 7 Gayety Theater building, Kansas City, Mo., to rebuild theater, to cost $4,500.

ODENTON, MD.—Camp Meade Mercantile & Amusement Company, care E. P. Powers, 4094 Pimlico boulevard, Baltimore, have plans by Otto G. Simonsen, Maryland Casualty building, Baltimore, for a one and two-story theater and store building, 90x150 feet, to cost $20,000.

AYER, MASS.—Theater has been opened at Camp Devens under the management of Maj. Reginal Barlow.

HOLLAND, MICH.—Knickerbocker theater, recently leased by Frank A. Ogden, will be reopened soon.

GRAND RAPIDS, MICH.—Beechers, Inc., 814 Division street, have awarded the contract for the erection of a two-story moving picture theater, 49 by 145 feet, to cost $12,000.

NEGAUNEE, MICH.—Odd Fellows have plans by Charlton & Kuenzli, Camp building, Milwaukee, to convert two-story store building into moving picture theater.

BAGDEY, MINN.—A. Howe has disposed of Lotus theater to A. B. Halseth.

BENSON, MINN.—J. H. Wright has reopened Voiking theater with moving pictures.

GOOD THUNDER, MINN.—Gem theater has been leased by United Theater Company of Minneapolis.

GREAT FALLS, MINN.—Sam Cornish has disposed of his moving picture theater here.

HECTOR, MINN.—Dr. Erickson has disposed of the Palace theater to George Holland of Red Lake Falls and A. W. Fisk of Gettysburg.

RENVILLE, MINN.—H. D. Judd has disposed of his moving picture business to W. A. Schummers of Olivia.

KANSAS CITY, MO.—A. E. Elliott is having plans prepared by Clifton B. Sloan for photoplay theater, 38x76 feet, with seating capacity for 700 people, to cost $50,000.

ST. LOUIS, MO.—Robert Miksicek has reopened the McKinley theater at the corner of Jefferson and Accomac streets.

ST. LOUIS, MO.—F. L. Cornwell, La Salle building, is having plans prepared for a nine-story theater and apartment building, 175x326 feet, to cost $800,000.

ST. LOUIS, MO.—F. L. Cornwell and others are reported having let contract to Francis Construction & Realty Co., 400 Bebaliviere avenue, to erect an opera house and aparatment building on Olive street, between Grand and Spring streets, to cost $800,000.

BAKER, MONT.—Moving picture theater will be erected here.

BILLINGS, MONT.—American theater on Twenty-seventh street has opened under the management of Dave Wolfson.

MILES, MONT.—G. S. Otis has taken over the management of the Miles theater, formerly conducted by F. G. Ober.

MISSOULA, MONT.—Company has been incorporated, with capital of $125,000, by A. M. Holter, of Helena, and F. A. Schlick and Firman Gage, of this city. Will erect moving picture theater having seating capacity for 1,200 people.

POLSON, MONT.—Extensive improvements are being made to the Orpheum theater. It will be reopened under the management of Henry and Christian Rakeman.

ROY, MONT.—E. F. Cartwright will convert building into moving picture theater.

BERTRAND, NEB.—Victor Peterson has purchased the Ideal theater from Gail Baily and Emil Nelson.

BLUE SPRINGS, NEB.—Moving picture theater has been opened here by L. B. Martin.

FREMONT, NEB.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

NEBRASKA CITY, NEB.—Overland theater will be reopened.

NELSON, NEB.—Moving picture theater has been purchased here by George Allgaier.

OMAHA, NEB.—James Haire has disposed of the Rex theater.

OMAHA, NEB.—A. H. Blank plans to erect moving picture theater, with seating capacity for 2,500 people, and to cost $400,000.

OMAHA, NEB.—Hamilton theater, located at the corner of Forty-first and Hamilton streets, is now being conducted under the management of W. O. Jensen.

ST. PAUL, NEB.—Elite theater is now owned by J. W. Crough.

SCHUYLER, NEB.—A. Van Housen has taken over the Favorite theater.

STERLING, NEB.—Folly theater is now being operated by C. R. Shandy.

ASBURY, N. J.—Lyric theater will be closed for the winter, during which time it will be remodeled. Proprietor Pawley will reopen it about May 1, 1918.

OCEAN CITY, N. J.—Stage on Doughty's pier is being reduced in size and such other improvements made so as to accommodate moving pictures.

WRIGHTSTOWN, N. J.—Stanley moving picture and vaudeville theater, which is near completion, will have seating capacity for 1,800 people.

WRIGHTSTOWN, N. J.—J. A. Bader & Company, Lackey building, Wilmington, Del., have the contract to erect a one-story moving picture theater for the Camp Dix Amusement Company, to cost $20,000.

DEMING, NEW MEXICO.—Jolly & Morris of El Paso, Texas, have the contract to erect Cody theater at Gold and Pine streets.

BINGHAMTON, N. Y.—Lyric theater at Water street is being remodeled for A. W. Newman and Lee M. Caffrety.

BOONVILLE, N. Y.—C. E. Taylor has leased the Beck block at Main street and is having it converted into a moving picture theater. Mr. Taylor will also in the near future open the Strand.

BROOKLYN, N. Y.—Henry Phiefer, 35 Orient avenue, has plans by T. J. Bird, 30 East Forty-second street, New York, for a three-story moving picture theater, dance hall and garage, 50x95 feet, to cost $5,000.

CAMDEN, N. Y.—Arcade theater has been purchased by Peter Lengline.

CORINTH, N. Y.—Corinth opera house, care A. T. Mallory, are having plans prepared for a one-story opera house and store building, 50 by 90 feet, to cost $15,000.

FREEPORT, N. Y.—Theater is being erected for Frank Tinney at West Merrick road.

GLENS FALLS, N. Y.—Fred E. Colburn and James R. Lockwood, of Burlington, Vt., will expend about $25,000 in converting the Knickerbocker block into a moving picture theater, with seating capacity for 1,400 people.

JAMAICA, L. I., N. Y.—William C. Baker, 76 Hardenbrook avenue, has plans by De Rosa & Perier, 150 Nassau street, New York, for alterations and a one-story addition, 26x32 feet, to a moving picture theater, to cost $3,000.

NEW ROCHELLE, N. Y.—Edward F. Rush has purchased the southwest corner of Huguenot and Division streets as a site upon which to erect a theater building, 100 by 150 feet, and to cost approximately $100,000.

NEW YORK, N. Y.—Wardwin Company, owners of the Webster theater on 167th street, have purchased ground adjoining theater, and will erect an addition.

PORT LEYDEN, N. Y.—Beck block on Main street is being converted into a moving picture theater. E. Tailor will be manager.

SENECA FALLS, N. Y.—New Regent theater, constructed from the old Johnson opera house building at Fall and Munderse streets, has been opened. A. C. Hilkert is the owner.

SYRACUSE, N. Y.—San Le Maire succeeds Herbert E. Luneg as manager of the Wieting theater.

SYRACUSE, N. Y.—Work has been started on the construction of the new Keith theater and office building in South Salina street.

UTICA, N. Y.—Another moving picture theater, the New Breglio, has been opened.

WATERTOWN, N. Y.—Lyric theater is to be rebuilt and reopened under the management of Papayanakos Brothers.

BREMEN, N. D.—New opera house will be opened in short time.

CLEVELAND, N. D.—Theodore Heil and H. A. Scott have leased space in the M. F. Bruce building and are having it fitted up as a moving picture theater.

DICKINSON, N. D.—New theater erected for Mr. Vallancey on Sims street has been opened.

DICKINSON, N. D.—The Dickinson Amusement Company, which formerly operated the Lyric theater on Villard street, is now conducting the Dickinson opera house as a moving picture theater.

DRAKE, N. D.—T. E. Sleight and A. A. Page has purchased interest of Henry Thurson in moving picture theater.

DUNN CENTER, N. D.—Ebeltoft Brothers have the contract to erect a one-story auditorium, 34 by 90 feet, for the city, to cost $4,800.

FARGO, N. D.—McCarthy Brothers have disposed of their interest in the Strand theater to Walter Dean.

FARGO, N. D.—A. S. Hogan has the contract to erect an opera house for Abel Erickson, to cost $100,000. There will be seating capacity for 1,500 people.

MILLSBORO, N. D.—A. L. Halverson has plans by Ashelman & Gage, of Fargo, N. D., for a modern fireproof moving picture theater.

MILNOR, N. D.—Dick Willie has disposed of his interest in the Isis theater.

MINOT, N. D.—J. M. Wilson, proprietor of the Orpheum theater has made extensive improvements to the house.

PETERSBURG, VA.—Atlantic Coast Realty Company will erect a 150 seat moving picture theater 70 by 100 feet.

PETERSBURG, VA.—J. W. Atkinson & Company, Richmond, have the contract to erect a two-story fireproof theater and office building, 60 by 100 feet, for the Century Amusement Company.

SUTTON, W. VA.—Frank Mollohan has plans by C. C. and E. A. Wagner, Lewisburg, for the erection of a three-story brick moving picture theater, 44x110 feet, to cost $35,000.

ANACORTES, WASH.—F. A. Adair has sold the Empire theater to Tim Hudson. N. F. Hoss will be manager.

HOQUIAM, WASH.—H. Newman, of the Arcade theater, has purchased the Lobello theater from Jack Nordberg.

LONGVIEW, WASH.—Monday moving picture theater, 50 by 100 feet, will be erected for W. R. Saunders.

SEATTLE, WASH.—Little theater at 404 Pine street, owned by Jenny Armstrong, has opened under the personal supervision of the owner.

TACOMA, WASH.—Peter Duval has leased the Liberty theater from L. F. Young.

TACOMA, WASH.—Dawson & Dahlberg have the contract to erect a building at the corner of South Ninth and Market streets for Lena S. Baker and H. F. Mayer.

LEXINGTON, WIS.—E. H. Hoffman will soon start work rebuilding opera house destroyed by fire. Structure will be two stories high, and measure 44 by 140 feet.

LINNEUS, WIS.—Motion picture theater will be erected here by Hendrickson Brothers.

PENNACHE, WIS.—Peter Bechel of Rosendale has purchased a moving picture business here.

GRAND RAPIDS, WIS.—Grand theater is now under the management of J. P. Gruwell and Otto Rupnow, of Monroe.

HARTFORD, WIS.—Opera house conducted by Leach & Offenbecher is being remodeled.

LIVINGSTON, WIS.—Frank Parke Blanchard has purchased the entire holdings of the Coker Entertainment Company. It will hereafter be known as the Parke Theater Company.

MILWAUKEE, WIS.—C. C. Pyper of Minneapolis has been appointed manager of the Strand theater.

NEW LONDON, WIS.—Dr. G. F. Dawley, C. M. Jelleff, and E. E. Bullard are the new owners of the opera house.

PARK FALLS, WIS.—Rex theater, owned by S. J. Keffe, and the Savoy, owned by G. W. Twiner, have merged. Both men will hereafter be identified with the Rex.

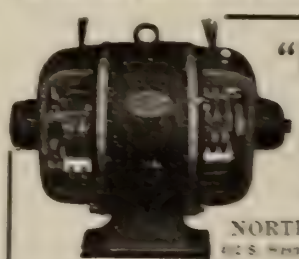
PHILLIPS, WIS.—The Star theater will reopen under the management of Mr. Rice.

RACINE, WIS.—Work has been started on a one-story addition, 20x42 feet, to the theater of Ernest Klinkert, 526 Washington avenue.

SHEBOYGAN, WIS.—Majestic theater has opened in the Central Hotel building.

WINNEB, WIS.—Thomas Pumerlin's building has been rented for a moving picture theater.

CODY, WYO.—Jack and Frank Thorpe have awarded the contract for theater to be erected on Main street.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Committee Will Handle Government Films

New England Division to Distribute Official United States Government Films Formed—Prominent Film and Business Men Give Services.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Working under the vigorous leadership of Paul D. Rust, a prominent Bostonian, and Mrs. Alice Rice Carroll, Bay State exhibitor and celebrated lecturer, the New England division of Official United States Government Films, established in this city last week, is meeting with extraordinary results.

The personnel of the local bureau consists of Paul D. Rust, director; Mrs. Alice Rice Carroll, film executive; Llewellyn Howland, chairman; J. Pennington Gardiner, secretary; Allan Forbes, treasurer; Louis B. Mayer, Elton Clark, C. C. Payson, Alexander S. Porter, Roger Ernst and Joseph Lee. Everyone of these men are prominent business men and are giving up hours of their time each day to the work, because they believe it is their patriotic duty. Their services are given absolutely free.

The New England division will work in conjunction with various war activities organizations, which plan from time to time to stage moving picture shows, the proceeds of which will go toward aiding this country to win the war. Fifteen thousand feet of official Government films have already been received by the local bureau, which are now being distributed throughout New England to patriotic associations. The distribution has been so efficiently systematized by Mrs. Carroll, who has charge of this part of the work, that the films are working every minute.

What the Pictures Will Show.

Moving pictures of every Government war activity in New England will be taken, including the military camps and naval stations throughout this section of the country. A big historical film will be made in the near future. Scenes will be taken all over the country and will include staged scenes of the Landing of the Pilgrims, the Battle of Lexington and other Revolutionary scenes. Events of importance up to the present time will be filmed for this one gigantic picture. The scenario for the film will be written by Prof. George W. Baker, head of the drama department at Harvard University.

Auxiliary Council to Help.

A great many of the members of the New England Division have been active since the beginning of the war in directing the exhibitions of war films in New England for war benefits. Louis B. Mayer, general manager of the Select Pictures in this city, who represents the New England motion picture exhibitors on the committee, is organizing an auxiliary council of two hundred men and women, including many film men in New England. Among those who have already been approached by Mr. Mayer are Colonel Henry L. Kincaide, of Quincy; Frank J. Howard, of the Atlas Film Company, this city; Charles Williams, of the Strand theater, Providence, R. I.; Alfred S. Black, president of the Maine branch of the Motion Picture Exhibitors' League of America and head of the Main Theaters, Inc.; Charles Bean, of Franklin, N. H.; Harry Asher, manager of the Boston Paramount office, and Harry F. Campbell, Boston Fox manager.

How to Get the Shows.

The various state councils of defense in New England have appointed representatives to co-operate with the new bureau. The bureau has established its headquarters at No. 35 Congress street, this city. A detailed letter of instructions has been sent out to every war activity association explaining to them just how to get a show and put it over successfully.

A great deal of the credit for the organization of this New England bureau belongs to William F. Neibuhr, former lieutenant in the United States Cavalry, who is at present a member of the National Committee on Public Information. Mr. Neibuhr spent ten days in this city working on the proposition and organized and put the committee on its feet. He is now establishing the same thing in the West and Middle West..

John Mahoney, well-known Boston publicity man, will have charge of all the publicity matter of the local bureau.

Archie Jerome, nephew of Paul D. Rust, who has just returned from service with the French armies on the Chemin des Dames front, will assist his uncle with the work of the bureau. Mr. Jerome drove an ammunition truck to and from the firing line for several months and was never wounded.

"Eagle's Eye" Serial Shown This Month.

Boston, Mass.—Samuel Rubenstein, manager of the Boston Foursquare exchange, announces that a trade showing of "The Eagle's Eye," the new serial exposing German intrigue in the United States, will be held at one of the leading Boston moving picture theaters the latter part of this month. Exhibitors from all parts of New England will receive invitations from Manager Rubenstein.

Children's Matinees in Brockton.

Brockton, Mass.—Special Saturday morning matinees for children will be instituted by Brockton moving picture theaters in the near future. This was agreed upon by Brockton censor board and the local theater managers in conference at City Hall. The special week-end children's shows will be conducted in rotation by the theaters.

Harry L. Campbell Is Proud Daddy.

Boston, Mass.—Harry F. Campbell, the popular manager of the local office of the Fox Film, is daddy of a baby boy, and last reports were that mother and baby were doing nicely. This makes three children Mr. Campbell has, two girls and a boy. The local Fox chief expresses himself as "proud as a peacock." He has been kept busy daily receiving the congratulations of his many friends.

Comes from Atlanta to Head Local Vitagraph.

Boston, Mass.—L. A. Watrous has severed his connections with the local Vitagraph exchange and gone to Philadelphia to accept a position with an adding machine company. Mr. Watrous was in that business before entering the film game.

C. W. Sawin, formerly in charge of the Vitagraph office in Atlanta, Ga., and at one time manager of the Minneapolis exchange, has been appointed general manager of the Boston Vitagraph office.

H. F. Campbell Returns as Fox Manager.

Boston, Mass.—Harry F. Campbell, leading film executive and pioneer of the industry in this section of the country, is back with the Boston Fox exchange. He has been general manager of the local Goldwyn office and left the employ of William Fox last June to take charge of it.

He entered the game about eleven years ago. Since then he has had charge of several theaters, but most of his time was spent in the film distributing end of the business.

W. H. Bradley Heads Boston Triangle.

Boston, Mass.—William H. Bradley, former manager of the Triangle Boston exchange and more recently manager of the Washington Goldwyn office, succeeds Mr. Campbell as head of the local Goldwyn office.

William D. Shapiro, manager of the Boston Fox office since Mr. Campbell resigned last June will remain with the Fox organization and will be assistant to Mr. Campbell. It was Mr. Campbell who gave Mr. Shapiro a start in the film business and "made" him, and it is believed that with the two working together Fox will increase its business tremendously in New England.

Pine Tree News Letter.

By John P. Flanagan, 157 Park View Avenue, Bangor, Me.

A Lucky Portland School.

PORTLAND, MAINE.—M. J. Garrity, of the Jefferson theater, Portland, has presented to the Maine School for Boys, of which he is a former trustee, a motion picture machine, to be used at the school for educational and entertainment purposes. The object of the photoplay exhibitions will be to assist the boys in their studies and improve their minds.

One difficulty in making full use of the equipment will be overcome through the kindness of Hiram Abrams, a native of Portland and president of the Paramount Picture corporation. Mr. Abrams has never forgotten his native city and state, and at every opportunity he has displayed a deep interest in everything connected with it. He has promised that the school will have a picture program as often as they desire, and this means much for the success of the new feature.

Edward A. Golden, manager of the Boston Photoplay Co., has promised to give all the shows needed, and others who have promised to help and have helped are A. Goodside, George A. Foley, of the Portland theater; Frank Hoe, of the Elm theater, and Al Eagles, of the Empire theater.

New Jersey Exhibitors Aid the Red Cross

Special Day Set for Boosting Red Cross Fund Responded to in Characteristically Patriotic Way—Seat Tax Suspended for Red Cross Shows Only.

By Jacob J. Kalbet, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The exhibitors of Newark and the entire state of New Jersey responded in a characteristically patriotic way Friday, December 7, the day set aside for National Red Cross Day. Several of the theaters gave the entire receipts of the matinee performance, while quite a number gave special morning shows, the entire receipts being given to the Red Cross. Among the playhouses giving a special morning performance were Proctor's Palace, Lewis R. Golding and R. J. O'Crowley, Jr., managers; Kenney's theater, Louis J. Fosse, manager; Fox's Carlton theater, Louis P. DeWolfe, manager; Fox's Terminal theater, Moe Kridell, manager; Loew's theater, Eugene Meyers, manager. Practically every exhibitor has agreed to devote the entire proceds of at least one performance to the Red Cross. Employees of the various houses served gratuitously, in their respective capacities.

Collector of Internal Revenue Charles V. Duffy issued a notice last week, calling attention to the fact that all performances, the net proceeds of which are devoted to the Red Cross, are not subject to the war tax on admissions. Entertainments, the net proceeds of which are for soldiers' benefits and for the benefit of cantonment camps are, however, subject to tax.

$100,000 Film Concern Incorporated.

Fort Lee, N. J.—A new corporation, known as the Fort Lee Motion Picture Corporation, has been incorporated with an authorized capitalization of $100,000 on November 22. Nicholas Kessel, of this place, is listed as registered agent. The incorporators, besides Mr. Kessel, include George A. Enright and George C. Dobbs.

Manager Fosse Celebrates.

Newark, N. J.—Louis J. Fosse, aided by Mrs. Fosse, entertained informally Friday evening, November 30, at Achtel-Stetter's, in celebration of the completion of his first year as manager of Keeney's theater, Branford place and Halsey street. A number of friends were present as Mr. Fosse's guests. Mr. Fosse had managed Poli's theater in Washington and the Orpheum theater here prior to assuming charge of the Keeney house.

Controlling Device Patented.

East Orange, N. J.—Jerry Chesler has had a controlling device for a motion picture projection machine patented. The patent was granted last week.

Eliot Theater Incorporated.

Newark, N. J.—The Eliot Amusement company has filed articles of incorporation and will take over the Eliot theater, 244 Washington avenue, Newark. William H. Richards, the present manager, is listed as registered agent. The concern is capitalized at $2,000. The incorporators are Moe Rosenstein, William H. Richards and Hattie Rosenstein.

Maritime Trade News Notes

By Alice Fairweather, The Standard, St. John, N. B.

F. G. Spencer Changes His Policy.

ST. JOHN, N. B.—The Lyric theater, St. John, N. B., is making some changes in its policy. F. G. Spencer is showing several specials for a week at a time, omitting the vaudeville when putting on the longer pictures. This policy began with "Joan the Woman," and was a great success with this splendid picture. "The Fall of the Romanoffs" has been contracted for with I. Sourkes, to be shown early in January, and "Redemption," contracted for with J. R. Kauffman, for week of Dec. 11.

Shows Change in Spirit of the Times.

St. John, N. B.—There is a possibility that "Damaged Goods" may be shown in the city. It was condemned by the censors when first brought into the Territory but, I have been told, a member of the Government may use his influence to have the film shown on the grounds that in view of the strong agitation against vice which is being waged in many cities this picture, which has a moral value, should be put before the public.

Items from the New Globe Exchange.

St. John, N. B.—The Globe Film with its energetic manager, J. R. Kauffman, is already making quite a stir in the Territory and doing quite a remarkable booking for the short while the office has been open. Mr. Kauffman was ill for four days recently so was not about the exchange, but he has recovered now and has his booking sheet out ready for business. He tells me that the exhibitors throughout the Maritime Provinces express satisfaction in knowing that the Paralta pictures are being brought into Canada.

"Redemption" is booked at the Empire theater, Halifax, with G. J. B. Metzler for three days this week, then two days with H. R. Walker in Dartmouth and two days in Truro.

N. V. Gastonguay, of the Orpheus, Halifax, and H. R. Walker of Dartmouth have both contracted with J. R. Kauffman of the Globe Films Co. for the Billy West Comedies and will show one each week at their theaters.

Among the specials that the Globe Films are ready to release here are "The Spoilers" and "Babbling Tongues," a seven-reel Ivan picture.

"The Spoilers" is booked at the Empire, Halifax, for a return showing, as it was such a success before when it played in that city. It is to be shown about Dec. 17.

Another special is a film called "The Jockey of Death," to be released in the Maritime Provinces Jan. 12. This is a great circus picture taken in Italy and, while in the possession of the Famous Players, played more repeat dates than any other picture in their lists. The Moving Picture World reviewers praised it highly.

Arch Mason Buys Two Theaters.

Wolfville, N. B.—Arch Mason, of Wolfville, has purchased from F. G. Spencer, of St. John, the Wolfville opera house and the Hantsport theater and will manage them himself. He reports business good and tells me that he is running Trinagle, Monday and Tuesday; Vitagraph, Wednesday and Thursday, and Pathe, Friday and Saturday. He is doing without the girl ushers and making some other changes in his staff, planning to look after things himself.

Notes of the Trade.

Exhibitor A. A. Fielding of the Princess theater was in St. John. He reported business good, especially on the opening of the Paramount and Artcraft pictures. For the showing of "Joan the Woman" over two hundred people were turned away.

F. W. Winter of Moncton was in St. John looking over films.

Harvey L. Watkins, Eastern manager for Keith's, has been recently paying a brief visit to St. John in the interests of the Imperial theater.

J. P. Clancy, general manager of the General Film company, has paid St. John a visit recently.

Maryland News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Many Patriotic Benefits in Baltimore.

BALTIMORE, MD.—On Sunday afternoon and night, December 2, two performances were given at the New theater, 210 West Lexington street, the house being loaned for the occasion by L. A. DeHoff, for the benefit of the stalwart lads of the Twentieth Ward machine gun company of the 313th Infantry at Camp Meade. Frank A. Hornig, president of the Maryland Exhibitor's League and proprietor of the Horn and Royal theaters, and L. A. DeHoff, secretary of the League and manager of the New, arranged the program of pictures and local acts and made a collection which amounted to $525, which was turned over on Wednesday to the members of the company at the camp. These benefits were held under the auspices of the Twentieth Ward Democratic Club.

Three benefit performances were given at the Palace theater, Gay and Hoffman streets, on Sunday, December 2, by Manager Frank H. Dirkee. The collection taken up was used for buying comforts for selected men from the Eighth District who are now at Camp Meade. Antonio Moreno in the "Captain of the Gray Horse Troop" was the feature.

On Wednesday, Thursday and Friday, week of December 3, benefit performances were given at the Parkway theater, 3-9 West North avenue, under the auspices of the Alumnae Association of the St. Agnes Hospital, which shared in the profits. This benefit was arranged through the courtesy of Bernard Depkin, Jr., the supervising manager of the Parkway interests.

Loew's Hippodrome was crowded to capacity on Sunday, December 2, when this theater was used for a meeting which was held under the auspices of the Baltimore Conference for Jewish National Restoration in Palestine, the house being loaned for the occasion by George A. McDermitt, manager of the house. Many speakers of prominence addressed those assembled. Several resolutions which were in favor of the project passed unanimously.

A crowd estimated at nearly 2,000 gathered at the Maryland theater on Sunday night, December 2, where the annual memorial services of the Baltimore Lodge No. 7 of Elks, were held. The theater was loaned by Frederick L. Schanberger, the manager.

"Cleopatra" Breaks Into Regular Season.

Baltimore, Md.—The Fox feature, "Cleopatra," Theda Bara in the leading part, was at Ford's opera house all of the week beginning December 3. It no doubt came as a surprise to the theatergoers of Baltimore when it was announced by Manager Charles E. Ford that this film would break into the regular season. As the booking originally stood, Chauncey Olcott was to appear at Ford's during this week in his new play, "Once Upon a Time," but owing to the fact that permission could not be obtained from the Baltimore authorities to allow the little seven-year-old girl to play her part in the performances, and as the play could not be given without her playing the part, Mr. Ford was compelled to immediately book another attraction and the Fox feature was decided upon.

Pelsweig Back in Baltimore.

Baltimore, Md.—Simon Pelsweig, who was formerly associated with the Electric Theater Supply Company as their representative in Baltimore, and who, until recently, has been connected with Harry Schwable, of Philadelphia, Pa., has now returned to Baltimore and will act as the representative of the Fairmont Feature Film exchange, a branch of the Baltimore Film exchange. Mr. Pelsweig has just returned from a successful trip through southern Maryland, Virginia and West Virginia.

Baltimore's Tax Rate.

Baltimore, Md.—It has been announced by Mayor James Harry Preston of Baltimore that the tax rate for Baltimore for the year 1918 will be $2.01, which is an increase of three cents over the 1917 rate.

Baltimore Visitors.

Westminster, Md.—On Monday, December 3, George Osborne, proprietor of the Star theater in this city, took a run down to Baltimore to look over the situation and visited the Mutual exchange on Film Row.

Hagerstown, Md.—About a week ago J. F. Sanderson, proprietor of the Palace theater in this city, visited Baltimore and called on friends along Film Row. It is understood that Mr. Sanderson is a Universal booster.

Crescent Theater Reopens.

Baltimore, Md.—Recently the Crescent theater, 1507 West Lafayette avenue, which has been dark for some time, was reopened to the public under the management of Mr. Mauler. The Universal service is being used as part of the program.

Business Notes and Personals.

Baltimore, Md.—The Rialto theater, on North avenue at Linden, of which Arthur B. Price is the manager and Myer Fox the president, is now absorbing the war tax.

L. A. DeHoff, manager of the New theater, 210 West Lexington street, ran the D. W. Griffith big spectacular production, "Intolerance," for the entire week beginning December 3.

The fifth anniversary was celebrated at Schanze's theater, Pennsylvania and North avenues, on Friday, November 30, and an exceptional program was offered.

Mayor James F. Strange, of Annapolis, Md., part owner of the Colonial theater in that city, has been named fuel administrator for Annapolis.

Manager Stem at the Majestic theater, 320 South Broadway, is now running a chapter of "The Lost Express," with Helen Holmes, every week, and it is understood that it is a big drawing card.

Will the exhibitors and exchangemen of Baltimore City and vicinity please take notice that any information which they are kindly inclined to impart to the Moving Picture World correspondent will be gladly received via phone, using number Madison 7182-J.

Baltimore, Md.—H. Lyman Broening, cameraman for the Famous players, who married Miss Annie Daleigh on Thursday, November 22, is a native of the Monumental City, and a nephew of State's Attorney Wm. F. Broening. He has many friends in Baltimore, and all wish him much happiness as a benedict.

The patriotic film play, which was a short time ago produced by Harry Lewy and directed by J. Aler Barry, formerly with the Fine Arts Company, of Los Angeles, both of Baltimore, entitled "Fighting at Home," has now been taken over by the Government for its own use.

Plans have now been completed by Blanke & Zink, architects, of Baltimore, it is understood, for five theaters, which are to be erected by "Tom" Moore, of Washington, D. C.

Elk Services in Cumberland and Frostburg Theaters.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, proprietors of the Maryland theater in this city, the annual Lodge of Sorrow was held by Cumberland Lodge No. 63, B. P. O. E., in this playhouse on Sunday, December 2. Many noted members of the lodge attended the affair.

Frostburg, Md.—On the evening of the same day memorial exercises were held by Frostburg Lodge, No. 470, in the Lyric theater, of this city, due to the courtesy of the proprietor, A. C. Frey, who kindly allowed this playhouse to be used for the occasion.

Interesting Trade News from Philadelphia

Notes About Exchange Men and Exhibitors—Local 307 Elects Officers for the Year—Notable Pictures on Screens—Business Items.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Peerless exchange, on the first floor of 1339 Vine street, will shortly occupy the entire four stories of this building. Manager Flynn announces that the increased business has compelled them to enlarge their quarters to this extent. The first-floor offices will be extended, and a projection room will be installed on one of the above floors. The rest of the building will be used for films and advertising matter. A dumbwaiter has been planned to facilitate the handling of films.

Red Cross Benefit at Wayne Opera House.

Wayne, Pa.—The Wayne opera house gave a special performance for the benefit of the Red Cross on last Friday. Through the courtesy of the World Film, "Mothers of France," starring Mme. Sarah Bernhardt, was shown as the main feature attraction in conjunction with "The Zeppelin Attack on New York" offered by the Mutual Film.

Roller Bearing Company Buys Lubin Plant.

Philadelphia, Pa.—The Wright Roller Bearing Company took title to the former moving picture plant of the Lubin Manufacturing Company, at the southeast corner of Twentieth and Indiana streets. Conveyance was made to Alfred S. Miller for $82,500, of which $44,500 remains on mortgage. The conveyance was then made to the present owners. The property occupies a lot 280x200 feet, and includes a four-story factory and two-story factory and other buildings, assessed at $110,000.

Operators Bury Dead Comrade.

Philadelphia, Pa.—After several vain attempts had been made by the members of the Motion Picture Operators' Union Local 307, I. A. T. S. E., to discover the relatives of Fred La Marr, a member who died last week, the organization put together and gave him a fitting funeral and had the body interned in their own burial grounds.

Local 307 Elects New Officers.

Philadelphia, Pa.—At the last meeting of the Motion Picture Operators' Union, Local 307, I. A. T. S. E., held on last Sunday, Dec. 2, the following election of officers took place: B. F. Bache, president; H. B. Johns, vice-president; John Harris, financial secretary and treasurer; Walter G. Murray, recording secretary; Louis Krouse, business agent; Jessie Abel, Walter Hall, Thos. Feeney are the trustees. W. G. Murray and Abbott Oliver will be on executive board. B. F. Bates, Louis Krouse and W. G. Murray were elected delegates to the Central Labor Union.

A resolution donating the services of its members with a view of co-operating with the war emergency unit was passed.

Trade Notes of Local Interest.

Philadelphia, Pa.—A. G. Buck, manager of the Hoffman Foursquare exchange, 1325 Vine street, has inaugurated a novel messenger card service to the exhibitors in this territory every week. He mails cards 5½ by 7 inches, upon which are printed announcements likely to interest the exhibitors. Upon messenger No. 2, Mr. Buck makes known the coming release of "The Eagle's Eye," a new serial in twenty episodes. A private showing of the first three episodes is expected to be given about Dec. 15, although the serial will not be released before January.

Philadelphia, Pa.—"The Retreat of the Germans," released by the Pathe exchange in six episodes of two reels each, was booked as a complete 12-reel production to the Majestic and Grand in Williamsport, Pa.; the Victoria, in Harrisburg; the Family, in Melton, Pa.; the Majestic, in Wilkes-Barre, Pa., and the Victoria, at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia, Pa.—The Superior Film exchange, of 1331 Vine street, announces for immediate booking "The Russian Revolution" in seven reels. A few of Manager Barrist's forthcoming releases are Irving Cummings in "A Man's Law," Marie Shotwell in "The Woman and the Beast," and the De Luxe edition of Jules Verne's "Around the World in 80 Days" in six reels.

Philadelphia, Pa.—The Keystone Distributing Corp. held a private showing at the Locust theater December 2, of William S. Hart in "The Cold Deck." The performance was well attended and the production was well praised.

Philadelphia, Pa.—A. Osborne, manager of the local Pathe exchange, is receiving a large number of bookings on the Mrs. Vernon Castle releases. Among the leading theaters who have already closed for this series are the Lorenz, Bethlehem, Pa., for two days; Lehigh Orpheum, South Bethlehem, Pa.; Colonial, Easton, Pa., and Lyric, Reading, Pa. The Stanley Booking Corp. has taken the entire six releases for their circuit of theaters and have paid for them in advance.

Philadelphia, Pa.—The two-story moving picture theater at the southwest corner of 25th street and Allegheny avenue, has been sold by John J. Cree to Sarah Mayer, for a nominal sum and a mortgage of $25,000. The property occupies a lot 108.10x71 feet, and is assessed at $25,000.

Philadelphia, Pa.—Albert Brown, manager of the Overbrook, recently carpeted this theater throughout, and has made general improvements for the benefit of his patrons.

Philadelphia, Pa.—Charles Klang will shortly go on an extended tour, calling on exhibitors throughout eastern Pennsylvania.

Philadelphia, Pa.—Max Milder, manager of the Select Film exchange, recently closed contracts with L. C. Chamberlain for eleven theaters located up through the state.

Notable Pictures on Last Week's Programs.

Philadelphia, Pa.—The following notable film productions were offered during week of December 3:

"The Secret of the Storm Country," with Norma Talmadge, was shown at the Stanley during the entire week.

"Camille," with Theda Bara in the title role, played a week's engagement at the Arcadia.

"The Wild Girl," featuring Eva Tanguay in her first screen production, was presented at the Victoria all week.

"The Grell Mystery," with Earle Williams; "The Eternal Mother," with Ethel Barrymore, and "Sunshine Alley," starring Mae Marsh, were shown at the Regent.

"Draft 258," with Mabel Taliaferro, and the comedy, "The Country Hero," with Roscoe Arbuckle, were presented at the Palace.

"Reaching for the Moon," with Douglas Fairbanks, and "The Rise of Jennie Cushing," with Elsie Ferguson, shared equal honors at the Strand.

"The Little Princess," with Mary Pickford, was offered at the Locust during the entire week.

Buffalo Theaters See No Cause for Worry

Holiday Shopping Is Now in Full Swing, but Plenty of People Have Spending Money —Women Are Making Big Wages, Also.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo.

BUFFALO, N. Y.—Gift buying has begun two weeks earlier than usual this year on account of a publicity campaign conducted by Buffalo business men, and this has caused a slight slump at the local moving picture theaters. The depression is regarded as only temporary and after the people have made their holiday purchases, it is expected they will again crowd the show houses. Some declare that, generally speaking, the women of Buffalo have more spending money than the men, but even the latter, especially those who are working overtime for extra good wages at the local plants, will have plenty of funds left for theater tickets. Many local women no longer have to depend upon "mere insignificant men" when it comes to show-going. Thousands of women employed at the local aeroplane, automobile and railroad plants, etc., are being paid wages much higher than they have ever received before and are spending their money in a manner that would have been considered reckless last year.

Buffalo exhibitors, figuratively speaking, are extending their arms in welcome and cordiality to the women patrons? Of course, the patronage of the men is not being overlooked. Many of them, especially those who are working overtime for extra good wages at the local plants, will have plenty of show money during the winter.

Wurlitzer Improvements Finished.

The improvements at the Buffalo branch of the Rudolph Wurlitzer Co. at 701 Main Street have been completed. Departments have been arranged for the various musical instruments handled by the company.

"Among our recent sales was a theater organ for the Lyric theater at Austin, Pa." said Mr. Tanney, who came here from Pittsburg. He has thoroughly reorganized his staff and since his arrival, trade at this branch has shown a substantial increase.

Theaters Give Many Red Cross Benefits.

Buffalo, N. Y.—Moving pictures and other high-class entertainment were featured at performances at several of Buffalo's theaters, Friday, December 7, for the benefit of the Red Cross. The date of the shows was a week later than the time mentioned in last week's Moving Picture World. The regular shows advertised for the week were presented. Matinees were given at the Teck, Star, Shea's Majestic and Olympic theaters. The Olympic and the Lyric theaters, which feature moving pictures and vaudeville, gave a joint Red Cross show, beginning at 10 o'clock in the morning. Shea's theater also gave a morning performance of vaudeville and pictures. The other shows were in the afternoon. Everything was donated, the benefits being real in the true sense of the word. The houses were crowded. President Wilson, as honorary head of the Red Cross, proclaimed December 7 as national Red Cross theater day. The idea received the tangible cooperation of the Buffalo Theatrical Managers' Association.

Goldwyn Manager Busy.

Buffalo, N. Y.—George A. Hickey, manager of the Buffalo branch of Goldwyn, is completing a successful tour among the exhibitors of the central and southern parts of the state.

"My visit is a personal one and I am finding out conditions in the territory covered," said Mr. Hickey. "Beginning December 27 the Goldwyn productions will be featured at the Avon, a fine new house in Utica, which has been playing vaudeville and is now returning to moving pictures. The Avon will open with 'The Cinderella Man.' This and the three other latest Goldwyn productions are in great demand."

The pleasing appearance of the Goldwyn headquarters in Buffalo is receiving plenty of praise. The furnishings and partitions are of mahogany and the whole surroundings present a modern, businesslike appearance. A large shipping department and vault are on the second floor. The screen room is frequently crowded with exhibitors. When Mr. Hickey is on the road the Goldwyn branch is in charge of his capable assistant, Miss Grace Redans. S. R. Banks has been appointed traveling representative for the company.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Maxine Theater Enjoys Good Neighborhood Patronage.

Buffalo, N. Y.—"We feature our eight-piece orchestra and our admission is ten and fifteen cents," said George Hall, who with his partner, George Haney, conducts the Maxine moving picture theater, Buffalo.

"Our people are of the middle class and are all employed, so our attendance is excellent. The section about Seneca Street, where we are located, is like a town by itself and many of our patrons go downtown only once a month. This helps our patronage."

Harry Somerville Has Good Job in Cleveland.

Buffalo, N. Y.—Harry Somerville, former manager of the Happy Hour theater, Buffalo, has written that he is now picture booking manager for the two houses of the Miles Theater company of Cleveland. He also is press agent for the two theaters. Mr. Somerville says in part:

"This company has opened a new house, one of the finest in the country, devoted to high class pictures and vaudeville, the same as the Miles theater."

A Good Report from Geneva.

Geneva, N. Y.—Frank C. Pierce, proprietor of the Temple theater, Geneva, was a Buffalo visitor. "We play pictures and vaudeville," said Mr. Pierce. "We formerly charged fifteen cents, but have advanced to eighteen cents, and collect the war tax, making the even twenty cents. Everything is going along nicely. Geneva has a population of 12,000. There are three houses in the town, seating a total of 3,200."

Short Notes About Theaters.

Oswego, N. Y.—The Nickel theater of Oswego, formerly the Gem, which has been closed for two years, has been reopened.

Rochester, N. Y.—It is reported that the Gorden theater of Rochester has been closed.

Geneva, N. Y.—A Geneva, N. Y. report says that the Smith opera house of that place, which has been playing stock and road shows, will feature only pictures, beginning this month.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

American Theater Now Crandall's.

WASHINGTON, D. C.—A change of considerable note took place in the exhibitors' field here last week when Harry M. Crandall took over the American theatre, at First street and Rhode Island avenue, Northwest, formerly conducted by Louis W. Atkinson. This house has a seating capacity of about 650, and was the only theater in the residential section of Washington with a seating capacity over five hundred and not already in the Crandall circuit.

Mr. Crandall has planned numerous changes in the American, and will close it down from the night of December 11 to the night of December 15, during which time it will be extensively overhauled. The interior will be redecorated, the prevailing color scheme being old gray, ivory and gold. The lobby, which extends clear across the Rhode Island avenue front, will be painted to harmonize with the interior decorations. The exterior will be painted green, heightened with medieval bronze. The lighting system, both interior and exterior, will be entirely rearranged.

The announcement of the purchase states that recently patented high-power searchlight lamps will be installed and the front of the theater will be a blaze of light. Semi-direct lighting fixtures will replace those in the lobby and the interior will have the indirect system of illumination and the wall brackets will be of hammered bronze. New hangings and draperies, in harmony with the color scheme of decoration, will replace those now in use. The stage will be equipped with new scenery.

Mr. Crandall contemplates closing the house next summer for extensive remodeling, installing a balcony, and so arranging the interior as to afford a seating capacity of eleven hundred.

Some of the Official Films Are Ready.

Washington, D. C.—Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal company, through its exchanges, will be made early in December.

National Forests Picture.

The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

Children Help with Pig Clubs.

The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

Problem of Food Productions.

The department laboratories are at work on a number of other popular films, especially designed to make clear to city as well as rural populations problems of food production and to show them ways in which they can co-operate effectively to feed the nation and the Allies.

Tom Moore Will Build Six Theaters.

Washington, D. C.—Tom Moore announces his intention of commencing work on the erection of six new theaters to be located in various parts of the city, the first of which is to be the new Rialto, at Ninth and G streets, Northwest. He states that in all about $1,200,000 will be expended on this project. In addition there will be included the two Moore theaters, the Garden and Strand on Ninth street now in operation.

The first of the uptown houses will be located in the Mount Pleasant section, and it is planned to accommodate about 2,200.

A new two million dollar corporation to be known as Tom Moore's Theatrical Enterprises, Inc., is to be formed to handle the proposition. It will take over the old Tom Moore's Amusement Enterprises Corporation.

New Branches for Wolfberg Attractions.

Pittsburgh, Pa.—The Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, has announced that branches will be opened soon in Maryland and Delaware. H. E. Stahler, manager of the Pittsburgh office, is now in that territory working out an organization. During Mr. Stahler's absence, J. L. Ellman, head of the publicity department, will be in charge of the local office. The first production to be distributed by the Wolfberg Attractions in Maryland and Delaware will be "The Crisis," which is in line with the precedent established when the new Cleveland and Cincinnati branches were opened. This will be followed by "The Mad Lover," "Today," "The Deemster," "Persuasive Peggy," and other features now controlled by the company in Western Pennsylvania and Ohio.

Recently the Harris P. Wolfberg Attractions has made three additions to its sales force. J. M. Duskin has been appointed traveling representative in the western Pennsylvania territory, Walter Blaney will handle the West Virginia territory, and C. Burchfield Kennedy will divide his time between Ohio and western Pennsylvania.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Rialto at Toronto Has Interesting Front.

Toronto, Ont.—Manager Stuart, of the Rialto theater, Toronto, has had several very attractive fronts recently for big releases shown at this house. One particularly fine lobby display was arranged for the "Jockey of Death." Practically the whole front was made to resemble a circus, with tent top, sawdust, circus animal wagon and special ticket office. The latter bore the price of admission with the printed announcement that the price "Takes you all the way through." The tent section had all the usual circus statements about the number of performers and sensations and slogans such as "The Greatest Show on Earth," "Six Shows in One," "Astounding Feats of Daring," etc.

During open hours a clown performed tricks in front of the entrance while the ticket-taker was garbed as a circus attendant.

Political Campaign Too Warm for Theaters

Exhibitors Began by Lending Houses for Meetings, but Found It Too Dangerous—Mob Wrecks a Theater in Sherbrooke, Quebec.

MONTREAL, QUE.—The political campaign in Canada before the Federal elections on December 17 has reached such a fevered stage that alleged partisans were resorting to violence in some sections. The result was that managers of moving picture theaters became reluctant to permit the use of their houses for the holding of political rallies, particularly after one large picture theater in Sherbrooke, Quebec, had been wrecked by gangsters on November 30 during the course of a meeting at which two cabinet ministers were among the speakers. The riot lasted for several hours, during which time the gangsters made repeated attacks upon the theater. It was a series of pitched battles which resulted in the breaking of every window, the smashing of doors and the destruction of equipment both inside and out. The mob was only prevented from tearing the stage scenery and screen to pieces by the liberal use of the fire hose, but the water from the latter destroyed the mural decorations. The seats were broken up by those in the meeting to provide weapons with which to repel the attackers, who were armed with stones, clubs and revolvers.

At the close of the meeting 800 people in the theater, including some 400 women voters, made a brave sortie under the direction of several returned officers, and after a fight the besieged reached places of safety. The theater looked as if it had been struck by a cyclone.

It was necessary to close the theater for repairs and it was found that the whole place would have to be redecorated and refitted. In addition to the material loss, it was pointed out locally that the house would suffer in future business as a result of the outbreak.

Montreal Orpheum Opens with "20,000 Leagues."

Montreal, Que.—With the opening of the New Princess vaudeville theater in Montreal on December 17, the City of Montreal gained still another first-run picture theater, namely the Orpheum, which opens on Monday, December 24, with a big feature picture policy. The first release to be presented in the Orpheum is "20,000 Leagues Under the Sea," distributed in Canada by Superfeatures, Ltd. This is the first booking of the special production in the Dominion.

Regal Films Has New Montreal Office.

Montreal, Que.—The Montreal office of the Regal Films, Ltd., who lately took over the Triangle in Canada, had been moved to the former headquarters of the Triangle in Montreal, the new address being 31 McGill College avenue. These premises are large and include a screen room.

Censor's Condemnations Cause Waste of Money.

Toronto, Ontario.—The Board of Censors for the Province of Manitoba condemned "The Auction Block," the first of the Rex Beach features to be released in the Dominion by Regal Films, Ltd.

The picture had been booked by the Lyceum theater, Winnipeg, for the week of December 3 and considerable advertising had been done by the theater. As a result of this rejection, the Lyceum was the first house in Canada to show "For the Freedom of the World," the eight-reel special, released by the Regal, this being substituted at the last moment for "The Auction Block." "For the Freedom of the World" followed "The Fall of the Romanoffs" at the Lyceum, which is also controlled in Canada by the Regal.

The Manitoba Provincial Government has decided to reorganize its Board of Censors and to make a number of important changes in the system of censorship in that province.

"The Auction Block" was presented in the Regent theater, Toronto, during the week of December 3 without a cut by the Ontario Censor Board, while the same feature was also shown at the St. Denis, Montreal, during the same week without question.

The Board of Censors for Quebec condemned "Bought and Paid For," in which Alice Brady is starred. This had been booked by the New Grand theater, Montreal, and all advance advertising had been done when the feature was rejected by the censors. Two features were substituted for "Bought and Paid For," which had been scheduled for a whole week. These were "The Mark of Cain," with Mrs. Vernon Castle, during the first half of the week, and "The Queen of Spades," the first Russian Art feature, during the last half.

Nine Hundred Picture Theaters in Canada.

Toronto, Ont.—Harry Kaufman, general sales manager of Globe Films, Ltd., has compiled statistics to show that there are nine hundred active moving picture theaters in the Dominion. He has started a campaign of circularizing Canadian theaters with regard to Paralta Plays, the control of which for Canada has been secured by the Globe company.

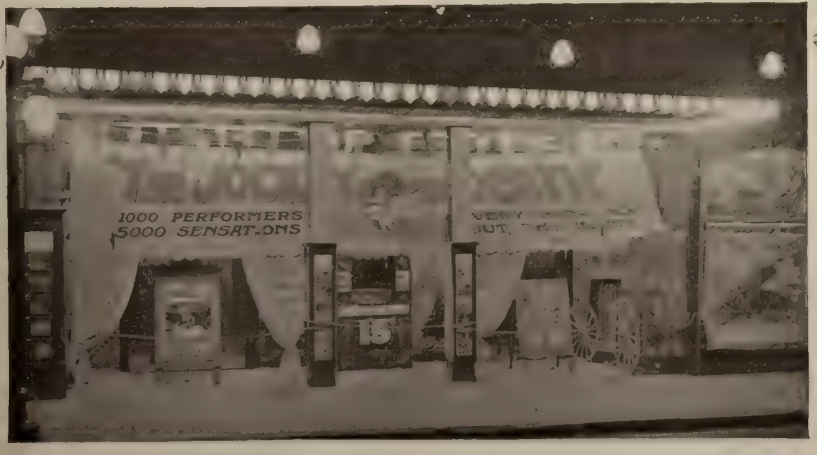
Interesting Montreal Notes.

Montreal, Que.—Manager Maurice West, of the Montreal Fox office, has received word from Manager A. Richardson of the Olympia theater, Grand Mere, Quebec, to the effect that "Patsy," starring June Caprice, had attracted an attendance of 2,300 people in a run of two days. The population of Grand Mere is 4,500.

"The Daughter of the Gods" had its first run in Montreal on a rental basis at the St. Denis theater during the week of December 10. The picture had previously been shown as a road show.

A. Fisher, general sales manager of the Independent Film Supply Company, left Montreal recently for his home in Pennsylvania, to attend to National military duties as an American citizen. During his absence, Dave Mendelsohn, formerly salesman for the Famous Players, has been looking after his duties.

The American Thanksgiving Day, November 29, was celebrated by Montreal moving picture men with a banquet at the Commercial restaurant and a theater party. The master of ceremonies was Charles Berman.



One of Manager Stuart's Fronts at the Rialto, Toronto.

Tax Brings No Falling Off in Cincinnati

About $30,000 Contributed in War Tax by Theaters In and Near Cincinnati During November—Patrons Becoming More Discriminating.

Kenneth C. Crain, 307 First Nat'l Bank, Cincinnati, O.

CINCINNATI, O.—Theater managers and moving picture exhibitors have been busy comparing notes with each other since December 1, with a view to finding out, if possible, exactly how the war tax on admissions has affected business, if at all. As it is estimated, from figures gathered from every available source, that Cincinnatians contributed during November, the first month in which the tax was in effect, about $30,000 to Uncle Sam in this manner, it is obvious that the amount is in the aggregate substantial, although it comes in small driblets from the individual.

It is also estimated that of this total amount about $15,000 came from the ninety moving-picture houses in and around Cincinnati, this being the largest amount from any other amusement, as the remaining $15,000 or so came from several sources, such as the legitimate, burlesque and vaudeville theaters, concerts, prize-fights, etc. The concensus of opinion among the moving-picture exhibitors is that the tax has had virtually no effect on attendance, the downtown houses being especially emphatic in this view. Throngs have attended their performances, paying the pennies required to meet the tax without objection, and even with cheerfulness, as reported in these columns when the tax first went into effect. On the other hand, it is believed that the so-called legitimate theaters have suffered, in Cincinnati, as well as elsewhere, on account of the tax and the economical tendency caused by the war together. The loss has come in the attendance at the less meritorious attractions, the better shows suffering little or nothing. It is pointed out, however, that in all probability it is not so much the tax as the general stimulus to saving which has had this effect. In other words, people do not balk at the tax if they desire to go to the show, but if they don't care particularly about it they stay away altogether, and would probably do so if there were no tax. Judging from these conclusions on the effect of the tax, the exhibitors will not lose much business on account of the war, but the theaters showing stage attractions will have to look sharp to the merits of the shows put on, or suffer accordingly.

New Gifts Has Prosperous Week.

Cincinnati, O.—The first week of the new Gifts theater, owned by McMahan & Jackson, proved that the public is going to support the new house, as, in fact, the location made certain in advance. The attractiveness of the Goldwyn "Polly of the Circus," of course helped things along. The ten-year lease of the Greater Cincinnati Amusement Co. on the house was filed a few days ago, revealing the interesting fact that a monthly rental of $1,241.66 is being paid for it.

"Birth of Nation" Comes Back.

Hamilton, O.—The management of the Jefferson theater made the return engagement of the great Griffith spectacle, "The Birth of a Nation," a big event in the city for its four-day stay. Liberal advertising, featuring the various interesting points about the well-known film, kept public interest at a high point, and attendance was splendid, in spite of the fact that the range of prices was from 25 cents to $1.00.

Exchanges Furnish Free Films to Camps.

Cincinnati, O.—Cincinnati film men are to have the honor of furnishing regularly films to the ten moving-picture theaters run in connection with the Y. M. C. A. houses at Camp Sherman, Chillicothe, O., where all of the National Army men from Ohio are encamped. This, obviously, is equivalent to providing regular programs for just ten moving-picture houses of the ordinary sort, and as the service is to be furnished free of charge, it is obviously no light matter. I. Libson, manager of three of the largest downtown houses in Cincinnati, and therefore a man familiar with the work of purveying entertainment to large numbers of people, was appointed by R. H. Kirkendall, director of entertainment at Camp Sherman, to take charge of the work of getting the film men together on the matter, and while the plans for the work have not yet been fully mapped out, it is certain that the score of exchanges in Cincinnati will see to it that the Army boys are kept supplied with the best that there is in pictures. Of course, each film can be shown in each of the ten theaters at the camp, but this does not alter the fact that ten shows have to be kept running.

Gus Sun Promises a 2,000-Seat House

Springfield, O.—Gus Sun, the well-known theatrical magnate, president of the Gus Sun Amusement Co., has bought the Columbia theater property from Lamar J. Dalie and the Bookwalter estate, and on the site a handsome theater of three stories, with a seating capacity of 2,000 persons, will be erected in the spring.

Dayton News

By Paul J. Gray, Alhambra Theater Bldg., Dayton, O.

Orpheum Theater at Dayton to Remodel.

DAYTON, O.—The passing of one of the last so-called small picture houses will be recorded in Dayton soon after New Year's, at which time the Orpheum here will undergo complete remodeling and also a changed policy. None but the best of the program features will be played. John Lyons, who has managed the house for the last year, has done very well when one considers that it was his first attempt at managerial honors. Previous to the time of Lyons, Homer Guy, who is now at the Majestic, managed the house. John happened to be an intimate friend of the writer, and only a few days ago he confided that the reason the Orpheum was not now playing big features in big style was that he thought at least one house was wanted for short-length pictures put over right.

The latest house to change was the Apollo, directly across the street, and there, where once programs of short pictures were always played big films in really big style are the rule. The Apollo reopened after renovations with the "Conqueror," a Fox picture. One day last week I dropped into the Apollo and saw as good business in proportion as any of the larger houses had—following the "Conqueror" and the "Spy" came Mae Marsh in "Sunshine Alley," followed by the "Manxman."

As there had been keen competition betwen these two houses the wise ones predicted that the Orpheum would get in all the old trade of the Apollo. It did get some of it but this did not alter the decision of the Orpheum to enlarge. This leaves the field open to Ben Wheeler at the Royal, next to the Lyric, which cannot enlarge.

In an interview John Lyons stated that, when reopened the Orpheum would have about eight hundred seats. A new five-thousand-dollar organ will be installed, and the best in music will be offered.

As the Columbia and Strand here get first-run Paramount and Artcraft service, in order to run this the Orpheum would have to play it second-run, and it seems at this time that this may take place. The writer's best wishes are indeed with Mr. Lyons, and I hope to see the Orpheum placed among Dayton's leading theaters.

L. C. Pollack Becomes Metro Salesman.

Dayton, O.—L. C. Pollack, who recently opened a branch office of the National Film Company here, about two weeks ago, announces that he is to go with Metro as road salesman for the Ohio district. Mr. Pollack completed arrangements with W. C. Bachmeyer, manager of the Cincinnati exchange, to start Monday, December 3, in his new capacities. It has not been announced who will take his place at the office of the National in the Rauh building here. Mr. Pollack's many friends regret to see him leave Dayton and sincerely hope that he will favor us with a visit in the near future.

Jake Needham Will Represent Pathe.

Dayton, O.—A newcomer is in our "midst" in the person of Jake Needham, and he needs no introduction to many Dayton exhibitors with whom he is well acquainted. Jake is to handle the Dayton Pathe interests, succeeding Paul Allison, who leaves the Pathe Co.

Two Fox Films Make Good Same Week.

Dayton, O.—The Victoria last week, under the management of Theodore Chifos, housed an attraction, "The Honor System," that was worthy of the success it attained, for "The Honor System" pleased Daytonians by the score and the writer heard much praise for it. A special orchestra of eight pieces rendered the musical program, which helped the picture wonderfully.

Theodore Chifos has every reason to be pleased this week for at the recently remodeled Apollo, his other house, "The Conqueror" went over wonderfully. This is the first time in the history of Dayton that two Fox productions have played to good business at advanced prices within a square of each other. Following the engagement of "The Conqueror" at the Apollo will come the "Spy" for a week.

J. W. Jackson to Open Athens Theater.

Athens, O.—J. W. Jackson, well known in the business, is to open the Grand at Athens, Ohio, which for some time has been closed.

Interesting Bits Heard Here and There.

Gilbert Burrowes is seen every day at the Auditorium working hard as ever and anxiously waiting for the reopening.

Ann Pennington, in the "Antics of Ann," was one of the favorites of the last week at the Strand.

John Lyons, of the Orpheum, has at last entered the ranks of those who continually worry about the increasing cost of gasoline. John is the owner of a new touring car which speaks of class. A. H. Shaw, of Mutual, is seen with him constantly "touring" in search of—excitement.

F. Burr Smith informs us that since the Apollo, which was formerly the Dayton stronghold of Bluebird, has changed its policy that the Ideal here is to play Bluebirds.

R. E. Meyers, who controls the Majestic and Royal at Chillicothe, says that business is very good at the present. The large cantonment camp at Chillicothe helps business wonderfully.

C. E. Smith, who operates the Star and Queen theaters in Chillicothe, plays Paramount and Artcraft pictures.

It seems to be a habit to own a pair of theaters and the custom is growing.

The Sun theater at Springfield is now playing Bluebirds.

To prove the Italian war pictures was a real feature Lefty Miller induced Jimmie Muir (The Chronicler) of the Dayton News to print a review of the film. It was a good move for the News came out the next day with quite a boost for the picture.

A. L. Kinsler is again in our midst, he having returned from a week's hunting trip. Many were the lucky ones in the Rauh building who received rabbits.

Some New Roadmen Out of Detroit.

Bert Graham, formerly with the Universal in Detroit, and recently with Pathe in Chicago, is with the Mutual in Detroit.

Harry I. Irons, who recently had the Mystic theater in Findlay, Ohio, is now with Vitagraph in Detroit.

Howard Gale, 73 Broadway, is taking bookings on "The Warrior," purchased for Michigan by the Allen Film Co., who also have "The Garden of Allah" for this territory.

Notes About Film Men in Uniform.

Detroit, Mich.—Harry I. Garson, president of the Broadway-Strand theater, and personal representative for Clara Kimball Young, is second lieutenant in the commissary department of the United States Navy and is spending about three days of each week looking after purchases for the Government.

L. E. Davis, former Vitagraph salesman, is with Battery A, Field Artillery, 329, Camp Custer, Battle Creek, being in the latest draft.

Lew Cohen, of the Coliseum theater, is with motor-truck division, Camp Custer, Battle Creek.

Marshall D. Martin, former manager of the Knickerbocker theater, Detroit, is at Camp Custer, Battle Creek.

Manager Montgomery Wins On Tact

Head of Metro-Madison, Detroit, Exchanges Has Made Good on Consideration for the Exhibitor—Shows Diplomacy in Present Emergency—

By Jacob Smith, 718 Free Press Build- ing, Detroit, Mich.

DETROIT, MICH.—Manager Montgomery of the Metro-Madison exchanges is sending out an interesting letter, explaining why Metro must charge the tax. He also announces at the same time that the tax will not be charged on any First National Exhibitors' pictures, nor on the Petrova or Chaplin pictures.

George Montgomery is one exchange man who has positively made good in Michigan, due to his consideration at all times for the exhibitor. He looks upon the friendship of the exhibitor as the greatest asset of his exchange, and he treats the exhibitor as he would like to be treated. For this reason he has justly earned the title "He's a prince of a fellow," heard so often among exhibitors. Mr. Montgomery came to Detroit about two years ago to do special work for the World Film. He formerly managed World exchanges through the West. About eight months ago he was appointed manager of Metro in Detroit, and now he has full charge also of all the pictures which are bought by John H. Kunsky, including the First National Exhibitors' Circuit and all others. He has eliminated a great deal of the unnecessary overhead expense in the Metro-Madison exchange, and has brought the business to the point where it is showing a handsome weekly profit.

The Broadway-Strand theater, Detroit, has booked "The Cold Deck" for some time in December. This feature was recently purchased for Michigan by Harry I. Garson.

Owing to the fight on the film tax the exchanges charging the tax are finding a big lull in business. There are many exhibitors who are ready to book their film, but they will not sign any contracts that contain the war tax clause. This is due to the fact that they have signed a pledge with others and do not want to break their word. It puts the exchangemen in a rather peculiar position, because it is impossible for them under present conditions to make a showing.

Ohio Censors Want to Employ Inspectors

Exhibitors Might Possibly Disregard Board's Decisions—Board Wants a Lot of New Jobs for the Deserving.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—An attempt is being made to put the screws on tighter as far as film censorship is concerned in Ohio.

Word from Columbus, the capital, brings the information that the State Industrial Commission, which has supervision over the censor board's work, will ask for a fund for the employment of a number of inspectors whose duty it will be to travel over the state seeking violations of the law.

Heretofore there have been no inspectors working directly for the censor board. The present law provides for three censors, but no inspectors. It is reported that the legislators will be asked to amend the law to provide inspectors, the industrial commission urging the need of them.

Film exchange managers and exhibitors take the opposite view, claiming that there is no need for inspectors, because they are not violating the law. They also claim that this will only be an additional expense which certainly should not be added to the state tax burden, especially during the war.

H. A. Bandy to Work for Banner.

Cleveland, O.—H. A. Bandy, the Goldwyn exchange manager in Cleveland, is one of the most popular film men in the state. His office is now doing a big business, and with the assistance of Harry Reavey on the road and Fred Schramm handling the specials, Mr. Bandy hopes to be the banner office all season.

H. A. Bandy.

Mr. Bandy formerly was the Triangle manager in Cleveland, and previous to that was the Mutual manager in Indianapolis.

A Comedy That Spoke for Itself.

Cleveland, O.—The first of the Fox-Sunshine comedies certainly had a most auspicious opening in Cleveland. The picture was "Roaring Lions and Wedding Bells." It was booked for four days at the Alhambra the week of November 25. Before the four days were over the manager extended the engagement to cover the entire week. And before the week was over the manager of the Mall, another first-run house, booked it for the entire week of December 2.

"This only goes to show that the Fox-Sunshine comedies speak for themselves," said District Manager Mooney.

Remodeled Victor Office Gets Busy.

Cleveland, O.—The Victor Film Service, handling the Universal product, has remodeled its big offices, and they now present a very busy appearance. The inspection and shipping departments have been removed to the west end of the building, while the sales and executive departments are now in the east end of the building.

R. C. Travers Gets Captain's Commission.

Cleveland, O.—Richard C. Travers, former Essanay star, and a resident of Cleveland, was in the Forest City during the Thanksgiving holidays visiting his family. Mr. Travers had just been commissioned a captain in the U. S. Army at the Fort Sheridan, Ill., training camp.

Children's Matinees in Cleveland.

Cleveland, O.—Children's matinees are becoming very popular in Cleveland. When the season opened, the Alhambra following its usual custom, started its Saturday afternoon matinees showing fairy pictures.

Other theaters which have inaugurated these performances within the last few weeks are the Monarch, Windameer, and the Doan. The Mall gives a regular Saturday morning children's show.

Most of the performances have fairy tales as their principal attractions.

Youthful Film Stars Now in Vaudeville.

Cleveland, O.—The Fairbanks Twins, Marion and Madeline, famed during their work for Thanhouser, were the attractions the week of December 2, when the Ziegfield Follies played the Opera House, Cleveland.

The previous week the Thanhouser Kid, Mary Elaine, appeared at the Priscilla theater, headlining the vaudeville bill.

Fund to Give Michigan Boys Tobacco.

Detroit, Mich.—A fund has been started by the Detroit exhibitors, which now totals over $50, for the boys who are in service of the Government. This applies only to the Michigan boys. The fund will be used to buy cigarettes and candy, and will be divided among the boys and sent with the compliments of the Michigan exhibitors and exchangemen.

New Film Building Notes.

Detroit, Mich.—The Goldwyn, World, and Standard exchanges are the latest to move into the new film building.

The removal of the Paramount-Artcraft exchanges is delayed owing to certain changes which must be made in the partitions, and the further fact that the building inspector has ordered the owner of the building to put a fire escape in the rear of that particular part of the building.

The U. S. Exhibitors' Booking Corporation is making its headquarters in the Foursquare exchange.

Bert Weddige, of the Michigan Motion Picture Supply Co., has moved to the second floor.

The United Theater Equipment Corporation has taken an entire store on the main floor of the film building, No. 53 East Elizabeth street. It will have four times the space it had in the Peter Smith building.

Madison Exchange Buys Dittmar Films.

Detroit, Mich.—The Madison Film Exchange, 73 Broadway, Detroit, has purchased the Michigan rights to the Dittmar Animal Pictures and Dittmar's Living Book of Nature.

Theater Equipment Gets Simplex Rights.

Detroit, Mich.—The Theater Equipment Co., of Minneapolis, of which J. George Fineberg is president, has taken the Michigan rights to the Simplex projection mcahine. He will announce a Detroit office very soon, which will likely be in the new film building.

A Pretty Good Hand of Salesmen.

Detroit, Mich.—Field Carmiacheal, the new Fox manager in Detroit, is going to make the fight of his life for business. He announces a wonderful selling organization which will handle the state by zones, comprising Joe Kaliska, J. O. Brooks, Jack Loranger, J. E. Powell, and E. Grimes.

I. J. Schmertz, formerly in charge of the program department, has returned to the home office.

Interesting Trade Notes from Louisville

Collector Finds No Profiteering in Louisville Theaters—L. J. Dittmars Explains How Tax Has Been Met—Patrons Coming Back to Theaters.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—An investigation in Louisville by agents of the Department of Justice for profiteering in connection with the war tax has so far failed to reveal any such violations. T. Scott Mayes, as the local collector of internal revenue, said: Any firm or corporation has a right to increase prices, but it must not lead the public to believe that the amount of increase is to cover the war tax when the amount raised is in excess of the amount of the war tax. This would not only cause the war tax to prove unpopular with the people but would be taking advantage of both the Government and the tax payer.

How Price Adjustment Affects Income.

L. J. Dittmar, president of the Louisville Photo Play Association, and head of the Majestic Amusement Co., said that the price changes had not really increased or decreased the gross receipts of the houses. "We have been getting fifteen cents for matinees since last April," he said, "and when the war tax problem came up we decided to reduce the matinee admission to 13 cents, and the two additional cents paid the war tax. At night the price was raised to 18 cents, which, with the 2-cent tax, made the admission 20 cents. Thus, if our afternoon business is exactly the same as our night business in numbers attending, we make one cent per ticket, but the effect has been to reduce the night attendance in favor of the afternoon, and frequently we lose.

"We have been very careful to make it plain to the public exactly what has been done, and in front of every theater in the city where a tax is charged prices are shown like the followi: : 'Admission, afternoon, 13 cents, war tax, two cents—ticket, 15 cents. Night, admission, 18 cents, war tax, two cents, ticket, 20 cents.' We are wholly within the law in every way."

Patrons Coming Back to Louisville Shows.

Louisville, Ky.—"I believe that business will be better as soon as the people get used to the idea of paying a higher admission price," remarked Fred Dolle, of the Alamo theater, who is smiling again after holding a grouch against business for the past three or four weeks. For a time, after the new rates became effective, there was a considerable falling off in patronage at all houses, but this is beginning to disappear, and may have been partly due to the changing seasons. Until the public gets used to either very hot weather or cold weather a large percentage prefers staying at home. The general prospects are for an immense holiday business in Louisville for everyone, and some good films have been booked.

Charles Scott to Manage Camp Taylor Theater.

Louisville, Ky.—Charles Scott, formerly manager of Macauley's theater in Louisville, and more recently connected with the Ben Ali and Lexington, Ky., opera house, handled by the Haggin estate, will be manager of the Klaw & Erlanger theater at Camp Taylor, according to Dame Rumor, who states that the offer has been made to Mr. Scott, who is a first-class manager. The camp theater is a big one, and will be a busy place when the soldiers really begin to take interest in the shows.

Gave Five Per Cent. to Smoke Fund for Week.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, increased business somewhat during the week of November 27, when he offered to give five per cent. of gross receipts for the week to the "Our Boys in France Tobacco Fund.' Mr. Dozier called attention to the fact that the plan had been investigated by the management of the Rialto and other Eastern theaters, and had been warmly endorsed.

Thanksgiving Taxed Capacities.

Louisville, Ky.—Thanksgiving business with the Louisville theaters was as good, if not considerably better, than ever experienced, and as usual the theaters were forced to turn down much evening business, their capacities being severely taxed in handling the afternoon crowds. At half-past eight in the evening, the lobbies of all of the downtown theaters were jammed with people awaiting the opening of the new runs at nine o'clock. The suburban houses also handled capacity business. The Cherokee theater, a suburban house, offered a special double bill, consisting of eleven reels, handling a continuous show during the afternoon and evening.

Country Show Cuts Down.

Hellier, Ky.—The Star theater has cut down to three shows a week, due to winter weather, bad roads, and the usual falling off in business at this season of the year. Shows will be given on Monday, Wednesday and Saturday nights throughout the winter.

Tennessee News Letter

By J. L. Ray Trade News Service, Nashville, Tenn.

Loew Buys Memphis Picture House.

MEMPHIS, TENN.—Marcus Loew's theatrical expansion has again reached Memphis, after having put up one high-class vaudeville and moving picture house during the past year. This time he buys a moving picture house, where he will show pictures alone. On December 22 the Loew interests will take over the Princess theater, which has been running for many years as the "five-cent house." Some of the largest features have been shown at this theater, with no increase in the admission price, and the building itself is one of the largest in West Tennessee. Heretofore the program has been changed daily, but under the new administration the highest-class features will be shown for ten cents, with a change of program four times a week.

Repairs will be made, and the auditorium brightened up and improved to meet the demands of the Loew standard. The house will be known as Loew's Princess. The slogan of the house, which has become generally known over the state, "Five Cents, Why Pay More?"—passes out of existence with the transfer of ownership.

Mutual Exchange to Leave Memphis.

Memphis, Tenn.—The latest announcement in the Tennessee exchange field is that the Mutual will close its Memphis office. It is proposed to wind up the affairs of the exchange within the next week or ten days, and close immediately thereafter. The Mutual exchange was formerly located at 500 South Main street, but recently moved to Fourth and Union, in the same locality with the other exchanges in this city. The "Big Star only" service was featured.

Sunday Pictures but No Vaudeville.

Chattanooga, Tenn.—Sunday theaters are running in this town without molestation by the authorities. Keith's Rialto is advertising that no vaudeville will be shown on the Sabbath, but that pictures will hold the boards exclusively. Thousands of soldiers come in from the army cantonment at Fort Oglethorpe, just over the Georgia line, on Sundays, to view the pictures, and every house in the city runs to capacity.

New Policy at Memphis Majestic.

Memphis, Tenn.—The Majestic theater of this city has added a vaudeville act to its picture program. The "theater with the largest seating capacity" is using this one act of high-class entertainment to break the program between reels.

Within a few weeks the Majestic Amusement Company's newest theater, the Majestic No. 1, will put into effect a twice-a-week picture change, instead of the four-time-a-week change, as now running. The best features will be shown, one picture being on the program for four days and the other for three.

Triangle Man Takes Memphis Bride.

Memphis, Tenn.—Jack Stewart, one of the best-known exchange managers in the South, was married in this city on November 28, to Miss Gertrude Morris, one of the belles of Memphis. Mr. Stewart is manager of the Triangle offices in New Orleans, and if he meets with the same success in married life as has been his lot in the business world, he has nothing to fear.

Princess Helps Soldiers.

Nashville, Tenn.—The Princess theater recently placed a container in the lobby to gather smokes for the Tennessee boys in camp at Greeneville, S. C. Harry Sudekum, manager of the Princess, has sent a lot of smokes for distribution to Lieut. Baxter Jackson, of the 114th Field Artillery.

Negro House Likes "Ne'er Do Well."

Memphis, Tenn.—Splendid reports come from the Lincoln theater, a Beale street negro house, regarding the run of the "Ne'er Do Well," Rex Beach's master picture. Kaufman Specials of Memphis is distributing the prints.

Atlanta News Letter

A. M. Beatty, 43 Copenhall Ave., Atlanta, Ga.

F. A. Petrich Will Guide the Grand.

ATLANTA, GA.—F. A. Petrich assumed the managership of Loew's Grand theater, Saturday, December 1, succeeding E. A. Schiller, who will devote his entire time to Loew's southern circuit, of which he is general representative. Mr. Schiller will also have charge of Loew's southern booking agency in the Grand building through which acts and attractions, including moving pictures from the Southern territory, will be booked for Loew's theaters. Mr. Petrich comes to Atlanta from Minneapolis where he was manager of the Loew theater. Mr. Petrich has also been connected with Loew theaters in a number of other cities and is well known in theatrical circles in the north and east. F. G. Wilson, formerly treasurer of Loew's Grand theater, has been promoted to assistant manager.

W. E. Sipe Now Heads Bluebird and Jewel.

Atlanta, Ga.—W. E. Sipe, who has been connected with the Consolidated Film & Supply Co. as special representative, has taken over the management of the Bluebird Photoplays and the Jewel Productions. Mr. Sipe has taken offices at 111 Walton St.

Lyric Prepares Grand Red Cross Benefit.

Atlanta, Ga.—Arrangements have been made for a benefit performance for the Red Cross at the Lyric theater December 7th. As that day has been established by

an organization of stage interests, for general Red Cross benefits, it is likely that other theaters and moving picture houses in Atlanta will likewise arrange special programs. The full bill of the Keith vaudeville will be given, probably supplemented by local talent and moving pictures. The arrangements were made upon authorization by Jake Wells by his local manager, Hugh L. Cardoza, who immediately requested Colonel W. L. Peel, director of the Red Cross activities for the Southeastern department, to make whatever plans he desired for the occasion. It is likely the enlarged program will be arranged by a group of women to be named by Colonel Peel. All proceeds will go to the Red Cross.

STRAY NOTES FROM COAST.

Northern California News.

Dinuba, Cal.—The Dinuba theater, conducted by J. A. Lloyd, was destroyed by fire on November 26.

Red Bluff, Cal.—J. M. Deeds has opened the old Red Bluff opera house.

Grass Valley, Cal.—George Trotter has closed the Grass Valley theater on account of illness, and is preparing to sell the house.

Sacramento, Cal.—Charles Rohrer, of the Nippon theater, has opened the Edison theater on K street, formerly conducted by Mr. Marks, who is now in the army.

Napa, Cal.—Extensive alterations are being made in the Empire theater by managers L. Kaliski and E. Rosenthal. A large marquise is being installed, the ticket office is being moved to the center of the lobby and its former location being transformed into a telephone booth. A new entrance aisle is being built and the capacity of the house increased by about 150 seats. The lobby is being redecorated, the orchestra pit overhauled.

Alameda, Cal.—Plans for the new theater on Park street by James Hamblen are being prepared by architect George F. King. The house will have a seating capacity of about 1,500 and will cost about $75,000.

Terre Haute Company Building Theater

Work Begun on House That Will Seat 1,500 Persons—Site of Old Varieties Theater —Will Cost About $75,000 and Have Stage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

TERRE HAUTE, IND.—This city will soon have a fine new motion picture theater on corner of Wabash avenue and Eighth street, the cite of the old Varieties theater.

Work has already begun on the new building for the Terre Haute Theater Company, an Indiana corporation with a capital stock of $100,000, and a subsidiary of the Bankers and Merchants Company. It is understood that the new company is being financed by John S. McFall, the owner of the ground on which the new theater will be.

The theater will cost between $70,000 and $75,000 and will have a seating capacity of about 1,500, of which 960 seats will be on the ground floor and the remainder in the balcony. It will be a two-story building with four office rooms, a smoking room and ladies' rest room, etc. A new typhoon fan, similar to the ones used in several of the modern theaters in Chicago, will be installed on the roof. The fan alone will cost about $1,000. There will by a stage to permit use of vaudeville, if desired, later. The building will be fireproof throughout.

Moving Pictures During School Lunch Hour.

Evansville, Ind.—Motion pictures at the local high school during the lunch hour are to be resumed next week, as a result of the action of the high school board of control at a meeting last Thursday. This movement was started by the board about a year ago but was stopped about a month ago because of the difficulty in obtaining films.

Formerly the pictures used—mostly travel and news features and few cartoons—were rented from local exhibitors, but that source has been closed owing to contracts of some of the houses forbidding outside use of the pictures. In some cases, it is said, the exhibitors claimed the shows hurt their own business and naturally refused to support it.

It will be necessary now for the board to get the films directly from the producing houses, and this will cause an added increase in the cost. R. E. Chewning, principal, said that in case the fund raised by school entertainments and like sources, from which the cost has been defrayed heretofore, is not sufficient to maintain the pictures, then voluntary contributions from the pupils will be received.

Operators Take Out Licenses Under Protest.

Indianapolis, Ind.—Scores of motion picture machine operators visited the office of the city controller last week and took out licenses to operate motion picture machines, in compliance with the new city ordinance now in effect. Notifications of protest, however, were made on each license as the local Operators' Union is preparing to wage a legal fight to contest the validity of the ordinance.

The men took out the licenses after it had become apparent that the arrest of Joseph Gavin, one of their craft, was not likely to save the rest of them from being arrested. It was understood at the time Gavin was slated that his case would be made a test case and that others would abide by the decision, but, on the advice of their attorney, the operators decided to take out the licenses under protest.

The operators contend that the present ordinance was passed merely as a means of collecting revenue to aid the city's depleted treasury and say they would receive no benefit from it whatsoever. They say it does not make any provisions for the qualifications a man shall have to obtain a license, and they are preparing to make a stubborn fight against it. It is probable that the question will be decided in the local courts some time later in the week.

Peoria City Council Passes New Blue Law

Exhibitors in City's Jurisdiction Fearful of New Law Not Yet Signed—With Present War Burdens Sunday Shows Are Necessary.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

PEORIA, ILL.—Local exhibitors are afraid of a blue Sunday law just passed by the city council but not yet signed.

The measure, which was put through at the request of the local barbers, provides for Sunday closing except hotels, eating houses, drug stores, tobacco stores and livery stables.

While the ordinance does not specifically legislate against moving picture theaters it is so brief and sweeping that under its provisions any zealot could apply for a warrant against an exhibitor who operated his show on Sunday.

Since the advent of the war tax the managers have depended more than ever upon Sunday business to retrieve the bad business of the week. It would be impossible to offset the loss of Sunday business by raising week-day admissions and further adding to the burdens of the patrons.

Saturdays, Sundays, Holidays and Pay Days.

Canton, Ill.—The Gem theater was closed for the installation of a new heating system. Temporarily it will be open only on Saturdays, Sundays, holidays and pay-days at the Parlin & Orendorff implement factory.

Unfinished Midway Changes Hands.

Rockford, Ill.—Ascher Brothers, the Chicago photoplay magnates, have secured a house in Rockford. It is the Midway theater, which is under construction on East State street. This is on the east side of the city, which supplies about 65 per cent. of the theater patronage. The theater will be ready for occupancy the latter part of January or early in February. The theater will be 101x239 feet and will be finished in the Spanish renaissance style.

New House Promised in Peoria.

Peoria, Ill.—The construction of a magnificent moving picture theater was one of the principal reasons for the sale of Jacobson block at Main and Madison streets. The site was sold for $150,000 to J. W. McDowell of the Title and Trust Company, acting for an unidentified client. It is said that plans for an elaborate photoplay house have been drawn and construction will soon begin.

New Incorporations in Illinois.

Springfield, Ill.—Articles of incorporation have been issued to following:

The Sparta Theater & Amusement Company, Chicago, capital, $500; incorporators, M. B. Ruth, Gobind S. Jays, J. W. Brown.

Oloma Photoplay Company of Illinois, Rock Island; capital, $2,500; incorporators, Al Weston, Lee Gillam, William A. Delean.

Chris Taylor Takes Another Theater.

Kewanee, Ill.—Chris Taylor, manager of the Rialto and Dreamland theaters, and his son, Walter, have taken over the management of the Grand theater. They will use vaudeville and musical tabloids on Sundays and big feature pictures during the week.

Strand Will Try Films and Vaudeville.

Fort Wayne, Ind.—The Strand theater, one of the city's most popular amusement places, has announced an extension in service. Beginning next week the Strand will adopt a combination policy of de luxe photoplays and "big time" acts, an innovation that is said to have met with much success in some of the larger cities. W. C. Quimby, manager of the house, has associated with him Frederick Shaffer, of Chicago, who was road manager for the Merry Widow and several other big productions. John Miller, who recently severed his connection with the orchestra in the Colonial theater, Chicago, will come to Fort Wayne to direct the Strand's musical programs.

Miss Leila Hollin Buys Princess Theater.

Williamsport, Ind.—The Princess theater here has been purchased by Miss Leila Hollin, who owns the Messner theater at Attica, Ind. Fred Ritenour, of Covington, will manage the Williamsport photoplay house for Miss Hollin.

John C. Reynolds Enlists with Engineers

South Bend, Ind.—John C. Reynolds, who was formerly manager of the Jefferson theater here, is now in Washington, D. C., with the 30th Indiana Engineers. He enlisted at South Bend a few weeks ago and was soon transferred to Washington.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Trade Notes from Kansas City Filmdom

The Hardings of Omaha Expect to Build a 1,200-Seat Theater in Kansas City—Another New House Will Be Called the Doric—Other Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Kansas City will soon have a fine new theater if the plans of the architects and the owners in regard to the new Liberty theater are carried out. It will be fireproof in every respect. In regard to the convenience the theater will have a foyer space which will care for about 200 people, thus obviating the necessity of patrons having to stand outside of the theater while waiting for the conclusion of a show. The theater will have a seating capacity of 1,200. It will be operated by Samuel Harding and David H. Harding of Omaha, Neb., both of whom are pioneer moving picture men. It is planned to open the theater early in February. It is located at 1104-1106 Main street, which is in the heart of the shopping district.

Doric Theater to Be Built.

A second new theater to be erected in Kansas City will be the Doric theater, taking its name from the Doric style of architecture. The location is 908 Walnut street. It will have a seating capacity of 976, and will cost over $50,000. The exterior will be in cream terra cotta. The architects of both these theaters speak highly of the beauty of them.

J. L. Shipley Will Assist in Goldwyn Office.

Kansas City, Mo.—John L. Shipley, special representative for the Kansas City Goldwyn office, will assist in the office here indefinitely. He has been working out of the city, but an influx of bookings has made this change necessary for the present.

J. B. Howard and C. W. Potter Join Select.

Kansas City, Mo.—J. B. Howard, formerly of the General Film Company, and C. W. Potter, formerly of the Universal Film & Supply Co., of Kansas City, have been added to the sales force of Select. Mr. Howard will cover western Missouri and Mr. Potter will cover northeastern Kansas.

Hoffman District Office in Kansas City.

Kansas City, Mo.—The Hoffman Foursquare Pictures, Inc., of New York, will occupy the fifth floor of the People's Trust building, 1120 Walnut street. Kansas City has been selected for the district office and will be in charge of S. J. Baker, coming from St. Louis.

Exit Famous Willis Wood.

Kansas City, Mo.—The Willis Wood theater is being razed. The theater that was once not only the pride of Kansas City, but of the whole middle west has "had its day." It is being torn down to make way for the new Kansas City Athletic Club building.

Kansas City Goldwyn Has a Fire.

Kansas City, Mo.—The Kansas City Goldwyn office has had practical experience which would prove valuable to a projection machine company in that the necessity of a modern fireproof projection room. Two reels of "Polly of the Circus" were burned November 28 while the picture was being run off for the benefit of an exhibitor. This was caused by the film breaking just after the film had passed the intermitent sprocket. The accident was remarkable in that there was no injury to the operator, nor was there any damage to the compartment or the machine.

"Hell Morgan's Girl" Breaks Records.

Kansas City, Mo.—"Hell Morgan's Girl" broke all house records at the Glory theater here, when 1,300 persons paid admission to the theater in two shows. The theater has a capacity of 500. The theater is located in the residence district of the city and is within a few minutes' walk of six other first-class theaters, all of which had put on special features for the Thanksgiving Day program.

C. W. McDaniel Will Assist Manager Swift.

Kansas City, Mo.—C. W. McDaniel, who for the last four years has been assistant manager of the General Film at Chicago, Ill., has been made assistant manager of the Kansas City office. This is his first visit to Kansas City, as he has always been associated with the film business in Chicago. F. P. J. Swift is manager of the local office.

Across Texas with Exhibitors.

Vernon, Wibber County, Tex.—Moore's theater company has been dissolved.

Bastrop, Tex.—Chester Erhard, Earl C. Earhard, W. A. McCord, and W. E. Goodman have bought all of the stock owned by the stockholders of the Arion opera house. They have accepted plans for the remodeling of the entire building at a cost of over $30,000. Every modern improvement will be made in the building.

Waco, Tex.—The old Majestic theater on North Fourth street has been remodeled at a large expense. It was opened to the public November 25 by M. Frankel, manager.

Corsicana, Tex.—The new opera house will soon be ready for occupancy.

Yoakum, Tex.—Damage amounting to about $350 was caused by a recent fire in the Bijou theater. There was no insurance.

Clarksville, Tex.—Billy Edwards has leased the Clarksville opera house, and will open it early in December. The building will be renovated.

Theater Changes in Middle West.

Albert City, Ia.—Henry Kiscner will build a picture show here.

Birmingham, Ia.—Anderson Brothers have bought the moving picture business of Fred Weekman.

Waterloo, Ia.—The Waterloo Drama League will open its new playhouse at the corner of 5th and Jefferson streets in the near future.

Herrold, Ia.—Walter D. Davis will open a new motion picture house here in the near future.

Ganton, S. D.—The Empress theater has been opened with motion pictures.

Ganistota, S. D.—Work has been started on a new opera house.

Ong, Neb.—C. Wilcox has bought the Ong moving picture theater.

Modena, Mo.—John Tuttle is putting up a new building here, which will probably be used as a picture show.

Omaha, Neb.—The Palm theater, at 14th and Douglass, was recently damaged by fire to the extent of about $200.

Walhalla, N. D.—Hemley and Fraser have sold their moving picture show to Reginal Cochran.

Among Exhibitors in Kansas.

White City, Kan.—The partnership heretofore existing between Martin and Hahn has been dissolved, and the picture show will be conducted hereafter by Martin & Company.

Winona, Kan.—The new opera house here was opened to the public December 10.

Buffalo, Kan.—Buffalo's picture show will resume business again under the management of H. C. McVey and Carl White. The name of the theater has been changed from the Steele to the Royal.

Havensville, Kan.—David Armstrong has closed his moving picture theater, but may open it later on.

Oklahoma Theater Notes and Changes.

Okareho, Okla.—W. W. Waters has sold an interest in the Rex theater at Purcell to J. W. Graves.

Guymen, Okla.—The name of the Dime theater has been changed to the Royal by Manager Funk.

Frederick, Okla.—A. L. Harrel, of Walter, has purchased the Gem theater and taken charge.

Ramona, Okla.—Ray Cridland has opened the Star theater again.

Tar River, Okla.—C. A. Gordon, owner of the Hippodrome in Jolin, Mo., contemplates the erection of a theater here.

Cleveland, Okla.—C. J. Snelling has succeeded Mrs. Sonrdberger as manager of the Pythian theater.

Ada, Okla.—Jim Miller has purchased the De Soto theater, for some time under the management and ownership of J. T. Pointer.

Beaver, Okla.—Earnest Pinkston has sold the theater to Dave Anderhub.

Purcell, Okla.—J. W. Graves, who was formerly in the picture show business here, has bought an interest in the Rex theater from E. E. Waters.

Picher, Okla.—Homer Russell, contractor for the new Picher theater, has announced that the building will be opened early in December. The new theater will seat 1,600 people, and will be fireproof. It will be operated by Kansas City capitalists who have other interests in the Picher district.

Thanksgiving Fills Theaters in Dallas

Year's Big Holiday in the Southwest Brings Out Patrons to All Places of Amusement—Many Kinds of Tickets Make Crowds Hard to Handle.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEX.—Thanksgiving Day is always the biggest amusement day of the year in the southwest. It beats Christmas and New Year's and the Fourth of July and all the rest of them in the way of attendance. Thanksgiving Day, 1917, proved a record-breaker for attendance at Dallas theaters and the same is undoubtedly true in other cities as well. Weather conditions were ideal, and people everywhere had been put in pleasant frames of mind by rains, which had in some measure broken the long continued drouth.

Patience was the chief attribute of the crowds which thronged the entrances of Texas theaters—patience which under war conditions must needs closely approach a virtue. It takes a longer time for the girl in the ticket window to wait upon a line of potential patrons nowadays than it formerly did. She is compelled to handle too many different kinds of tickets.

Take the condition at one of the largest theaters in the state, located at Dallas. It has a range of three prices on the lower floor, three for the balcony, and the ever present pass holder must also be figured on. The ticket seller in this theater is placed much like the British horsemen at Balaklava—there are tickets to the right of her; tickets to the left of her, tickets in front of her, and she must not blunder.

She handles seven different kinds of admission slips, and it takes more time to ascertain the class of seat the patron

wants and then supply him than it formerly did. One manager went so far as to say that he lost business as a result, but that's hardly to be supposed, although mayhap a few chafing at war time delay, might have sought holiday amusement other than that afforded by film and projecting machine.

Parker County Peanuts Make Prosperity

Dallas, Tex.—J. B. Davidson of the Princess theater, Weatherford, Tex., called on Dallas exchanges during the last week. He was in good humor, declaring things were all right, and singing the praises of Parker county and peanuts. "Decry not the lowly goober," was part of his paean of praise. "It toils not, neither does it spin, but verily I say unto you it makes farmers rich, and when you have rich farmers you've a prosperous community." Parker county agriculturalists have gone strong on raising peanuts and are profiting as a result. Not only is there a heavy demand from oil mills for the nuts, but the hay makes the best kind of cattle feed.

Vitagraph Travelers Meet at Dallas.

Dallas, Tex.—Vitagraph traveling men, working out of the Dallas branch, met with Manager J. B. Dugger on the day before the Texas convention for a sales conference. Those attending included J. L. McKinney, G. W. Thornton, H. E. Fulgham, Jack Petit, Jos. Berliner, W. S. Tuttle and G. L. Randal. The first three episodes of the new V-L-S-E serial, "Vengeance and the Woman," was shown for the salesmen's benefit.

John Sayeg in Town.

Dallas, Tex.—John Sayeg of the Grand theater, Ennis, Tex., paid his annual visit to Dallas during the last week in November, but said he was coming back to the convention. Mr. Sayeg doesn't come around often, but branch house managers declare that they know he's "on the job" if his stuff doesn't come to him properly.

San Francisco Briefs.

Charles M. Pincus, formerly of the box office of the Columbia theater, is now assistant house manager of the new California theater.

H. Von Emmel, formerly salesman for the George Kleine system in northern California, has been made head salesman, and is visiting the southern part of the state. F. B. Riley has been promoted to the position of road man, and Jack Martin has taken his place as shipper.

Charles I. Luntz, formerly with the George Kleine system, is now with the Fox Film, as is Mike Zar, formerly a salesman for a coin machine manufacturing concern.

Fred Frisk, of the United Theater exchange, has disposed of the Gem theater, Pleasanton, Cal., to B. Nagle.

D. S. Smith, formerly booker at the Progressive exchange, has joined the Signal Corps of the army, and is now at American Lake, Wash.

The Atlas Educational Film Company has taken over the agency for the projector made by the Dervy corporation, and has already disposed of the initial shipment, the last machine having been sent to Australia.

Frank E. McCoy, for some time with the local Mutual office, is now with the Select Pictures.

Harry Carney, for some time with the Fox Film, is no longer with this concern.

William Bernard is now filling a road position with the All-Star Feature.

Walter Preddey recently disposed of a projection machine to J. Gorius, who plans to go on the road with it.

The Lincoln theater has been sold to L. H. Killingsworth, formerly of St. Helena, Cal.

Prominent Men at Fresno Theater Opening

Liberty Theater Has Brilliant Premier—Special Car Takes Party of Guests from San Francisco—Banquet and Parade to Theater—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

FRESNO, CAL.—The opening of the Liberty theater on the evening of November 27 was the occasion for the greatest gathering of film exchange men ever held on the Pacific Coast, a distinct tribute to the popularity of James Beatty, of the Liberty theater, San Jose, and one of the owners of the new house. Under the management of M. J. Cohen, of the George Kleine system, and Louis Reichert, of the Metro, the party of San Francisco film men made the trip to the Raisin City in the special car, reaching Fresno early on the morning of the twenty-seventh, Mr. Beatty accompanying the party.

Breakfast was provided at the Hotel Fresno by Mr. Beatty, and when this was finished the entire party, together with some who had come up from Los Angeles, was taken on a drive through the city and the surrounding country, one of the beauty spots of California. Luncheon was served at the Sunnyside Country Club, and then an inspection was made of the great fruit packing plants which make Fresno famous. Following a fine dinner at the Hotel Fresno early in the evening the party then marched in a body, headed by the redoubtable Charles J. Goddard, of Sacramento, to the beautiful new Liberty theater, which was then formally opened.

The opening program consisted of a selection by the symphony orchestra, the "Star Spangled Banner" by a quartette, an address of welcome by Mayor William F. Toomey, an address by M. J. Cohen, representing the United Motion Picture Industry of northern California, and a tenor solo by Arthur Brigg. The moving picture program consisted of a Pathe weekly, an Educational Film Corporation scenic, a Sunshine comedy, "Roaring Lions and Wedding Bells," and William Farnum in "When a Man Sees Red."

Following the performance the film men for the fourth time were invited to partake of nourishment, and were seated to a splendid banquet in the main lobby of the Hotel Fresno. C. W. Midgley, of Oakland, a boon companion of Mr. Beatty, acted as toastmaster, and everyone present was called upon to speak. The festivities continued until two o'clock in the morning, when the start home was made in the special car.

Some Who Were Present as Guests.

Among those who attended from San Francisco were Wm. J. Citron, manager of the Fox Film; Louis Reichert, manager of Metro; G. C. Parsons, manager of the Goldwyn; J. W. Allen, manager of the Progressive exchange; M. H. Kohn, president of the Consolidated Film; E. C. Jensen, district manager of World Film; Edward B. Baron, sales manager of American Photo Player; Louis Hyman, manager of the All-Star Feature; M. L. Markowitz, manager of the California Film; Newton Levi, manager of Mutual Film; E. O. Child, manager of Pathe; R. Quive, manager of the Greater Vitagraph; Henry Bredhoff, president of the Hawaiian Film, Honolulu; Harry Naugle, manager Western division of the Greater Vitagraph; Abe Markowitz, of the Western Feature Film; M. J. Cohen, manager of George Kleine; Ralph Smith, representing the Triangle exchange; H. Von Emmel, representing the George Kleine System; G. C. Blumenthal, representing Metro; Fred W. Voigt, representing Metro; Mr. Davis, of the General Film; Mike Zar, representing Fox Film, and C. W. Midgley, manager of the American theater, Oakland, and the Alameda theater, Alameda. Those who attended from Los Angeles were E. H. Silcocks, manager of George Kleine; Arthur Brigg, representing George Kleine; H. H. Hicks, manager of the Select Pictures; Dave Bershon, of the California Film, and Irving Lesser, manager of the All-Star Feature. Charles J. Goddard, of Sacramento, was also present.

Unique Organ Installation Planned for Tivoli.

San Francisco, Cal.—Although the Tivoli opera house, conducted by the Turner & Dahnken circuit, already has one of the finest pipe organs to be found in a theater on the Pacific Coast a second one is to be installed at an early date. The new instrument will be a counterpart of those in use at the Strand and Rialto theaters, and it is proposed to feature pipe organ duets, a new idea, as far as is known.

Film Men Win Commissions.

San Francisco, Cal.—Several well known California film men attended the second officers' reserve training camp at the Presidio and have received their commissions. Among these are Byington Ford, of the Animated Cartoon Film Corporation, San Francisco; John S. Van Cott, formerly of the Atlas Educational Film Co., San Francisco, and J. S. Hommel, formerly road man for the General Film Company out of Los Angeles. All are now first lieutenants in the army.

Film Man to Go to Russia.

San Francisco, Cal.—George Mooser, formerly general manager for Oliver Morosco, was in this city recently for a short stay preparatory to leaving for Russia as a representative of the committee on public information. Through the medium of moving pictures he hopes to carry the story of democracy to Russia.

War Tax Charges Investigated.

San Francisco, Cal.—Under orders from Washington, D. C., Justus Wardell, collector of internal revenue, has commenced an investigation to ascertain whether any theaters are making misrepresentations of the amount of war tax for the purpose of charging exorbitant prices. He has received instructions to report all cases of misrepresentation, with the further suggestion that these be aired in the press.

Copy of Rothapfel's Full Address Free.

San Francisco, Cal.—For the benefit of those exhibitors who were unable to attend the luncheon tendered Mr. S. L. Rothapfel at the Press Club in San Francisco last week, the Turner & Dahnken Circuit will mail to each exhibitor in this territory a copy of Mr. Rothapfel's remarks.

The purpose in doing this is to give each exhibitor the benefit of Mr. Rothapfel's ideas of properly conducting a motion picture theater.

The Press Club felt so highly of Mr. Rothapfel's speech that a copy has been prepared to be filed in their archives.

Joseph Saeli Buys Lyric Theater.

California, Pa.—The handsome Lyric theater, California, Pa., has been purchased by Joseph Saeli, a well known business man, who will operate the house with high class photoplays. The Lyric is being remodeled and a lighting plant installed. Mr. Saeli is also negotiating for the Bailey theater, discontinued recently by Fred Bailey.

Celebrates Silver Wedding.

San Francisco, Cal.—On November 27, Mr. and Mrs. Edward H. Kemp celebrated their silver wedding with a reception and dinner at which thirty-eight members of the family were present. Both Mr. and Mrs. Kemp are well known in local moving picture circles through their work in the camera and lecture field, and their long connection as distributors of the Motiograph in this territory.

Spokane to Have Second Producing Studio

Titan Photoplay Company Incorporated for Half a Million and Organized by Local Men for California Capital—Will Have Plant in Spokane.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH. — Spokane's scenic and climatic advantages have landed a second motion picture producing corporation.

It is known as the Titan Feature Photoplay Company, and is authorized to issue capital stock to the amount of $500,000. The company has been organized by local men for California interests. The incorporators are L. M. Thompson, Attorney H. G. Twomey, B. Clements, C. L. Mayo, and J. G. Sullivan, the latter two being stockbrokers in the city. Since Mr. Clements signed the organization papers he has been called into army service, and a successor will be chosen for his place on the board.

"The more picture producing projects that can be put under way in Spokane the more attractive will the city become to this class of business," stated Attorney Twomey. "Our company will not be a competitor of the Washington Motion Picture Corporation already established here. Both will find it mutually profitable to use the city as headquarters for their studios, and it may be expected that other producers also will be attracted. An important item favoring the city now is the unlimited amount of power here for the development of lighting. The Government's orders requiring limited use of coal for lights is likely to hit many photoplay companies, but it never can affect those in Spokane.

"Our company has not chosen a location for its studios, but it is certain they will be placed in or adjoining the city."

Beautiful New Pantages Theater Coming.

Spokane, Wash.—When it was announced that the new Pantages theater, a moving picture theater and vaudeville house, would be erected on the site of the old structure an impression was created that it was to be nothing more than a job of remodeling. Instead, the new building, when completed, will be one of the most imposing and up-to-date amusement palaces in the West. Such is the assurance given by B. M. Priteca, the architect, who has designed some of the finest theater buildings on the Pacific Coast.

Mr. Priteca treats architecture as an art, and this is to be reflected in the Spokane home of the Pantages shows just as it has been in other theaters recently constructed at the direction of Mr. Pantages. Combined with the latest appliances for the comfort of the audience and the actor will be a beauty and impressiveness of decoration and design that is the result of artistic thought and imagination.

The exterior will be simple but impressive. A colonade of pilasters across the front will be the most imposing feature of the decorations. The entire front is to be done in terra cotta, with the exception of the lobby, where some elaborate glass work will heighten the effect. A marquise extending the entire width of the building will be an ornamental and useful feature of the front.

The entire building will be devoted exclusively to the theater, and in this respect the Spokane house will enjoy a distinction shared by but few others in the West. The opening of the new theater will take place early next spring.

W. L. Cutts Wins His Commission.

Spokane, Wash.—William L. Cutts, former manager of the Liberty theater here, was among the men at the Fresido. Cal., training camp who were successful in qualifying for the service. He has been assigned to the aviation section of the signal officers reserve corps. Mr. Cutts was in Spokane for a short time Monday, November 25, and left for Vancouver, Wash., to which post he has been assigned.

He was the first manager of the Liberty theater, coming here from Butte, Mont., to open the house. He remained about six months, returning to Butte.

Children Flock to See "Heroic France."

Spokane, Wash.—Six hundred school children were turned away from the Auditorium theater, Monday, November 26, and more Tuesday, November 27, when J. W. Allender threw open the doors for a free school children's matinee of "Heroic France," the new official French Government war picture. Long before the appointed hour the youngsters swarmed into the vestibule and backed across the sidewalk and over the street car tracks.

Interesting Trade Notes.

Spokane, Wash.—The big Metro patriotic screen spectacle, "Draft 258," was shown privately Monday, November 26, at 11 o'clock, at the Liberty theater. H. B. Dodge, representative of the producers, brought the picture to Spokane, and arranged with Manager S. W. B. Cohn for the trial run.

Spokane, Wash.—H. B. Perry, traveling representative of the World Film, of Seattle, was in the city this last week, and reports that business is good.

Spokane, Wash.—The crowds were so large that tried to get in the Liberty theater to see Will S. Hart in "The Cold Deck" that a policeman was sent for to handle them. All through the day the theater was crowded, but when evening came there were many more than the usual Saturday evening crowd, and pedestrians had to walk out in the middle of the street to get by the theater.

The Cantonment Theater at Herrold Opens

Big Picture House for Soldiers Built in Twenty Days at Cost of $25,000 and Seating 1,500 Persons Is Now Operating—Opens to Full House.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Built at a cost of $25,000 with 1,500 opera chairs and a $1,000 mirror screen, the Herrold theater in Herrold opened Thanksgiving Day with first-run pictures. Bluebird productions were the choice of Walter F. Davis, the manager of the cantonment house, since he felt that they would best please the boys in khaki. Franklyn Farnum in "Anything Once" was the picture, with a two-reel comedy and the Hearst-Pathe news to complete the program. On the opening day a lively vaudeville program was furnished by soldiers at the cantonment, besides stirring music by the Three Hundred Thirty-nine Artillery band under the direction of Bandmaster Don Letock.

The theater is an example of the miraculous swiftness with which buildings have been springing up since the great cantonment came here. The theater was built in just twenty days by W. L. Snyder, Des Moines contractor. The theater is owned by the Cantonment Amusement company, which includes the following: C. F. Frazer, treasurer; C. O. Deering, president; Burt German, secretary; Alec Nelson, vice-president; W. L. Snyder, contractor. Directors: John Elliot, W. T. Bair, Fred German, C. C. Deering and Alec Nelson.

The 1,500 seating capacity of the theater was taxed all evening of Thanksgiving, not only soldiers but town people attended, and automobiles lined the streets on all sides of the theater. The Bluebird company sent out six young women to act as ushers that night. Each wore a broad blue sash with the name Bluebird and the six have the distinct honor of being the first women allowed to enter the camp after evening, having obtained the permission of the officers of the camp. They were escorted to the car by guards after the performance.

Two Exhibitors Form Partnership.

Fairfield, Ia.—Hugh Bennett, who but recently took over the Fairfield theater in Fairfield, has formed a partnership with P. E. Wolfe, manager of the picture house in Mount Pleasant. Messrs. Wolfe and Bennett will operate their picture houses in conjunction with each other, and since the two houses are not far distant and railroad service is good they will be able to arrange bookings together. Until recently Mr. Wolfe has acted as salesman for the Bluebird exchange in Des Moines and left the management of the picture house to his father.

Changes Among Iowa Theaters.

Lamoni, Ia.—A. D. Briggs has closed down his house in Lamoni. Haskins and France have opened the opera house in the same town for picture purposes.

Pocahontas, Ia.—F. Hronek has purchased the Princess theater in Pocahontas.

Seymour, Ia.—Mrs. A. L. Haines has opened the picture theater in Seymour.

Des Moines, Ia.—Frank Schragg, well-known Des Moines theater owner, has sold his Ideal theater on East Twenty-fifth and Grand, to Frank Lindsey, for the consideration of nearly two thousand dollars. Mr. Schragg has quit the motion picture business.

News Notes from the Northwest.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Milwaukee's Strand Gets New Manager.

MILWAUKEE, WIS.—Charles C. Perry, who acted as assistant to Theo. L. Hays, manager of the New Garrick, St. Paul, since that playhouse passed under the control of Finkelstein & Ruben in August last, resigned his berth recently to accept a position of greater responsibility as the active manager of the Strand theater, Milwaukee.

Mr. Perry, a direct descendant of Commodore Perry, was born at Lafayette, Indiana, thirty years ago. He was assistant treasurer at the Orpheum theater, St. Paul, for several seasons and was also connected with the former Grand opera house in that city. In 1913 he leased the opera house at Sioux City, Iowa, and gave that city an artistic exposition of feature photoplays.

The Strand theater, Milwaukee, over which Mr. Perry now presides, is a beautiful theater of large capacity, playing high-class photo features and one of the most successful playhouses in that city. Under Mr. Perry's direction $10,000 will be spent in beautifying the interior.

Wisconsin Theater Notes.

Waupaca, Wis.—Manager Charles Cohen of the Lyric theater has purchased the building in which the Lyric has been located, and in the course of remodeling will increase the seating capacity to 400.

Green Bay, Wis.—The Grand theater has been taken over by an Indiana syndicate, headed by David Werner, and will play vaudeville.

Monroe, Wis.—W. L. Tollefson is now the manager of the Little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Gruwell who, with her husband, Otto Rupnow, are now exhibitors at a Grand Rapids, Wis., theater. The Wegg-Booth orchestra will play for Sunday evening shows.

Mauston, Wis.—H. F. Hasse, now a soldier in the National Army at Camp Grant, Rockford, Ill., has turned over the Majestic theater her to his cousin, L. A. Hasse. The latter has been operating the theater since his cousin has been called to the colors.

From South of Portland.

Albany, Ore.—E. C. Cummings was a recent visitor in Portland and reports that his new theater, the Rolfe, in Albany, will open about December 5. Projection equipment was installed by the Service Film.

Ashland, Ore.—Mrs. O. T. Bergner is personally supervising all her theaters in Southern Oregon and she spends her time between Ashland and Medford. Mr. Bergner will return to Ashland about the first of the year to assist her.

Eugene, Ore.—The Rex theater, A. H. McDonald, is undergoing its annual decorations and is adding a number of improvements, including new foyer glass.

Local Exchanges Get Pathe's Business.

Portland, Ore.—As anticipated by Portland film men, much of the business formerly enjoyed by the Portland Pathe office has gone to the local Portland exchanges, instead of to Seattle. The local exchanges are laying claim to a lot of the old customers the Portland Pathe formerly had, but George Endert, Seattle manager for Pathe, denies much loss of business. Just what loss Pathe will suffer by withdrawing from Portland cannot yet be figured, inasmuch as a good deal of the Pathe business out of Portland has been done in serials which have been contracted for.

All Oregon Theaters Will Pay War Tax

Reports Indicate That Few if Any Picture Theaters Will Have to Close Because War Took Profits—Business Picking Up.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Rumors that went forth from Oregon a few weeks ago that the government might as well take over the operation of the state's moving picture theaters right then; because they would all be ready to close when tax collecting day came 'round, proved to be all wrong, because tax collecting day is here and most of the theaters are still running. The closing of the few who have quit has been due to other causes than the admission tax.

However, all reports from exhibitors prove that the patrons are not paying the tax in any case where prices were boosted to 20 cents November 1, war tax included. The theaters are paying it out of their profits, and the profits have shown a decided slump. The Portland downtown theaters have found a solution to the problem of poor business, namely, better pictures, and for the past week they have been massing their big productions right along the front line of trenches and have captured a goodly number of twenty-cent admissions thereby.

As previously remarked, the patrons of the towntown theaters are not paying the film tax; the exhibitors have added it to the cost of operating their theaters. With this increased overhead, theater owners are going to commence cutting some place. The writer is not going to predict where the axe is going to fall, but will venture this: When the producer passes his burden down to the exhibitor and the exhibitor tries to hang it onto the public and the public refuses to accept it, and passes it back to the exhibitor, isn't the exhibitor going to pass it right on to the producer, and isn't the producer going to think a little more seriously when he signs stars who demand inflated salaries?

The smaller theaters and suburban houses in Portland seem to have educated their people to bring the war tax to the box office in pennies and they are not complaining overly much about poor business due to the admission tax.

The first month during which the tax has been in effect in Oregon, indicates that an entire rearrangement of exhibiting conditions are necessary as far as the big theaters who pay the real film rentals are concerned if they are to be conducted for any profit at all.

New Portland Censor Appointed.

Portland, Ore.—Will Spencer, juvenile officer of the County Court, was recently appointed as a member of the censor board, vice C. W. Meighan, resigned. It all happened without knowledge on the part of most of the members of the Exhibitors' League, and the ones who are in the dark are anxious to know the details. There was some kind of a tentative understanding when Mayor Baker came into office that two of the members of the new censor board were to be selected from the film fraternity. Gus Metzger, of Universal, and Charlie Meighan, then manager of the People's Amusement Company, were chosen. Then Meighan resigned and Mr. Spencer was picked to take his place. The writer ventures that interesting arguments will take place in the Exhibitors' League when all the ramifications of the transaction are aired.

Fifteen Cents a Reel Still Bothers.

Portland, Ore.—Oregon exhibitors are still marching around the film exchanges arrayed in war paint and feathers insofar as the 15 cents a reel per day tax is concerned. One exhibitor paid an exchange in Seattle in full for service and paper, all except the 15-cent charge. The films came to Portland C. O. D. for the amount of the war tax. They came on the night the exhibitor was to show them, so he was compelled to take up the C. O. D. or close his house. But, after consulting counsel, he sent the films back with the very same C. O. D. on them with which they came. Now he is awaiting developments.

News comes from Boise, Idaho, in which state the Exhibitors' League has most actively opposed the 15 cents excise, that all the exhibitors in that city have banded together and have refused to patronize any exchange charging the excise. Mutual, Triangle and General services are very popular in Boise.

Sam Myers Puts on a Show.

Portland, Ore.—Sam Myers, assistant manager of the Hippodrome theater, staged the first meeting of the Midnight Owls at his theater November 27 and over two hundred of the film fraternity of Portland and all the theatrical people in town enjoyed his entertainment. Arbuckle and Chaplin comedies furnished a lot of the humor of the evening and artists from the vaudeville houses entertained the crowd. Then there was a buffet lunch served on the stage and about three o'clock the dancing commenced.

Car Men Fight and Theaters Suffer

Twin Cities Have Week of Street Riots—People Fear to Ride on Cars and Stay at Home—Patronage of Theaters Suffers.

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Street-car disturbances—otherwise known as riots and Irish confetti bombardments—did damage to more than city railway rolling stock and employees the week of Dec. 2. The street car men, recently partially organized as a union, were forbidden to wear their buttons on the cars by the State Public Safety Committee and, incidentally, were discharged by the car company. Following three days of loud talking there were riots in the streets of St. Paul and the next day brought riots in Minneapolis. Home-guard companies kept people off streets on which the theater-going public usually traverse, but the riots were not exactly quelled.

In St. Paul, Starland, Alhambra, New Princess, Gem, Blue Mouse, New Palace and New Majestic theaters suffered. In Minneapolis, the Wonderland, Dewey, Star and other Gateway theaters suffered considerable from the fact that the thrills provided outside their doors proved more interesting than the screened escapades within. Many downtown Twin City theaters showed a falling off in patronage, despite exceptional bills, because people feared to ride on the street cars. The street car company estimates that its losses were 40 men wounded and 500 window panes bent, while the theaters suffered from severe attacks of small box office receipts.

Offerings at Minneapolis downtown theaters the first half of the week beginning Dec. 2, and running in opposition to the street car siege, were: New Garrick, "The Garden of Allah"; New Lyric, "Draft 258"; Strand, "For the Freedom of the World"; New Garden, "Fighting Mad"; New Astor, "The Sin Woman."

With the Exchange Men.

Minneapolis, Minn.—Although no "official" information has been given out by any member of the newly-organized exchangemen's club here, the World correspondent has discovered that J. R. Levy, manager of the World Film exchange, is imperial potentate. A fourth meet of the clan was held at the World offices Monday evening, Dec. 3.

Manager Dan Donnelan, of the Mutual exchange, was best man at his brother's wedding, Saturday, Dec. 1. Judging from the fancy duds M. Donnelan wore at the ceremony as "best man" the groom must have been attired a la King George. M. Donnelan's non-taxable smile was much in evidence.

J. Earle Kemp, of the Westcott exchange, is due to return from New York, where he attended a meeting of Allied Exchangemen recently—Saturday, Dec. 8.

R. C. Fox, former Artcraft manager here, has gone to Chicago to assume his duties as assistant to Max Goldstine at the Chicago Artcraft offices. Mr. Fox was one of the most popular and aggressive exchangemen in Minneapolis. Before going to the Artcraft here he was a roadman for Vitagraph under C. W. Sawin and Bill Howard and manager of the "Ramona" department for Elliott and Sherman.

E. A. Westcott Again Fox Manager.

Minneapolis, Minn.—Edward A. Westcott is the manager of the Minneapolis Fox exchange. Mr. Westcott was Minneapolis Fox manager a year and a half ago. Then he got an idea of organizing his own exchange and carried it out. The Peerless exchange was formed and Mutt and Jeff cartoons contracted for. Mutt and Jeff made a hit with the public and started Mr. Westcott's new venture off with a rush. Later the Peerless became the Westcott Film Corp. The new firm bought rights on "Intolerance," "The Masque of Life," "The Warrior," "A Mormon Maid," and other productions. Mr. Westcott recently sold his interests in the firm to J. Earl Kemp and W. H. Shafer and returned to the Fox exchange as manager. Since returning to the Fox office Mr. Westcott has begun an aggressive campaign for business, the results of which are very evident throughout the Northwest.

Several Changes at the Pathe Office.

Minneapolis, Minn.—Changes have been taking place in the local Pathe office in bunches. Berger Tomte, booker, has been shifted to the Oklahoma City Pathe exchange and L. A. Samuelson, of the Pathe exchange, Portland, Ore., has succeeded him. J. W. Shalvcross, Earle B. Shaw, son of former Governor Shaw, Iowa; Hal Dickenson and H. W. Kirk have been added to the road staff of the exchange by Manager Kofeldt.

Calendar of Daily Program Releases

Releases for Weeks Ending December 22 and December 29

(For Extended Table of Current Releases See Pages 1852, 1854, 1856, 1858.)

Universal Film Mfg. Company

MONDAY, DECEMBER 17, 1917.

SPECIAL PRODUCTIONS—Beloved Jim (Five Parts—Drama) 02815

NESTOR—Secret Servants (Comedy)..... 02816

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy) 02817

UNIVERSAL ANIMATED WEEKLY—Issue No. 3 (Topical) 02818

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50 (Educational) 02819

UNIVERSAL CURRENT EVENTS—Issue No. 32 (Topical) 02820

UNIVERSAL SPECIAL FEATURE—The Red Ace (Ep. No. 10—"Hearts of Steel"—Two Parts—Dr. 02821

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Mutual Film Corporation

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SPARKLE COMEDY.

ON THE LOVE LINE—(One Reel)—Letty, who considers herself the "whole cheese" in the chop house near the car barn in the city, decides to quit and return to the farm, owing to the persistent wooing of Billy, the Beau Brummel of conductors and motormen. Jim, her country sweetheart, goes to town to meet her and arrives in time to see Letty in the midst of a battle royal which results in the wrecking of the chop house. On the way home Billy keeps up his ardent flirtation, much to Jim's annoyance.

Billy picks up a card of Count Elec Trick, Special Envoy to H. R. H., King of Shox. He rigs himself up as the count and calls on Letty, who promptly throws Jim over for royalty.

The deception is discovered by Letty's father, who intercepts a message from the Count arranging for an elopement. Father decides to forestall the plans, so in the morning he takes Billy's trolley car and dashes to the appointed place, followed by Billy in an auto. Letty thinks Billy is running the trolley and only sees her mistake when it is too late and she is locked in the speeding car. Billy overtakes the trolley, snatches Letty from the window, the auto explodes and they are landed at the abode of the village pastor, who ties the knot as the irate father dashes in and decides to give his blessing.

BROADWAY STAR FEATURE.

THE ENCHANTED KISS (One of the O. Henry Series—Two Parts).—The cast: Sam Tansey (Chet Ryan); Capt. Peek (W. L. Rogers); Ramon Torres (Charles Wheelock); "Fate" (Claire Toner); Katie (Frances Parks); Dwarf (Jack Pierce); Mrs. Peek (Mrs. Parks). Directed by David Smith.

Sam Tansey adores Katie, daughter of his landlady, and she would be his for the asking. But intimidated by her brutal father, Captain Peek, he cannot bring himself to make advances to her even when taunted by his fellow-boarders envious because they see all so clearly how the land lies. O. Henry from this point on develops the story by having his hero driven to a chance drink of absinthe. Under the influence of this desperate draught, Tansey rises to imaginary splendor in gallantry and courage. His delirium is an fantastic round of prodigies of valor, in which the girl, her father, and all sorts of grotesque villains revolve in a dizzy plot—Sam always to the rescue. Captain Peek, dwarfs, allegorical figures, nymphs, cavaliers, old hags and a Mexican, ages old, who keeps up the semblance of youth by eating the flesh of a young maiden every little while, these participate in an orgy of violence and intrigue against Katie—and Sam saves her. She rewards him—in the dream—with a warm kiss which he multiplies masterfully. Coming out of his trance to reality, and supposedly inspired and heartened by it, Sam goes home. Kate is there waiting for him by the door. Now is his time. But he wavers, loses courage. He clambers awkwardly up the stairs condemned to Katie's withering scorn forever.

ESSANAY.

"A DEPOT ROMEO" (One-reel Comedy).—John, the station agent, arises for his daily work. He washes from a bucket in the rear of the station yard and goes briskly about his daily duties in the railroad station. The station is filled with passengers waiting for the train. They include people of all types—a group of whispering Russians, a bevy of pretty girls, a gigantic fat woman and an English Lord. John has trouble with all of them, particularly with the English Lord, who tries to butt in when he is talking with a pretty girl. Later, while sprinkling the station floor with a hose, this same pretty girl so attracts his eye that he does not realize where the hose is aiming. As a result everyone in the station is drenched with water. Then a big burly brute, wearing flashy clothes and a long mustache, starts trouble brewing, and the two of them come to blows, dodging in and out around the express room door. Finally, John opens a chute that leads to the coal pile, intending to shove the rival of the girl into the coal. But he is thwarted in his plan, the wily rival pushing John in.

MAKE YOUR EYES BEHAVE (One Reel Comedy).—Ferdie and his wife, who weighs a good three hundred pounds, go for a walk in the park. The pretty girls around Ferdie overcome his admiration for his wife. After a series of flirtations with several of them, Ferdie is taken by his wife aboard a motor bus. Ferdie jumps into a limousine traveling alongside. He meets a pretty girl and ushers her to a soda fountain. But he only has a dime, and when the girl motions for a dozen of her friends to join them, Ferdie tries to figure some way to foot the bill. He stealthily extracts some money from one of the girl's pocketbooks, hands it to the waiter, then sneaks it back again. But his troubles are not over, for his wife catches up with him and has him arrested. Ferdie escapes, however, by whanging the jailor over the head with a mallet and locking him in a cell. Returned home, he receives his wife's forgiveness, but at seeing another pretty girl passing the window, forgets his promises to behave. Out the window he goes after her and they are having an interesting conversation when his wife reappears. She drags him home and locks him in the cellar for safe keeping.

THE GREAT NATURAL INDUSTRIES OF CANADA (One Reel Scenic).—This scenic reel shows the incalculable magnitude of Canada's timber areas; revealing logging methods on the Nashwaak River near Fredericton, New Brunswick—a thrilling occupation of the river drivers, who must possess accuracy of eye, certainty of step and unflinching courage. You will also see the gigantic paper mills, saw mills and their operation by electricity. The procuring of asbestos is also interestingly revealed, showing how the fibrous stone is dynamited from pits and the intricate process by which asbestos curtains are made.

Universal Film Mfg. Co.

L-KO.

DEEP SEAS AND DESPERATE DEEDS (Two Parts—Dec. 12).—The cast: Merta (Myrtle Sterling); Her Lover (Al. Forbes). Directed by Vin Moore.

In Chicken Center, Merta, the little fat rascal, dreams of love, but a 500-pound weight brings her back to life again. In the same neighborhood a distracted wife sits up, waiting for her husband's return from a "sick friend," while in the cold gray dawn of the same day a bank robbery is being enacted. The constable makes a raid on the sick friend's apartment, sending the chips and cards flying all over the room, while the bank president makes his escape unnoticed. Later the constable calls to inform him of the robbery, but mistaking his motive, the bank president grabs his wife and rushes her away. Once aboard the ship bound for Nowhere, Mr. President is satisfied that he has left the hounds of the law far beyond reach; but the captain receives word that the thieves are on board his ship and orders a search to be made.

Merta's sweetheart, who witnessed the bank robbery, was thrown in the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta is persistent, and throwing a rope to the other side of the river, swings herself across and drops onto the deck of the boat. The bank thieves suspect danger and deposit the money with the bank president, but he in turn hides it in the smokestack. This incident is witnessed by his wife. She is about to take the money when Merta arrives upon the scene. She gives the lady a chase for the money, who, finding herself outwitted, jumps overboard, only to be followed by Merta, the daredevil of Chicken Center. At the bottom of the ocean Merta relieves her of the money and comes up smiling. She returns bankroll to the rightful owner. With a clear conscience and an empty head, she rescues her lover, and promises to marry him at the first opportunity.

NESTOR.

THE OTHER STOCKING (Dec. 3).—The cast: An Artist (Eddie Lyons); A Clay Modeler (Lee Moran); Artist's Wife (Teddy Sampson).

Gaston's wife does not allow girl models to pose for her artist husband, but when Jean, his dearest friend, expresses a wish to have his sweetheart's statue made in clay, he is powerless to refuse. The two artists concoct a scheme to get the jealous wife away.

"You look so pale and then you need a vacation in the country," whispers Jean to Gaston's wife. Their little scheme works out fine. She takes steps to go away, but the eternal feminine prompts her to eavesdrop. Her curiosity is rewarded, for she finds that they are planning to get her out of the way, so Mrs. Gaston decides to turn the tables and see it through. When Jean returns to Lee's studio with his sweetheart, she sees them from across the street where she is in hiding. Lee does not permit Jean to remain while he is working, and tells him that he will spoil his inspiration if he is around.

Jean leaves the studio, but his suspicion aroused, he decides to return. In the meantime, Mrs. Gaston feels that she has waited long enough and also returns. Gaston hears her and hastily pushes the girl out on the fire-escape. She climps into the window above, and scares a student, who runs down the fireescape into the artist's studio. Gaston rushes up to him and forcfully insists upon him posing as his model. When Gaston's wife and Jean break into the room, they see the student posing for Gaston. This was all the jealous wife waited for. Jean, removing his angry sweetheart from the scene of battle, leaves the two to fight it out.

A MUNITION WORKER'S CURSE (One Reel —Dec. 19).—The cast: Mayor Engenbritzen (Dave Morris); His Wife (Gladys Tennyson).

Mayor Engenbritzen had a decided leaning toward women. Anyone could see by looking at his wife that his taste was excellent, but for all that he yearned to be Mayor of Turkey. One morning when he caressed his wife's hand, thinking it belonged to the maid, he was in a lonesome frame of mind as he walked past a row of munition factories. His quick eye was taken by an attractive girl in trousers. She enters one of the factories. So does the mayor. In a short time he comes out all black and blue and bleeding. To account for his appearance he tells his wife how he had been injured in saving a baby, but that night at the moving picture theatre at which he and his wife are invited guests a picture is shown which had the mayor as the principal actor, and for its plot, what really happened in the munition factory. It was scandalous.

SPECIAL PRODUCTIONS.

FIGHTING MAD (Five Parts—Dec. 3).—The cast: Doctor Lambert (William Stowell); Mary Lambert (Helen Gibson); Clean-Up West (Hector Dion); Faro Fanny (Betty Schade); Smith (Alfred Allen); Lilly Sawyer (Mildred Davis); Frank Baxter (M. K. Wilson). Story by J. G. Alexandar and Fred Myton. Produced by E. J. Le Saint.

Dr. Lambert strove in every way to aid his fellow-men. His wife had not wanted to come West at all, and she fell an easy victim to the wiles of Clean-Up West, a gambler, whose fancy had wandered temporarily from Faro Fanny to Mrs. Lambert. When the doctor's wife eloped with West, Lambert got his first jolt, and when she returned a year later and died in his cabin in giving birth to a daughter, Lambert's mind became deranged, and he swore never to help man, woman or child again. In his delirium he left the new-born babe on the door-step of Eldorado Smith, who brought her up as his own child.

Years later Lilly Smith, now grown to young womanhood, was strangely attracted by the gruff and repellant exterior of old Whiskey John, who came into her father's saloon occasionally to replenish his jug. The jug and an old dog were the only two things in life which old John cared anything about, and he begrudged the interest which Lilly was taking in him, and which he was forced to take in her, until one day Clean-Up West and Faro Fanny came into the life of the settlement.

Hundreds of women had come into West's life since he ruined Lilly's mother, and Faro Fanny's soul was sore with it all. West started to make love to little Lilly while Lilly's lover, Frank Baxter, was away in the desert. So successful was West with Lilly that she promised to elope with him, but Fanny discovered the plan and attempted to frustrate it. West struck her down. Then she went to old Whiskey John, and told him the whole story of Lilly's life, and for the first time he realizes that Lilly is his own daughter. What happened to West in the next half hour removed that individual for all time, and restored John's sanity and his faith.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 29 (Dec. 1).

Women Don Overalls to Conserve Man Power. —Show their worth in war time by assuming reins of industry dropped by male workers who

are now wielding the bayonet and bomb in France—Everywhere. Subtitles: Motorwomen are now popular in Paris. As the chefs are now serving as cooks in the army, women are taking their place in the kitchen. Farmerettes in England. Reaping the harvest. Doing their bit on American roads and farms. Driving a team proves to be a woman's job. She'll be driving an army truck next.

Whiskey that Failed to Do Its Bit in War Taxes Drafted by U. S.—Six hundred gallons of "Red Eye," seeking to evade its toll, is confiscated in raid by Revenue Officers—Los Angeles, Cal. Subtitle: This garage contains the wrong kind of "gasoline."

Hail Rebel Leader who Made Scorching Mexico Dryer Still.—Gen. Salvador Alvarado, Governor of Yucatan, is welcomed home after a trip to Mexico City where he fathered a bill abolishing the sale of liquor—Tabasco, Mexico. Subtitle: Thousands of ex-soldiers who fought in the revolution join in the celebration.

Vast Crops Laid Waste as Huns Flood Farms. —Germans retreating from Moravian marshes dynamite dykes and dams and destroy all grain they are unable to cart away—Somewhere Along the Russian Battlefront.

How England Creates Work for her Heroes Disabled in the War.—Workshops erected to the memory of Lord Roberts not only supplies profitable work for thousands of ex-soldiers but are wresting the toy market from Germany—London, England.

Braved Sea Terrors to Rid World of Hun Apostle of "Kultur."—President Poincare decorates crew of sailing ship Kleber which sent a German submarine to bottom of the North Sea—Lorient, France. Subtitles: Widow of captain receives the Cross de Guerre. A bust of England's martyred nurse, Edith Cavell, ruthlessly murdered by the Huns, is placed in a hospital somewhere in France by its designer, Sir George Frampton. Wearers of these new French life preservers laugh at submarines.

The Making of a Hero.—U. S. marines training for France show how rescues will be made under fire—Somewhere in the U. S. A. (Approved by the U. S. Marine Corps Publicity Bureau.) Subtitles: A daring rescue from a "listening post" within earshot of the enemy's lines. Administering first aid. Removing the wounded from the trenches while under fire. During a lull in battle improvised stretchers are used by the lads of the hospital division.

Cartoons from the world's greatest newspapers: "Breaking It Up," by Evans in The Baltimore American; "Two Birds with One Stone," by Darling in The Buffalo Evening News; "Like a Dog in Aesop's Fable," by Knott in The Dallas News.

ISSUES NO. 30 (Dec. 8).

Help Wanted! U. S. Calls for Trained Workers for Aviation Branch of Signal Corps.—Skilled mechanics liable in the draft are privileged up to Dec. 15th to procure good positions in this branch of the service. The Government is badly in need of experienced draftsmen, blacksmiths, machinists, motor assemblers, gasoline engine experts, cabinet makers, aviators, machine gun repairmen, chauffeurs and motorcylists, cooks. Good food and plenty of it. Further particulars may be had at any recruiting station. Apply at once.

Messages of Cheer to Folks Back Home.—Our boys in the trenches use the phonograph to inform their loved ones they left behind that "all's well"—"Somewhere Over There." Subtitles: "It's Daddy"; her husband's voice.

Auto Stalled on Track Causes Big Train Wreck.—Many injured when locomotive and cars are overturned after truck balked at railway crossing—Mercer, California

Hooverizes Garbage Into Black Diamonds.—French inventor shows Americans how a mixture of kitchen leavings and sawdust will break the present coal famine—Paris, France.

Governors of Two States See Our Future Officers.—Members of the Second Officers' Reserve Corps are Inspected by Governors Sleeper of Michigan and Capper of Kansas—Fort Sheridan, Ill.

Manufacturing Muscle Aboard French Warship.—Since the German fleet has been bottled up sailors under the Tricolor keep in trim by setting-up exercises aboard their ships—"Somewhere on the High Seas."

Aviators Sink Sailors' Football Hopes, 14 to 7. —Pelham Bay Naval Reserves are defeated by the Aviation Corps' Eleven in close battle—Polo Grounds, New York City.

Poles Bravely Fighting for Freedom of Country Held Under German Yoke.—Gen. Archinard inspects the Polish Legion, now battling on the French Front—"Somewhere Within Sound of the German Guns" (Official French War Picture). Subtitles: Men of valor are decorated for their deeds; honoring one who has lost his eyesight so that the Eagle of Poland may fly triumphant; survivors of the battalion which left Bayonne, Poland, in 1914, are presented with a banner made by the women of that city; the Mass before the battle.

Carranza Takes Oath as Mexican President.—Ambassador of all the warring countries attend inauguration of leader who is bringing internal peace to our Sister Republic—Mexico City, Mex. Subtitles: The Italian Ambassador; the Envoy of the Kaiser; the Austrian Minister; President Carranza and Edward Hay, leader of Mexican Congress; Mexican Generals who have fought throughout the revolution; Gen. Gonzales, Commander-in-Chief of the army; the President's brother, Sebastian, with his wife and daughter; the French Minister; the English and Japanese Ambassadors; the Kaiser's Envoy who sought to drag Mexico into the war on the side of Germany; the American Minister to Mexico, Ambassador Fletcher, and attaches of the legation leave the Congressional Chamber.

Cartoons from the World's Greatest Newspapers.—Subtitles: "Close Harmony," by Thurby in the Seattle Daily Times; "Caught in the Act," by Morgan in the Philadelphia Inquirer; "Bying," by Carter in the Philadelphia Press.

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 3—"Adrift"—Two Parts—Dec. 15).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier); Harry Russell (Duke Worne). Written and produced by Harry Harvey.

The sinking of Betty's boat compels her to throw herself and her crew on the mercy of Gaston. Miles Gaston gives instructions to have Betty Lee brought aboard his yacht without her knowing that he was not drowned as a result of her plot to cripple his engines.

When Gaston first sees Betty he is struck with her beauty, but quickly puts aside all such thoughts for the more sober business of obtaining possession of the map showing where her father hid the treasure.

Betty is put in a stateroom aboard Gaston's yacht by Jack Fay, the young reporter who shipped with Gaston. The latter watches and sees Betty take the map from its hiding place. He enters and demands it. Betty is dazed to see him alive, but soon recovers her wits. They struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the remaining half, and she runs out on the deck.

Betty declares she is going to take prossession of Gaston's yacht, as her crew is the stronger and that is the only way to continue her mission. Betty's crew engages in a pitched battle with Gaston's crew. An arrow soars through the air and lands near Betty. Attached to it is a note enjoining her to keep up her courage, for unseen but strong help is always near her and will defend her in the hour of peril. Betty's forces capture the wheelhouse and Gaston's crew is driven to the engine room. Gaston orders the engine stopped. The yacht drifts towards the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two minutes to act. The minutes pass and the yacht is almost on the rocks.

THE RED ACE (Episode No. 9—"A Voice from the Dead"—Two Parts—Dec. 15).—The cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Harry Archer); Sergeant Winthrop (Larry Peyton); Steele Heffern (Charles Brindley); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Selbie); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Bertha Schweir (Nellie Allen). Written and produced by Jacques Jaccard.

Virginia finds herself in the dungeon with the hungry lion and manages to get in an adjoining room and hold the door against the beast. Winthrop goes in search of the girl, comes to the mine just as Virginia is about exhausted, and he rescues her. Before leaving on the search, Winthrop has sent Red Fawn to the Inn to warn his men, but Fouchard has her thrown out. The officers, hearing the commotion, rescue her.

Hirtzman meanwhile calls his gang together and gives new instructions to secure the precious metal. He and Steele, his lieutenant, leave for the hidden mine. Virginia and Winthrop find Kelly and start out, but hear Hirtzman coming. Virginia sees a paper protruding from a ring Kelly has. It is half of the letter describing the hiding place of the metal. While Kelly holds the spies off, Virginia and Winthrop dive into the lake and seek the outer air. The crooks dynamite the water but are too late to harm the two. Instead the water entrance is blocked.

The two meet the police and are escorted to Virginia's hut where she endeavors to unravel the secret of the hidden platinum. She is given a letter from the munition manufacturers pleading that the platinum shipments be rushed as the Government is in vital need. She declares that the Government shall be supplied if she loses her life in the attempt.

Two pieces of the letter are put together and full directions for finding the buried platinum are found. While Virginia and Winthrop follow up the search the "Phantom" skulks in the underbrush watching them. He sees Winthrop swim out in the lake, find the box and bring it to shore. Making sure it is the platinum, the Phantom returns to Hirtzman and tells of what he has seen.

Virginia, Winthrop and the officers all return to Virginia's cabin and prepare to take turns on guard during the night. Hirtzman gathers all his gang and attacks the cabin. The defenders realize it will be only a matter of time before they are overpowered, and while the men keep the attackers busy Virginia slips out the back, enters the canoe and starts out. She hardly gets out of sight before she is rammed by the motor boat in which are Ben and Bertha Schweir, Virginia's former maid. The canoe is crushed, the platinum sinks and Virginia is thrown into the water.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 49 (Dec. 15).—This interesting number opens with a warning to slackers. The examining physician is usually a good judge of human nature, as most general practitioners are, and can spot a faked disability with little difficulty. The Screen Magazine caught the members of the Barnum & Bailey circus performing for charity before the inmates of Bellevue Hospital in New York, and it furnished a very interesting chapter. It also persuaded Henry Disston & Sons, of Philadelphia, to permit the Magazine to show its patrons how this leading saw manufacturer makes hand saws in its manufactory at Philadelphia. Another interesting chapter is that contributed by the Chippewa Indians of Northern Minnesota. These Indians subsist principally upon rice, and it is interesting to note the manner in which they harvest and cure and distribute their winter food supply.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 1 (Dec. 5).

"Sparks" Ready to Flash News of American Victories.—Assistant Secretary of the Navy, Franklin Roosevelt, reviews students of the Harvard Radio School in the famous Stadium.—Cambridge, Mass. Sub-titles: Gen. Johnson, Secretary Roosevelt and Commander Rush. U. S. Army officers review first class of aviators to graduate from the University of California. The flying cadets wear white hat bands, the new emblem of the Aviation Corps.

Old Trinity Wears Its Military Badge of Honor.—Historic church in financial district unfurls service flag for 425 members who have donned the khaki or the navy blue.—New York City. Sub-titles: The Rev. Dr. William T. Manning dedicates the flag.

"They're Off."—King Alfonso and the Royal Family attend the opening of the racing season.—Madrid, Spain. Sub-title: The King examines the winner.

Made in the U. S. A.—Chinese who have renounced the far East to grow up with the far West show off a home product not raised on chop suey.—Portland, Ore. Sub-title: Babies are wonderful the world over.

Join the Red Cross Army.—Ten million more members are needed to carry on its noble work.—Everywhere. Sub-titles: Why? It is working for your army, your navy, your Allies and YOU. Our President heads; our Congress authorizes it; our boys in khaki need it. President Wilson appeals to you. Our conscience will not let us enjoy the Christmas season if this pledge of support to our cause and the world's weal is left unfulfilled. Red Cross membership is the Christmas spirit in terms of action Woodrow Wilson—President of the American Red Cross. Where can I join? Join the Chapter nearest your home. Enrollment offices are everywhere. All you need is a heart and a dollar. Every home should display the Red Cross Service flag. Every member of your family should be a member of the Red Cross. Answer your country's call and join now.

World's Most Famous Smile Speeds the Victory Loan.—An American citizen visits our Northern neighbor to arouse the populace to the necessity of buying Canadian War Bonds.—Toronto, Canada. Sub-title: He always is sure of an enthusiastic reception.

Southerners Set Pigskin Record.—By defeating Auburn 68 to 7, Georgia Tech. piles up 491 points for the past season.—Atlanta, Ga. Sub-titles: A drive on the enemy's flank. Georgia's rooters wear the Army khaki.

Timber Workers Enlist as Soldiers of Industry.—Lumbermen answer Government's appeal for a large production to supply builders of our great fleet of wooden ships.—Bogalusa, La. Subtitles: "Every swing of the axe is as important as every bullet fired from the trenches." The towering trees proudly bear the Government's message. Felling the giants of the forest. This sawmill, the largest in the world, is working day and night.

A Forerunner of Our Maritime Power.—The 8,000-ton steamship Seattle, the first of a great fleet which will speed across the Atlantic with food for our Allies, is successfully launched.—Seattle, Wash. Subtitles: Mrs. Ernest Lister,

wife of Washington's Governor, is sponsor for this latest addition to our merchant marine. The shapely mass of steel gracefully slides down the ways.

Honors for a Fallen Hero.—High military and civil officials represent mourning France at the burial of General Baratier, killed in action.—Somewhere Along the French Front. (Official French War Pictures.) Sub-titles: Floral tokens from his men. A Boche plane comes in sight. Entrenching on recaptured ground. A crater made by a single shell. German pill boxes. Describing the victory to the folks back home.

Cartoons by Hy Mayer.

Mutual Film Corp.

SIGNAL.

THE LOST EXPRESS—(Episode No. 15—"Unmasked"—Two Parts—Dec. 26).—Pitts supposes Helen to be dead. She surprises him by appearing at the Miller mine alive. Helen liberates Bonner and Murphy from the mine entrance where they have been imprisoned. Pitts captured by Murphy is forced to disclose the whereabouts of "The Lost Express."

Helen with Murphy and the railway detectives recover the lost train.

Pitts confesses. "The Baron" and "The "Leech" are placed under arrest. Helen marries Bonner.

CUB.

JERRY'S BOARDING HOUSE (One Reel—Dec. 13).—The cast: Jerry (George Ovey); Betty (Claire Alexander); The Joy Killer (Pearle Elmore); her husband (John Rand); Mr. Hamlet (V. Omar Whitehead); Mr. Omlette (Bert Wilson); Hortaio (Harry Edmonson). Written and produced by Milton H. Fahrney.

Jerry is living in a theatrical boarding house, where everybody, including himself, is in debt to the landlady. The landlady is going right after her collections in regulation "strong arm" style, and the boarders are resorting to every device known to escape from her clutches with their belongings.

Jerry is not slow in his methods of making a getaway, but has hard luck in carrying them out. He finally gets into a mix-up with the landlady, the janitor and a policeman, but after a whirlwind scramble upstairs and downstairs, through second story windows and back doors, up and down ladders and ropes made of bed sheets, he succeeds in distancing his pursuers and escapes up an alley with his trunk.

JERRY'S DOUBLE CROSS—(One Reel—Dec 20).—The cast: Jerry (George Ovey); the Girl (Claire Alexander); Jerry's Rival (J. J. Hayes); the Girl's Father (Bert Wilson); Jipt DeBlud (V. O. Whitehead). Directed by Charles Bartlett.

Jerry is in love with a girl whose father owns an antique shop and who is deeply in debt. The old man hates Jerry and wants his daughter to marry his bookkeeper. He relies greatly on the bookkeeper to rescue him from his financial difficulties and in order to bind him to his cause, he compels the girl to agree to marry him. In furtherance of his plan he commands her to write a letter to Jerry breaking off their engagement.

Jerry receives the letter and, heartbroken, decides on suicide, but not having nerve enough to do the deed himself, he visits a professional murderer and makes a contract with him to kill him on sight. He then repents his bargain and is kept busy dodging his executioner.

In the meantime the bookkeeper puts up a scheme in the shape of an auction sale and sends confidential telegrams to various wealthy people to buy everything marked with a double cross, as these things are very valuable. The girl, believing in the fake, meets Jerry and giving him some money tells him to buy double-cross articles also and they go towards the store. On the way, Jerry again falls in with the murderous gentleman and after a brief skirmish succeeds in landing him in the hands of a policeman.

When they reach the store, the auction is about over, only one marked piece remaining, a large vase. Jerry buys it and then, after the money has been paid over, the bookkeeper gives him the laugh and explains the fake. Jerry hits the bookkeeper over the head with the vase, the vase is broken and among the pieces a roll of bills amounting to $10,000 is discovered. Thus Jerry and the girl are made independent and the bookkeeper loses out.

MUTUAL STAR PRODUCTION.

MISS JACKIE OF THE ARMY—(American—Five Parts—Dec. 10).—The cast: Jackie (Margarita Fischer); Lieut. Adair (Jack Mower); Lieut .Wilbur (L. C. Shumway); Col. Kerwood (Hal Clements). Scenario by Chester B. Clapp. Directed by Lloyd Ingraham.

Jackie Kerwood, daughter of Col. Kerwood Ingraham, wanted to be a boy. She thought if she was only a boy she could fight in the trenches or do some wonderful deed of valor that would make her name redound to glory. When the women of the army post urged her to be like the other girls and stay at home and knit, she replied that Joan D'Arc didn't knit—she got out in the open and fought. Jackie tried to organize a brigade of girls into "The Fighting Demons," but they didn't seem to care much for it. Neither did her father.

Jackie decided to run away and be a Red Cross nurse. She rather hated to run away and leave Lieut. Adair, who had been calling regularly on her, but she felt that she must be of some service somewhere—and they did not seem to appreciate her at home.

But just as she was leaving she saw something that made her decide to stay right at home and capture a spy. Only she had the spies mixed up and thought it was Lieut. Adair, who was furnishing information to a regular nest of spies who were planning to blow up a train of troops. They wouldn't even pay much attention to Jackie's suspicion at her post. Her father told her he was getting tired of her wild dreams and pranks and that if she didn't stop them she was going to disrupt the discipline of the regiment.

But Jackie was determined to nab a spy. So she watched around and trailed and kept track until she saw Lieut. Adair following Wilbur one night. Adair had his suspicions, too. He thought it might be safe to keep his eye open for Wilbur and consequences were that the spies grabbed Adair for watching Wilbur and threw him in the cellar of the conspirators' house.

Jackie made tracks for her father, who believed her this time. There was a thrilling arrest of the spies, a smashing of the apparatus that was to electrically set off the fuse to blow up the train. Jackie and her lieutenant explained everything before the troops were called out to the front..

NEW YORK LUCK—(American—Five Parts—Dec. 17).—The cast: Nick Fowler (William Russell); Gwendolyn Van Loon (Francelia Billington); Dad Fowler (Harvey Clark); Jimmie Keen (Clarence Burton); Steve Diamond (Edward Peil); Lord Boniface Cheadle (Alfred Ferguson); Peter Van Loon (Frederic Vroom); Palter (Carl Stockdale). Directed by Edward Sloman.

Nick Fowler's dreams carry him beyond the click of the telegraph in the village station of Hohokus. On a passing train are two passengers, Jimmie Keen, a motion picture director, and a beautiful girl, who drops a handbag, containing her photo, which Nick finds after the train has proceeded. He resolves to seek his fortunes and the girl in New York. Jimmie Keen has promised to help Nick in the big city.

But the fates are unkind to Nick. A scamp of an office boy prevents him from seeing Jimmie Keen and he is unable to trace the original of the photograph. He decides to write home and confess his failure. But a vision of his rousing sendoff at Hohokus prompts him to conceal his disillusionment.

As he writes, a stranger enters and drops the same photo as Nick carries. This incident leads to Nick getting acquainted with "Lord Boniface Cheadle." The man is really an international crook, named Steve Diamond, the leader in a plot to obtain official British documents from the father of the very girl for whom Nick is searching.

Nick, deceived, becomes a tool in the conspiracy. He sees the girl, Gwendolyn Van Loon, with her father, enter their home, notifies the false lord, then, impatiently, presents himself and the card given him by Diamond. Nick is received as the English cousin, and from the villainous butlers gleans the scheme afoot.

By the time Diamond arrives, Nick has a plan for the capture of the plotters, and after a fight for life in the elevator shaft of the house subdues both Diamond and Palter, the spy. The real lord escapes after being held a prisoner to allow Diamond to impersonate him, arrives in time to get mixed up in the amazing exposures and with Gwendolyn's father extends congratulations to Nick and the girl.

This is what Nick writes and when Jimmie Keen sees it, he offers the surprised writer a big sum for it to use as a picture play, and best of all, when Jimmie is presented to the star of his play, he recognizes the girl of girls. So "New York Luck" plays Nick a winner after all.

MUTUAL WEEKLY.

ISSUE NO. 154 (Dec. 9).

Somewhere-in-Flanders.—France is rebuilding her re-conquered ground. Engineers start the work under shell fire: Sub-titles: A shell crater. A German block-house. Note the shell marks. The enemy continues to bombard the lost territory but the troops and peasants are so accustomed to bursting shells that they only consider it a little inconvenient. Note the ambulance, on the left of picture, advancing under fire.

Everywhere-in-America. — The Red Cross starts drive for ten million new members. Join now. All you need is a heart and a dollar.

A Chinese Baby Show.

Somewhere-in-France.—General Archinard inspects the Polish Legion at the French front. Decorations for valor are bestowed upon the heroes of Bayonne.

Camp Wheeler, Ga.—Daughters of General Joe Wheeler honored. Impressive review of troops is held in their honor at camp named for their father.

Washington, D. C.—Uncle Sam Wants Skilled Mechanics. Until noon, December 15, 1917, any man of draft age can enlist in the aviation section. Apply to any U. S. Army recruiting officer.

Thanksgiving Day.—America and her Ally dine on turkey and cranberries.

Somewhere-in-America.—Gathering holly for Christmas. Men are busy in the deep woods getting the holly wreaths ready for St. Nicholas.

Camp Travis, Texas.—"The Nightingale of the Camps." Donna Easley, famous coloratura soprano, sings for the soldiers.

New York City.—Lieut. Flachaire, famous French aviator, arrives here. He will instruct American flyers in the game of aerial warfare.

New York City.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher, New York.) Sub-titles: Exclusive novelty—one-button street suit. Two vents on each side; slant pockets; narrow sleeves.

Palo Alto, Cal.—Western universities play Rugby. Stanford and Santa Clara close season with exciting game. Stanford's regiment lends military air to the event.

Cambridge, Mass.—Wreath is placed on statue of John Harvard, founder of Harvard College.

Chicago, Ill.—Lake storm pounds beaches to pieces. A ninety-mile gale endangers lake traffic—much property damage.

Berkeley, Cal.—While American men are being physically fit in training camps college women are showing greater interest in physical education. Sub-title: Foil-fencing is an important feature of this work at the University of California.

Maryville, Cal.—Get out the old shot gun! The ducks are flying Sub-title: "Diana."

Seattle, Wash.—Big war freighter takes the water. Gov. Lister's wife christens new cargo carrier "Seattle."

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HEARST-PATHE NEWS NO. 97 (Dec. 1).

Cleveland, Ohio.—Lake steamers are being mustered into overseas service and many have to be cut so as to be taken to the coast. Sub-titles: This marvelous feat is another proof of this country's great advance in shipbuilding. When they reach the Atlantic the two sections will be rejoined.

Boston, Mass.—The American people must have their news, and a big cargo of print paper arrives to relieve the threatened shortage. Sub-titles: Soldiers are on guard at all the piers. Two of the boat's gun crews have vowed not to shave until they sink a German U-boat.

In Italy.—Few people realize what it means to prepare for an artillery attack. These pictures show the difficulty involved in mounting

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a six-inch gun. Subtitles: The base for the gun has to be carefully laid out. Assembling the parts of the complex, death-dealing device. When all set up the gun platform can be readily revolved to change the aim.

Folkestone, England.—Canadian soldiers, back from the front on furlough, indulge in jolly sport at a big military carnival for the Red Cross. Sutbitles: A tent pegging contest. Girl war workers, too, make merry in leisure moments.

Arlington, N. J.—Six million tons of ships by 1918 is America's plan, and as each vessel is finished the keel for another is quickly laid. Subtitle: The first rivet.

Fort Meyer, Va.—President and Mrs. Wilson attend the graduation exercises as 900 officers are commissioned into the Nation's service. Subtitles: Secretary of War Baker distributes the coveted parchments. They are ready, Uncle Sam, to lead the way to victory.

Help Win the War Through the Air.—The Government needs thousands of mechanics in its airplane factories to help build the great aerial fleet planned. Subtitles. Skilled and unskilled workers can be used for making and assembling the different parts. Men of engine experience can render patriotic service by joining the aviation section. The airplane—the aviator—the mechanic. This trio will do much to win the war. Will you do your bit? After December 15 the men of draft age can no longer enlist. This is your last chance. ENLIST NOW.

Cartoon (Magazine Section).—The Handwriting in the Sky.

HEARST-PATHE NEWS NO. 98 (Dec. 5).

Rotorua, New Zealand.—For miles around the countryside is devastated when the volcano of Waimangu suddenly bursts into titanic eruption. Sub-titles: Hundreds of homes are wrecked. Nearby waters rise in violent fury during the disturbance.

Seattle, Wash.—Seventy-nine days after the keel was laid, the Seattle is ready to be launched, the first ship of the big emergency fleet. Sub-titles: Gracefully she slides down the ways—America's answer to ruthless warfare and U-boats. The Seattle is 8,800 tons. Many more are being built and men are needed to help rush them. Join the army of shipbuilders.

Fort Oglethorpe, Ga.—Commencement Day is held in student officers' camps. Twenty-five hundred successful candidates are commissioned at this school. Sub-titles: Fit to lead America's forces. Thirty-five hundred "future generals" at Fort Sheridan.

Boston, Mass.—This is not an Arctic exploration ship, but a trawler just back from the Grand Banks with the first sign of winter: Sub-title: Stripping the vessel of the icy mantle.

A Peek Into the Past.—Is milady returning to the fashions of ancient times? Here are some of the styles in Badgad over 2,000 years ago. By courtesy of Chu Chin Chow. Subtitles: Pantalettes are not a recent creation—they were worn in the days of yore. Smart "hats" in the year 100 B. C.

On the Western Front.— Side by side with the Allies Poland's patriots are fighting to liberate humanity. General Archinard visits their camp. Sub-titles: Brave fighters, too; they know the sufferings under autocracy. They strive to realize their dream of a free nation, for the Allies' cause is Poland's cause.

New York City.—The entire waterfront in the Nation's largest port is placed under military control to protect all shipping from spies. Subtitles: Enemy aliens are prohibited from going within 350 feet of the shoreline. United States Marshal McCarthy, in charge of this district.

The Red Cross Calls You.—Ten million new members by Christmas—is the slogan of a nation-wide drive launched by the American Red Cross. Sub-titles: Every pledge will bring a ray of sunshine to some wounded boy over there. Have you given yours? Get a service flag and make this a Red Cross Christmas of mercy. The Red Cross a National Symbol of Love, Patriotism and Service. All you need—a heart and a dollar. Join the Red Cross today.

THE HIDDEN HAND (No 4—"The False Locket"—Two Parts—Dec. 9).—The cast: Doris Whitney (Doris Kenyon); Dr. Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); the Hidden Hand (? ? ?).

Doris is trying to escape from the Hidden Hand by hiding herself under an overturned rowboat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party rescues them from the rocky point on which they landed and Ramsey secures the packet containing the fingerprints, which he threw into the bushes before his capture by the Hidden Hand.

In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be from Ramsey to his wife, in which he says that he has the locket and is sending it to her for safekeeping. He tells her not to be jealous of Doris Whitney as she means nothing to him. The letter is signed, "Your Husband, Jack." In the envelope is the false locket prepared by the Hidden Hand. Ramsey's supposed wife goes to Doris and gives her the letter and the locket and tells her to keep her hands off her husband. Doris demands the packet from Ramsey and again becomes friendly with Dr. Scarley.

With the locket and the packet in her possession, Doris is about to attempt to open it and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the locket is a false one Heeding Ramsey's warning, Doris puts the locket and the packet in the safe in her living room. Ramsey discovers the false entrance to the underground den of the Hidden Hand and decides to destroy whoever is using the den. He places dynamite in the false entrance to the den and arranges so it can be set off by electricity. The electrical wires he attaches to a piedmograph which records the footsteps on the ground in the vicinity of the dynamite.

The Hidden Hand discovers Ramsey's plan and has Verda Crane lure Doris to the place where the dynamite has been placed. Ramsey sees the piedmograph record foosteps and sets off the dynamite. He hastens to see who his victim may be, and is surprised to find Doris struggling to free herself from the debris in the cave. Dr. Scarley tells Doris that Ramsey was responsible for her plight and Doris breaks with Ramsey. Late that night she hears noise in her living room and rushes down to find the false Ramsey opening the safe, by means of an oxy-acetylene torch. He gags and binds her. He then opens the safe and secures the packet and the locket. Out of curiosity he attempts to open the packet. It explodes and kills him. The Hidden Hand, waiting outside the house for the false Ramsey, enters just as the evidence in the packet is destroyed. Doris manages to free herself from her bonds and is struggling with the Hidden Hand when the real Ramsey enters the room and rescues her. She is surprised to see Ramsey alive and looks in wonder at his dead double on the floor. He explains to her that it was his double who attacked her and secured the packet and the locket. The episode ends after a tender love passage between Doris and Ramsey.

THE SEVEN PEARLS (Episode No. 14—"The Tower of Death"—Two Parts—Dec. 9).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

The fourteenth episode opens with a surprise for Harry when he is drawn to the bridge from over the Rapids. He is greeted by Ilma, who, he thought, was in the piano box that went over Niagara Falls. She explains that when Perry Mason and his men threw the case into the river she managed to escape from it.

Home again, Kismet warns Ilma and Harry that the next day is the last one set by the Sultan for the return of the pearls and that if she fails to secure the entire seven pearls she must go into the Sultan's harem. They hear that Jeo. Gudgeon, a member of Grady's gang, has the seventh pearl and is offering it to the highest bidder. After many adventures Ilma obtains it, and hands it to Harry for safekeeping. He returns it to her as he does not want to be responsible for it. Perry and Stayne attack Ilma and Harry and secure the pearl. In the fight Harry is knocked unconscious and Ilma pretends to be sensciess, but when Perry and Stayne start away she follows after them. Perry and Stayne discover her and corner her near a big tank. To escape them she climbs up the ladder of the tank and Stayne follows. He is about to capture her when she pushes him from the ladder. In the effort she loses her balance and falls into the tank. She lies unconscious at the bottom of the tank, which has only a few inches of water in it.

Stayne wants to rescue Ilma so that Perry will be able to get the Sultan's reward, but Perry wants to leave her to her fate. Their difference of opinion results in a fight and Perry throws Stayne under a locomotive engine passing on the tracks near which they are struggling. Harry regains consciousness and seeing the tank climbs up its ladder to get a drink of water. Perry sees him and is about to shoot him when Stayne, who has been badly injured, opens his eyes and seeing the situation, shoots at Perry to obtain revenge on him. Stayne's shot goes wild and dislodges the tank. It falls to pieces and Harry falls to the ground. Perry is knocked unconscious, but Ilma is not to be seen.

HER SISTER'S RIVAL (Russian Art Film Corp.—Five Parts—Dec. 9).—The cast: Prince Baskoff (V. A. Polonsky); Nita, the adopted daughter (V. V. Colodna); Mary, the daughter (L. M. Coronova). Directed by A. Arkatov.

Nita and Mary are reared as sisters by Madame Krofoff, a wealthy business woman. At a reception Nita, the foster daughter, is adored by Bartinsky, a wealthy banker, and who, though he desires to make her his wife, cannot induce her to give her consent. The girls are later introduced to Prince Baskoff, whose worst habit is the spending of money. The introduction was the means of many frequent calls by the Prince, and Nita falls in love with him.

Meanwhile Mary, Madama Kromoff's daughter, has become enamored with the Prince and during a visit of the banker to the Prince's apartments, the Prince discloses the fact that he is badly in need of money and a compact is soon made between the two men that if the banker will arrange fer the Prince's marriage to Mary he (the Prince) will endeavor to help the suit of the banker in his desires for the marriage of Nita. Mary accepts the Prince's proposal of marriage despite her mother's strong objections and Nita, in a fit of pique, makes happy the ardent suitor, Bartinsky. A double wedding takes place.

On the return from the honeymoon, which superficially was all that Mary in her heart's desire for happiness could wish for, the Prince against reverts to drinking and gambling. With the almost successive losses incurred by the Prince, the necessity for more money constantly arises and to save the humiliating application of her husband coming to her for money, Mary gives him power of attorney, with the result that the money remaining is rapidly depleted.

Mary's mother comes to her and expostulates regarding her husband's actions, but being a devoted wife she smoothes over the matter temporarily. With his source of supply shut off, the Prince resorts to other means of securing money, with the result that a money lender presents for payment three notes bearing a forged signature of the banker. This fact becomes known to Madame Kromoff, who repairs to the house of her son-in-law, where she berates the unscrupulous man for his shortcomings.

Bartinsky, suspicious of Nita's loyalty to him, leaves on a pretended business visit. His unexpected return discloses the fact that his suspicions were too well founded. Bartinsky decides to get a separation from his wife and imprison the unscrupulous Prince for forgery. Learning of the banker's intention to send the Prince to prison, Mary calls on her sister and entreats her to use every effort to have her husband stay his hand against her husband. Nita's pleas prove successful. The banker falsely asserts that the notes were signed by him and that the fault was not the Prince's. But meanwhile Mary's mother again visited her wrath upon her unscrupulous son-in-law and during her verbal arraignment word is brought that the police have surrounded the house. Asking to be left alone for a few moments they hear the muffled report of a pistol and Prince Baskoff has passed the pale of human judgment.

Miscellaneous Subjects

TRIANGLE FILM CORP.

FANATICS—(Five Parts—Dec. 9.—The cast: Mary Lathrop (Adda Gleason); Nicholas Eyre (J Barney Sherry; Hugh Groesbeck (William V. Mong); Robert Lathrop (Donald Fullen); Lola Monroe (Olga Grey); Billy Haskell (Eugene Burr); Eyre's Clerk (Edward Hayden); Foreman (W. A. Jeffries). Scenario by Joseph A. Roach. Directed by Raymond Wells.

Robert Lathrop is involved in a love affair with Lola Monroe and is hard pressed for cash. He goes to Nicholas Eyre, steel king and friend of his wife's dead father, for assistance. Eyre refuses him and he gets his wife to intercede. Unknown to her he gets $1,000.

Going to the luxurious apartments of his mistress he finds her in the arms of her lover. A fight ensues and Lathrop is killed.

Mary, Lathrop's wife, knew nothing of her

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husband's infatuation and blames Eyre for her husband's death. She determines to avenge his death and affiliates herself with a crowd of anarchists led by Professor Groesbeck. Mary secures work in Eyre's steel foundry and incites the workmen to strike. Eyre, however, hears of the proposed strike and arrives at the plant in time to avert it.

Mary then finds the returned check which her husband had received from Eyre and realizes the truth. Eyre comes to claim her and is not repulsed.

THE LEARNIN' OF JIM BENTON—(Five Parts—Dec. 9).—The cast: Jim Benton (Roy Stewart); Evelyn Hastings (Fritzi Ridgeway); Joe (Walter Perry); Harry Knowles (Ed. Brady); Ed. Willis (William Billingford); Sid Harvey (Thornton Edwards); Old Cattle Man (John P. Wild); Governor (Harry Rattenberry).

Jim Benton, owner of the biggest cattle ranch in South California, is unable to read or write. Jim meets Evelyn Hastings, who he learns is a schoolmarm and persuades her to open school for his cowboys and himself. Jim proves a star pupil and aided by his affection for his teacher he makes rapid strides in scholarship.

Then the sheep-men close the dam which waters Benton's herds and it is up to Jim to open the dam at all costs. Before he and his punchers leave he promises Evelyn he will only use his guns in self-defense.

Jim is called upon to protect himself and kills the deputy sheriff. He is arrested and the sheriff promises him a fair trial and a jury of cow-men. The judge, however, is bribed and he installs a jury of sheep-men, who return a death verdict.

Just as Benton is led to the gallows Evelyn arrives with a pardon from the Governor and Benton wins in two ways.

CHRISTIE FILM CORP.

THEIR SEASIDE TANGLE (One Reel—Dec. 3).—The cast: Mrs. Newlywed (Betty Compson); Mr. Newlywed (Jay Belasco); Mrs. Smith (Lois Leslie); Mr. Smith (Billy Mason). Directed by Al E. Christie.

Mr. and Mrs. Newlywed select Sea Breeze for their vacation at the beach and the same resort is decided upon by Mr. and Mrs. Smith. The women are jealous of their husbands and the husbands evince equal concern over the behavior of their respective wives. Betty and Jay set out for a day on the sands and the first point of interest appealing to Betty is Billy Smith. Mrs. Smith is no less interested in Jay.

Trouble starts when Betty leaps into the ocean for a swim, in which pastime she proves herself an adept. Unfortunately Jay is unable to swim a stroke. But Billy is a powerful swimmer and deserts his wife for the more sportive splash with the alluring Mrs. Newlywed. Mrs. Smith's attempts at swimming are quite as futile as the efforts of Jay Newlywed.

Betty and Billy are getting along "swimmingly" when Jay develops a demonstrative peeve. The affliction spreads to Mrs. Smith. Tortured by the deep sea spooning of Betty and Billy, Jay and Mrs. Smith vainly appeal to the Sea Breeze police force to separate them. Jay finally decides upon the ruse of faking suicide. He empties a bottle of its contents of carbolic acid and substitutes water. This he swallows in plain view of Betty. She hastily summons a physician, who renders first aid by vigorously applying the stomach pump. The fake is discovered. The Smiths depart, leaving Jay and Betty "fussing." Betty taunts Jay by telling him she knew the "poison" was only water.

ONE GOOD TURN (One Reel—Dec 10).—The cast: Mrs. Newlywed (Betty Browne); John, her husband (Harry Edwards); Billy (Billy Mason). Directed by Al. E. Christie.

After a year of happy married life the anniversary of the Newlyweds' marriage dawns. Its importance in their lives dawns upon Betty, but not upon John, so, as a reminder, Betty ties a kewpie with ribbons and places it at her husband's place at the breakfast table. John calmly reads the paper, oblivious of the wifely hint. He evens leaves for the office without bestowing upon her a good-bye kiss.

Betty is chagrined, but undaunted. She orders the cook to prepare a lavish dinner, far surpassing in delicacy the usual evening meal. Meanwhile she meets Bessie, her chum, who tells her that Billy, her brother, and a former sweetheart of Betty's, has returned from college.

John, unmindful of the anniversary dinner Betty has had prepared, is induced by his men friends to phone home that he will not be home for dinner. Betty determines the repast shall not be wasted, so she invites Billy to dine with her. Billy accepts, but is ill at ease during dinner and is deeply dismayed over the unexpected arrival of Uncle and Auntie, who are giving the Newlyweds a surprise.

Betty introduces Billy as her husband. Grief then grows to frenzy when Uncle and Auntie insist that the old proverb of "early to bed, early to rise" must be regarded. In the midst of the confusion John comes home. He sees a strange hat. He investigates. He finds Billy vainly trying to escape from Betty's boudoir. He threatens murder. He rages. Auntie and Uncle join in the turmoil. Betty explains. John is contrite and makes fitting amends for his thoughtlessness in overlooking their first anniversary of wedlock.

GEORGE KLEINE SYSTEM.

SADIE GOES TO HEAVEN—(Essanay Perfection Picture—Five Parts—Dec. 24).—The cast: Sadie O'Malley (Little Mary McAllister); Sadie's mother (Jenny St. George); Orval (Russel McDermott); Mrs. Welland Riche (Frankie Raymond); Coal heaver (Rodney LaRocque); Housekeeper (Kathryn Kennedy); Butler (Bobby Bolder).

Little six-year-old Sadie O'Malley, a child of the tenement district, has a vision of heaven awakened within her by the teaching of a settlement worker; so when she sees a handsome limousine in front of the settlement laundry near her home she thinks it is a heavenly chariot, climbs into a clothes hamper in the interior of the car and is whisked away to the home of Mrs. Welland Riche.

The latter has left earlier in the day on a trip, so when Sadie and her dog, George Washington Square, who has been her companion in the hamper trip, are dumped down the clothes chute of the Riche home while concealed in the basket, they find easy access to the upper regions of the mansion and then, indeed, Sadie thinks she is in heaven.

Sadie soon is discovered by the servants, but they believe she is just another of Mrs. Riche's fads when she tells them she is there to stay. Believing Mrs. Riche as desiring that the best of care be given the child, Sadie is dressed in rich garments and is much at home until Mrs. Riche returns.

While the servants' explanations have been made, Mrs. Riche, in the meantime having been won over by the child's beauty and sweet manners, decides Sadie may remain. But the tenement child's happiness is shortlived when George Washington Square appears upon the scene. Mrs. Riche orders that the pup be removed and tells Sadie that, instead, she can play with the Riche collection of Poms.

Not so for Sadie. She informs the wealthy matron that she wouldn't give up George Washington Square for all the heavens and that if G. W. S. cannot remain she will go. So hugging her doggie close to her she returns to her worried mother with the explanation: "I have been to heaven, but they sent me home because they didn't like my dog."

KING-BEE FILM CORP.

THE SLAVE (Two Parts—Dec. 15).—The cast: The Slave (Billy West); The Sultan (Oliver Hardy); The Vizier (Leo White); The Collector (Budd Ross); His Daughter (Beatrice Joy); The Sultan's Favorite (Gladys Varden). Scenario written by Rex Taylor.

Billy is a slave in the palace of the Sultan of Bacteria. Horatius Crabbe and his daughter, Susie, are sojourning in Bacteria in search of antiques. They arrive at the palace just as Billy is about to be beheaded for an offense against the Sultan. Susie stops the execution and her smile softens the heart of the Sultan.

During their visit the Sultan takes a great fancy to Susie and resolves to add her to his harem. He makes advances to her, but she repulses him. After Susie and her Dad have gone, the Sultan plans with his Vizier as to how they shall capture her. Knowing Dad's fondness for antiques, they get a mummy case and place in it one of their warriors. Billy overhears the plot and, resolving to save the girl, he scares the warrior away and takes his place.

The Sultan has the mummy case taken to Dad's hotel, where he is about to put his plan into action when he discovers that Billy has taken the warrior's place and their plot will not work. So he invites Dad and Susie over to the palace for lunch and leaves Billy heavily guarded.

Arriving at the palace, he throws all pretense aside, and has Dad put in a dungeon and starts to take possession of the girl. She puts up a fight and he has her locked up in the tower to think it over.

Billy escapes from his captors and rushes to the palace to save the girl. The Vizier shoots him through a trapdoor into the dungeon with Dad. Both escape from there and Billy fights his way to the tower while Dad is again captured. Billy and Susie try to escape and the entire army take after them. From a strategic position in one of the corridors Billy knocks out the entire army, including the Vizier and the Sultan, and saves the girl like a regular hero.

SELECT PICTURES CORP.

THE HONEYMOON (Five Parts).—The cast: Susan Lane (Constance Talmadge); Richard Greer (Earle Foxe); Mrs. Lane (Maude Turner Gordon); Uncle Jimmy Lane (Russell Bassett); Philip Lane (Harris Gordon); Marion Starr (Lillian Cook); Maisie Middletown (Julia Bruns); Robert Moody (Sam Colt). Directed by Charles Giblyn.

Susan Lane has an ungovernable streak of jealousy which infuriates her within fifteen minutes after the ceremony which makes her Mrs. Richard Greer; for she sees her husband talking to Marion Starr, one of the bridesmaids. Susan's brother, Phil Lane, has fallen in love with Marion, but a previous entanglement in the shape of Maisie Middleton of the Jigfield Rolics prevents the announcement of their engagement. Maisie, to whom Phil had become engaged after a wine supper, refuses to release him, and the sweethearts are in despair.

Phil draws Dick aside and tells him the whole story, and also informs him that Maisie's troupe will be in Niagara Falls, whither the honeymooners are going, and that it's up to Dick to buy her off. Dick protests, but Phil declares that his and Marion's happiness is at stake, and the young bridegroom consents.

In Niagara, Susan and Dick pass the first day without a cloud in the sky. Dick, however, realizes that time is flitting and so, on a lame excuse, he tears himself away to interview the would-be vampire in her dressing-room. A prying maid sees him there and reports the matter to Susan, who comes and sees for herself. Convinced of his perfidy, she dashes back to the hotel, demands a separate room from the clerk and locks herself in, refusing to listen to Dick's explanation. At the same time she wires her Uncle Jimmy to get her a divorce. The family also receives Dick's report on the Middleton affair and his anguished plea for help.

To teach Susan a lesson, Uncle Jimmy telegraphs her to forward her depositions; and she, still at white heat, sends them on. Before they arrive, however, Uncle Jimmy, Susan's mother and the engaged couple leave for Niagara to patch up the domestic break. When the depositions arrive, Uncle Jimmy's partner rushes things through to a divorce. Accordingly, when the rescuing family arrives, it finds Susan and Dick, now reconciled, in despair over the announcement of the divorce decree. Uncle Jimmy is aghast, but Dick cuts the Gordian knot by corraling a minister and getting himself married to Susan all over again. In a burst of good wishes they start on their second honeymoon.

GREATER VITAGRAPH.

THE MARRIAGE SPECULATION (Five Parts—Dec. 10).—The cast: Mr. Cliday (Charles Kent); Clara Wilton (Mildred Manning); Billie Perkins (Wallace MacDonald). Directed by Ashley Miller.

Cliday has worked twenty years in a pickle factory and saved $10,000, which he desires to invest so as to insure him a competence for the remainder of his life. He has an acquaintance with Clara Wilton, who works in a confectionery store and who is the sweetheart of a plodding grocery clerk.

Cliday tells Clara he will invest his $10,000 in her education and introduction into society—she, in return, to win and wed a rich man who will see that he (Cliday) wants for nothing the remainder of his life. Clara accepts, although it wrenches her heart to give up Billie Perkins, her sweetheart.

In two years Clara develops into a beautiful

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and polished young woman who has made the best of her opportunities, but given little thought to her fulfillment of the compact. She and Cliday are at a fashionable resort when he tells her there is enough left of his $10,000 to pay bills for one month more.

Clara still loves Billy and loathes the men who seek her hand, but she places her duty to Cliday above her love, and finally accepts an Italian count. The wedding day arrives and also Billy, who experienced an "awakening" with the departure of Clara, and now is partner in the store and able to pay Cliday the money he has expended on Clara.

Billy unmasks the count as a waiter-adventurer, and disguising himself to resemble him, takes his place in the bridal party. Clara fails to recognize him until the ceremony is well under way. Cliday, not knowing Billy has any money, generously offers to release Clara of any obligation and everything turns out happily.

METRO PICTURES CORP.

THE ETERNAL MOTHER (Five Parts—Nov. 20).—The cast: Maris (Ethel Barrymore); Dwight Alden, Maris's second husband (Frank Mills); Lynch, Maris's first husband, later known as Winch (J. W. Johnston); Minister (Charles W. Sutton); Kate (Kaj Gynt); Bucky McGhee (Louis R. Wolheim); Felice (Maxime Elliott Hicks); Butler (J. Van Cortlandt). Directed by Frank Reicher. Adapted by Mary Murillo from the novel, "Red Horse Hill," by Sidney McCall.

Maris has married against her father's wishes. Lynch, her husband, turns out to be a drunkard. In her life the only bright spot is their little child, Felice. Maris is forced to be the bread winner of the family. She secures a position as stenographer in the office of Dwight Alden, the wealthy mill owner. Word comes to Maris of the death of her husband and child in a railroad accident. When Alden learns there is no longer an obstacle to their marriage, he asks Maris to be his wife.

A few years later Lynch returns under the name of Winch with a woman named Kate. Both depend upon the efforts of little Felice, who goes to work in the mill. Maris, driving by in her machine with the minister, sees the little child hastening weakly to her work. When her husband arrives he tells her it is no affair of hers, and hurries her away to be ready for a reception that evening.

At the mill that night a belt around the spools, which has not been arranged in accordance with the law, breaks and Felice is injured. McGhee, the superintendent, phones Alden at his home, and Maris overhears her husband giving his cold directions. Later in the night Maris steals away to see what she can do for the sufferer. As she nears the cottage, Winch staggers out, telling Kate that he is going to get damages for the injury to his bread-winner. When Maris comes to the cottage, she smoothes the little child. Kate watches Mrs. Alden's affection for Felice, and goes out to find Winch to tell him that she thinks they can extort money from the mill owner's wife.

Winch gets into a fight with McGhee at the saloon, and McGhee gets the best of it. Winch hastens home with Kate, and the husband and wife face each other. Maris is aghast at the knowledge that he is alive, and that the injured child is her own baby. Maris attempts to take her child away, but Winch stops her. Winch forces the sick child to get up and dress and the three leave. Kate and Winch fall asleep by the roadside, and Felice creeps away in search of the kind lady.

The next morning after her husband has left the house, Maris determines to make one final effort to obtain possession of her child. She goes to the Winch cottage. At the church, the minister makes an impassioned plea to his rich congregation on behalf of the children of the mills, and ends with a scathing denunciation of Alden. At the close of the sermon he falls dead. Felice staggers to the gate of the Alden home, where Maris finds her. Maris decides to take Felice and leave Alden's home, and writes a note in which she tells her husband that Felice is her own child and that Winch is her husband.

Alden, a changed and softened man, hurries home to find Maris, and is just recovering from the shock of her farewell letter when Winch and Kate, who have gone in search of Felice, reach the house. Winch admits that the report of his death was simply a scheme for future blackmail, as he was sure Maris would marry again and demands a bribe to keep him from publishing the facts. Alden is about to throttle him when Kate produces the divorce papers which she forced Winch to procure.

Maris takes a little cottage where she lives happily with Felice, but her heart longs for Dwight Alden, whom she has always loved. He finds her and tells her of the changes he has brought about for her sake, of the model school houses, the cottages and improvements. Overjoyed, Maris returns with him to his mansion, where they live, secure in their love for each other, and happy in their mutual affection for Felice.

THE SQUARE DECEIVER (Yorke Film Corp.—Five Parts—Dec. 3).—The cast: Billy Van Dyke (Harold Lockwood); Beatrice Forsythe (Pauline Curley); William Pugfeather (William Clifford); Mrs. Pugfeather (Dora Mills Adams); Celia Pugfeather (Kathryn Hutchison); Edith Van Dyke (Betty Marvin); Dick Blakesley (Dick L'Estrange). Directed by Fred J. Balshofer. Adapted by Fred J. Balshofer and Richard V. Spencer from Francis Perry Elliott's novel, "Love Me for Myself Alone."

Billy Van Dyke, multi-millionaire owner of Dynecourt Manor, and a most likeable chap, is counted a great catch by fortune-hunting mothers of marriageable daughters, but he is unimpressionable while he waits for his "dream girl" who will love him not for his millions, but for himself alone.

William Pugfeather has brought his society-made wife, his daughter, Celia, and his ward, Beatrice Forsythe, to New York. Mrs. Pugfeather is anxious to lease Dynecourt Manor in the secret hope that Celia can make the acquaintance of the owner and win him. Celia is selfish and arrogant, and just the opposite to the sweet and unspoiled Beatrice, who does not figure in these negotiations.

The first step in Mrs. Pugfeather's campaign is to hire a liveried chauffeur, and Beatrice is sent to town to find one. Billy sees her driving through the park, and recognizing her as his "dream girl," he pursues. He learns of her errand, and, struck by an idea, dons his ex-chauffeur's coat and cap, applies for the position, and is engaged.

Beatrice and Billy become friends much to the alarm of Mrs. Pugfeather. She demands references, but when Billy tells her his last employer was the rich Mr. Van Dyke she is satisfied. The succeeding days find Billy working as chauffeur. Celia has arrived at a suburban depot, and the car is there to meet her. Celia's baggage takes up so much space that there is no room for Beatrice, and Mrs. Pugfeather tells her to take the local train home. Beatrice leaves at this insult, and Billy, infuriated, quits his job.

Billy finds Beatrice down the lane almost in tears. He comforts her, and offers to loan him three hundred dollars, all she has. At last Billy has found the girl who loves him for himself alone, so he pours out his heart, and they become engaged. The Pugfeathers quarrel, and Beatrice returns just in time to hear Celia accuse Pugfeather of sheltering a pauper. At this new insult she resolves to go away. As she is leaving the house, Pugfeather, as executor of her father's estate, tells her she is heiress to two million dollars.

Billy, still retaining his secret, and aided in his plans by his sister, Edith; his chum, Blakesley, and Dr. McChesney, meets Beatrice by appointment. They are married. Then Beatrice learns that her husband is the rich Mr. Van Dyke. Mrs. Pugfeather and Celia collapse when they receive the news at the Van Dyke home, where they have been invited for a visit.

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DAUGHTER OF DESTINY (November).—The cast: Marion Ashley (Madame Petrova); The Crown Prince (Thomas Holding); Franz Jorn (Andre Randolf); Ambassador Ashley (Robert Broderick); Police Agent Morhange (Henri Leone); Graham West (Richard Garrick); Secret Service Man (Carl Dietz); American Minister (Warren Cook). Directed by George Irving.

Marion Ashley is the daughter of the newly-appointed American Minister to Belmark. She marries Franz Jorn, an artist. They live in Paris. Jorn is also a spy in the employ of an Imperial Government in Europe, and endeavors to persuade Marion to betray the secrets of the American Government which he knows her father possesses. Marion refuses; Jorn is enraged, knowing Ashley dislikes him and he

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cannot secure the coveted information himself.

Ashley has taken up his portfolio in Belmark. He visits Paris, but avoids Jorn. Jorn has aroused the suspicions of Morhange, a French police agent, and he searches Jorn's studio and discovers proofs that Jorn is a spy. Jorn surprises him. There is a struggle. Morhange is killed. Jorn takes a ring from his own finger, places it upon Morhange's hand and burns the studio. The charred body is identified as that of Jorn, and Marion, at her father's request, leaves with him for Belmark. Jorn reports to his own government. In Belmark Marion meets the Crown Prince Leopold. They fall in love and Marion consents to a morganatic marriage.

Jorn, under an assumed name, goes to Belmark at the command of his Emperor to incite the people against war. Marion marries Leopold. Jorn's master sends an ultimatum to the King of Belmark that unless Leopold weds the Princess Sophia (the Emperor's cousin) war will be declared and Belmark devastated. The people of Belmark, under Jorn's domination, demand peace. They throng the square before the palace. Leopold refuses to renounce Marion. Marion is summoned to the Council Chamber. The Emperor's envoy warns her Belmark will be laid in ruins. Marion makes the supreme renunciation that Belmark may have peace.

Then the envoy, triumphant, betrays the fact that it is a trap and Belmark is to be an ally of the Imperial Government in a war of greed. Marion is horror-stricken. She refuses to give up Leopold. The envoy plays his trump card. Jorn is announced. Marion is dazed at seeing Jorn alive, realizes that she has never been the wife of Leopold. The Imperial Government will triumph. Ashley demanding an audience with the King says that America will protect the neutrality of Belmark. Marion begs Leopold to tell the good news to the surging crowd in the square. On the balcony of the palace Leopold addresses his people. Says America will protect his Kingdom and theirs. Jorn gives the signal that has been decided on in the event of failure of the Imperial plans. Leopold is to be killed. A bomb is thrown at Leopold by one of Jorn's confederates. Marion sees it, hurls herself in front of Leopold. The huge balcony collapses as Jorn enters from the palace at the side and is killed by a section of falling marble. In the ruins of the balcony Marion's body is found. She is badly hurt. Leopold is unscathed. There is a period of unconsciousness and suffering. The people of Belmark mourn for the brave American girl—then they know that Marion's life will be saved.

WORLD PICTURES.

THE AWAKENING (Five Parts—Dec. 3).—The cast: Jacques Revilly (Montague Love); Marguerite (Dorothy Kelly); Horace Chapron (John Davidson); Varny (or Maxime) (Frank Beamish); Prosper Chavassier (Joseph Granby); Celestine (Josephine Earle). Directed by George Archainbaud.

Twenty-five years ago Jacques Revilly was found on the church steps in a small French village. He grows up into a fine strapping young farmer. His abstinence from rough play after his farm work makes him unpopular, he surreptitiously cultivates his skill at painting within the sacred portals of the church. One of Jacques tormentors discover his art attempts, which suggest a new mode of attack, and then his co-workers make an issue of a little delinquency and refuse to stay at the farm unless he is discharged. Jacques, enraged at this injustice, leaves the hamlet forever.

Three years later in Paris Jacques is able to produce some very good canvases. His unkempt appearance, his sulkiness and his apparent distaste for the society of his fellowmen have won for him the nick-name of "The Beast." He goes to the Cafe Brasserie Murger where the artists are enjoying themselves, among them being Horace Chapron, the bully of the Student Quarter. A dance is being planned for the evening, but the girls do not wish to have "The Beast" present.

Jacques that night, knowing nothing about the party enters the cafe and as usual takes his drink by himself. He is invited to join the party by another student named Varny, but says he prefers to be by himself. Toward morning a girl who has been dancing on a table falls from it, landing on Varny, injuring his arm. Jacques takes him home and nurses him back to health. With the recovery of his friend, who joins his old companions, Jacques realizes anew that in this world he stands alone.

He goes to a saloon and as he is drinking he prays God to give him the companionship that his soul craves for. On his way home he finds a frail young girl lying apparently dead in the snow. He carries her to his home, confident that his prayer has been answered. Under the careful ministration of his friend, Varny, and the caretaker, the girl convalesces. Her story relates her unsuccessful attempts to find work after her mother's death. Her strength gave out and she fell almost lifeless in the street. Jacques gives her his room, while he goes across the hall to Varny. Through the aid of the caretaker, Marguerite secures a position in Madame Celeste's millinery shop.

Jacques begins to take an interest in his physical appearance. One day Prosper, one of the students, announces that he has just seen "The Beast" sober, clean-shaved and neatly dressed. His friends are incredulous, so he says he will prove it. A few days later when passing under Marguerite's window a book comes down on his head, it having been pushed off the window sill by the girl when dusting. Prosper returns the book to Marguerite, and is about to kiss her when Jacques appears. Prosper is ordered out of the place, and tells the students that Marguerite is beautiful and virtuous. Horace, another student, wagers a dinner that she will be his a month from that date, which, by the way, will be the wedding day of Jacques and Marguerite.

One month later the students are all assembled for dinner, Jacques, who has not seen his companion for over a month, enters the cafe and asks if he may join the party, not knowing the nature. Horace then toasts "His Marguerite, who works in Madame Celeste's shop." As there is but one Marguerite in the shop in question Jacques demands that Horace retract the toast. Horace shows her ring which Jacques insists he stole. Horace challenges Jacques to a duel.

Jacques rushes to Marguerite's room, where he finds her directing a letter to him. She hands the missive to him. He reads, "You'll never see me again. I am a defiled creature." Jacques bids her leave. He makes his will leaving all to Marguerite. Marguerite begs his friend to get Jacques to finish reading her letter. Jacques consents and so Varney finishes reading the confession of how she had gone home with Madame Celeste who had feigned sickness; was introduced to a man she called her brother; that after drinking her wine she was powerless to move; and next morning she found herself—.

Jacques resolves to kill Horace. Varny asks Jacques if he will not see Marguerite. He does; but when Marguerite hears that a duel is to be fought begs Jacques not to go, as she is sure he will be killed. Jacques is not to be swerved from his purpose. On the field of honor Horace says that he is in the wrong and wants to apologize. Jacques strikes him in the face. They fire. Jacques is shot; but not mortally and the doctor tells him he will soon be all right. He is carried back to his rooms. There is a reconciliation, and so Jacques at last has his heart's desire.

THE GOOD FOR NOTHING (Five Parts—Dec. 10).—The cast: Jack Burkshaw (Carlyle Blackwell); Marie Alston (Evelyn Greeley); Mrs. Burkshaw (Kate Lester); Mr. Eugene Alston (Charles Duncan); Jerry Alston (William Sherwood); Barbara Manning (Muriel Ostriche); Barbara's mother (Eugenie Woodward); Laurel Baxter (Katherine Johnston). Story by Alexander Thomas. Directed by Carlyle Blackwell.

The story deals with Jack Burkshaw, a young man who has plenty of character and is extremely likable, but who has failed to make good in business. Out West he has a sudden longing to see his mother again. He has not seen her for ten years—since the time that his father threw him out of his home for misbehavior. Jack decides to go back home, but he has considerable difficulty in locating his mother. Finally he finds that his father has died and that his mother has married again. Jack finds that his mother's second husband is a wealthy, aristocratic individual, who is the father of a son and a daughter by his first

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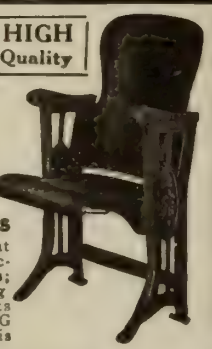
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marriage. The son and daughter are aristocratic and high and mighty like their father, and Jack fails to fit in well in the family. Finally it comes to the point where Jack is accused of the theft of a necklace belonging to a friend of the daughter. Jack goes to a farm and there he is happy and contented until he finds that his stepbrother is a rather bad egg. Then Jack sets himself the task of making his stepbrother do the right thing. The manner in which Jack succeeds in this laudable effort and the reward which comes to him constitutes a mighty entertaining drama.

FOX FILM CORPORATION.

TREASURE ISLAND (Six Parts—Nov. 18—Fox Standard Picture).—The cast: In the prologue: Jim Hawkins (Francis Carpenter); His Mother (Eleanor Washington); Louise Trelawney (Virginia Corbin); Bill Bones (Herschel Mayall); Long John Silver (Elmo Lincoln); Black Dog (C. Gorman); Blind Pew (Ed Harley). In the story: Jim Hawkins (Francis Carpenter); Louise Trelawney (Virginia Corbin); Long John Silver (Violet Radcliffe); Black Dog (Lloyd Perl); Ben Gunn (Lew Sargent); Captain Smollett (Buddie Messinger). Scenario by Bernard McConville. Directed by C. M. and S. A. Franklin.

The story begins in the "Admiral Benbow Inn," Black Hill Cove, on the coast of England. Bill Bones, a mysterious seaman, puts up at this inn, which is run by Mrs. Hawkins, mother of Jim Hawkins. He has scarcely arrived when he is attacked by a number of other mysterious seamen who turn out to be pirates in search of a chart which Bill possesses. In the scuffle which follows Jim gets possession of the chart and flees with it to the home of Squire Trelawney, father of Louise Trelawney. While the squire and Dr. Livesey ponder over the strange map, which is known among the pirates as "Flint's Fist," Jim is sent upstairs to sleep and to dream.

Jim and Louise go to Bristol. They charter the "Hispaniola," with a crew of what they consider carefully selected men. They start for the mysterious island outlined on "Flint's Fist," for a little red cross on the chart had beside it the luring words, "Bulk of treasure here."

On the way the two children learn that most of the crew they have hired had formerly sailed with the notorious Flint, one of the boldest pirates who ever lived. He had given this map to Bill Bones, his first mate, on his deathbed in Savannah, Ga.

Then begins a series of exciting adventures. After a long voyage, they reach the Treasure Island and Jim goes ashore with several pirates, headed by Long John Silver, while Louise stays aboard with Captain Smollett. Jim finds Ben Gunn, a marooned former shipmate of Flint's, and makes a friend of him.

The captain and Louise, fearing an attack on board, make for the shore and take refuge in the stockade which had been built on the island by Flint. Jim joins them there only to find that he has left the coveted chart on shipboard, and he is forced to make the hazardous trip back.

After many fights between the pirates and the honest members of the crew, Louise and Jim are finally reunited. They find the treasure safely piled away in Ben Gunn's cave. And they once more climb aboard the "Hispaniola," homeward bound.

THE BABES IN THE WOODS (Five Parts—Dec. 2—Fox Special Feature).—The cast: Roland and Hansel (Francis Carpenter); Rose and Grethel (Virginia Lee Corbin); The Bad Prince (Violet Radcliffe); The Good Fairy (Carmen de Rue); John Hamilton (Herschel Mayall); Mrs. Hamilton (Rosita Marstini); Mason Hamilton (Robert Lawler); The Butler (Scotty McKee); The Witch (Teddy Billings). Adapted by Bernard McConville. Directed by C. M. and S. A. Franklin).

John Hamilton has two children. He marries a second time and his second wife does not like the children. She does, however, like Mason Hamilton, her husband's brother. John Hamilton suspects the pair and goes away on a trip, ostensibly. He draws up a will before he goes, leaving the major portion of his money to the two children; but in the event of their death the money is to go to the brother. The father sets a manservant to watch the pair. Soon after he causes to be circulated the report of his death.

In a short time the manservant comes to him at a nearby hotel with the report that his second wife and his brother are plotting to destroy the children so that they can get the money immediately. Suddenly the husband returns. The wife and brother are astonished. The brother leaves the house. The father gathers around him his wife and the two children and asks the children as they sit on his knees if they would like to hear his story of the Babes in the Woods. Of course they want to hear it. So with his wife listening he begins the recital.

The picture fades from the pleasant room and the fairy story is shown on the screen. Hansel and Grethel are given into the hands of ruffians by their cruel stepmother. They are to be killed in the forest. The beauty and innocence of the two children softens somewhat the hearts of the murderers, who decide they cannot kill the children, so they leave them in the forest to die.

The children wander in the wood for some time and they lie down near a big tree and fall asleep. The Good Fairy, who watches over the children in the wood, brings forth her fairies to dance around the lost ones to make their dreams pleasant.

The next morning the children are found by the Bad Prince, but Hansel and Grethel flee and are assisted by the Good Fairy, who, when the children reach a stream in their flight, calls two swans and on the backs of these Hansel and Grethel escape across the water.

The Bad Prince then goes to an old Witch and promises her wealth if she captures Hansel and Grethel for him. The Witch sends her raven into the wood to guide the children to her house, a structure built of gingerbread. The children see the raven. They marvel at it, and as the Witch intended, follow it to her home.

While the children are nibbling at the gingerbread house, the Witch comes out and invites them inside. She makes prisoners of both, intending to fatten Hansel so that she can eat him.

When the roasting day comes, the Witch tells Grethel to crawl into the oven to see if it is hot enough. Grethel, guided by the Good Fairy, declares the oven is not large enough. Whereupon the Witch, to show the children it is, crawls in herself. Grethel slams the oven door and she and Hansel escape.

Then follow many adventures, in which the children get into the hands of the Bad Prince, but the Good fairy still aids them and they escape. They finally return home, tell their story, and the entire village turns out and visits deserved punishment on the bad stepmother and the uncle.

The picture then returns to John Hamilton's home. The children are still on his knees. The little girl is crying softly and the boy looks angry. For a time the wife and stepmother looks at her husband, then as the full effect of the story sinks into her heart, she bows her head, then smiles and takes the children to her bosom. She loves the children now and by her act regains the affection of her husband.

THE PRIDE OF NEW YORK (Five Parts—Dec. 9).—The cast: The Son (George Walsh); The Father (James A. Marcus); The Fop (William Bailey); The Girl (Regina Quinn). Staged and written by R. A. Walsh.

The story opens with George, the son of a building contractor at work on a 20-story structure. He's hard working and happy. In New York there is another type, one often found—a rich man's son who is an idler, who loves the night life and the spending of his father's money. He's a typical snob. To this son is attracted, probably because of their stations in life, the daughter of a millionaire. But one day when she watches George standing smiling on the end of an iron beam, being drawn up twenty stories, with nothing below him but the hard street pavement, she takes an interest in him.

Soon George and the rich man's son are called in the draft. She judges the worth of the two in their soldier's uniforms, and despite George's comparative poverty she comes to believe he is the better man.

Then the soldiers go to Europe, and she follows as a Red Cross nurse. George, genial, smiling, continues to improve in her estimation, while the rich man's son, still a snob and disliked by his fellow soldiers, fades from her esteem. When George, battling for all he is worth, fearing nothing in his fight to uphold the honor of his country, saves this girl from

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death at the hands of the Germans, she places her hand and her heart in George's keeping.

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AN INTERNATIONAL SNEAK (Mack Sennett Comedy—Two Parts—Dec. 2).—The cast: A Foreign Spy (Chester Conklin); The Juvenile (Billy Armstrong); A Female Detective (Ethel Teare); The Juvenile's Sweetheart (Lillian Biron); Her Father, the Powder King (Earle C. Kenton).

It is Conklin's job to get the formula for a high explosive which the Powder King is using. If he can't get it, he is to blow up the entire munition plant. Ethel learns all this when she goes through Conklin's grip. Her job is to "get the goods" on Conklin. Ethel is such a beautiful girl that Conklin tells her everything and even tips her off to a meeting of International Sneaks of his own calibre and Ethel, in order to get the goods on them, puts on boys' clothes.

Comes then a series of mixups in the middle of which Conklin saves the Powder King's daughter from drowning and becomes a hero. The affair got Conklin the inside track to the powder mill and the coveted formula, but it also made a strong enemy of Billy, Lillian's sweetheart. It's an open question whether Conklin or Billy was the biggest bonehead. Between them they distanced all competitors for the ivory championship, it culminating in the mutual possession of a bomb with a lighted fuse. The things they did to get rid of that sizzling bomb, and the unique manner in which said bomb refused to be shunted to a place of safety are one of the laugh climaxes of the picture. There is a whirlwind finish that would spoil in the telling, but this does not come until after a sequence of the most surprising and stirring adventures imaginable.

MOLLY ENTANGLED (Five Parts—Nov. 19).—The cast: Molly Shawn (Vivian Martin); Barney Malone (Harrison Ford); Shawn (Noah Beery); Jim Barry (G. S. Spaulding); Mrs. Barry (Helen Dunbar); O'Mara (C. H. Gowland); Mrs. O'Mara (Jane Keckley); Leary (W. A. Carroll). Directed by Robert Thornby.

Molly Shawn lives with her old grandmother and her father, the big smithy. We see little Molly bustling around the thatch-roofed cottage preparing a toothsome apple turnover for big Barney Malone, her sweetheart. While this work was going on in the cottage two carriages of nearby gentry, one the Barry's, the other the O'Mara's, drove up to the door of the blacksmith's shop. There was a bitter feud between the two families, who were distant cousins. This was heightened by the fact that the vast Barry lands would fall to the O'Maras if Jim did not marry. At Jim Barry's present furious pace, this seems unlikely.

That night at a party at the Barry house Jim, in a drunken stupor, falls down the steep cellar stairs, seriously injuring himself so that the doctor declares he will not live the night out. The mother fears, as much as his death, the fact that the lands will go to the hated O'Maras, and suggests his marrying someone—anyone—to save the house. Little Molly Shawn is Jim's choice, and she is summoned. A midnight wedding takes place. Molly had done the thing only at the urgent request of her father, who thought it a fine chance to repay the debt of gratitude to the Barrys, who had granted the rights of his little house to him. A second doctor, summoned from the city, orders Jim removed to a city hospital, whence he promises Jim will emerge in a week as good as new. Molly is bewildered and frightened.

On Jim's return she finds it increasingly hard to forget Barney and refuses to recognize Jim as her husband. Jim has not lost any of his bad habits, and one night at the tavern engages in a fight with young O'Mara and it is only thanks to Barney, who happens to be near and who thinks he is saving him for Molly, that he gets away with his life. One day Molly, who is still at the Barry home, is overpowered by the longing to see all her people again, slips away and creeps back to the tree in front of her father's smithy.

There she finds no one but Barney. While they are talking, Jim appears. He tells Barney and Molly, what he has just discovered, that he and Molly have never been really married. The priest who performed the ceremony and who said he was from a neighboring parish, was in reality a criminal who, in order to escape justice, had arrayed himself in the first clothes he had happened to find—which had been those of a priest. He had not dared refuse to perform the ceremony for fear of discovery. Barney and Molly are overwhelmed at their new-found happiness and it is Jim himself who orders the fiddler and hustles around making preparations for a big celebration of their betrothal.

TOM SAWYER (Five Parts—Dec. 10).—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and his cousins, Sid and Mary, living in such harmony as was possible for any boy with Tom's volatile spirit. He meets a goody-goody boy of the town and the sight of his neatly brushed hair and starched white collar so affects Tom that he challenges him to battle. They roll about in the roadway, and the fight ends when Tom has made the goody-goody boy yell "nuff!"

Tom hates to go to church. He also rebels ineffectually against the practice of his Cousin Mary of washing his neck and ears on Sundays, and adorning him with a hated white collar and flowing tie. In order to win a Bible, which was to be presented to the boy holding the greatest number of tickets given to Sabbath pupils for memorizing Bible verses, Tom trades his marbles, tops, kites, etc., for tickets and wins the Bible. When the superintendent presents the Bible and calls upon Tom to repeat some of the verses he is presumed to have memorized, Tom gets into deep water. But Tom grows fat on difficulties, and he never loses his nerve. At school he is quite willing to take his punishment for infractions of the rules, because this consists in being obliged to sit with the girls. He sits next to Becky Thatcher and puts in his time writing the magic message on her slate, "I love you."

Tom and Becky get along famously until Tom admits that he has had a previous love affair. A quarrel results, and Tom gets a whipping at home. He determines to run away and become a pirate. With Joe Harper and Huck Finn, Tom fixes up a raft and sails away on the Mississippi River. They land on an island and establish pirate headquarters.

Meanwhile, the parents of the missing youths institute a search for them, and, believing that they were drowned, they cause guns to be fired on the river in the hope that the concussion may bring the bodies to the surface. Stricken with remorse, Tom swims away from the island at night, writes a note on a piece of bark announcing that neither he nor his companions were dead ones, and finally reaches Aunt Polly's house, only to find her in consultation with Mrs. Harper relative to the funeral of the missing lads on the following Sunday.

The humor of the situation appeals to Tom, and instead of leaving the note, he steals away, returns to the island, and urges upon his companions the necessity of attending their own funerals on the following Sabbath. When the church bells begin to toll, they start back home and creep into church just as the minister sobbingly dwells upon the delightful qualities of the deceased lads. Of course, the appearance of the trio causes a sensation, and in the excitement Aunt Polly quite forgets to lick Tom in punishment of his escapade. Becky Thatcher's tears vanish and she stands proudly beside Tom in the pew as they sing the Doxology.

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Victor Animatograph Co....1851

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co....1847

THEATRICAL ARCHITECTS.
Decorators' Supply Co....1861

The Standard Light Exhibition Projector

VICTOR ANIMATOGRAPH

Exclusively Equipped with Mazda Lamps

Intended and Guaranteed for

Traveling Exhibitions
Small Theatres
School Auditoriums
Church Auditoriums
Lodge Halls
Road Shows
Private Exhibitions, or

For any showing of standard film for any purpose not requiring an image of more than twelve feet in width, and a throw of more than 100 feet.

THE PIONEER MAZDA LAMP PROJECTOR

In the Animatograph incandescent lamps give more light on the screen than in any other existing projector. The patented optical system, improved intermittent, and shutter, **designed** for use with Mazda lamps, save a large percentage of the light wasted in all other machines.

Motion Pictures Whenever and Wherever You Want Them

The Model 2 Victor Animatograph is a standard film projector, with standard slide attachment. Lamps and lenses are interchangeable, to conform to requirements of size of picture and distance of throw.

For quality of image—steadiness, lack of flicker, illumination—no machine of any size or type, is superior to the Animatograph. This is guaranteed.

To Operators Private exhibitions are becoming popular everywhere. There's good money in running them. It is a one-man job to carry, set up and run the Animatograph. Lamp socket attachment saves time and wiring trouble. Write for other information.

Note Eighteen months ago we announced to the trade that incandescent lamps were soon to be practical for motion picture projection. Much ridicule was heaped upon us. Now we tell you that a 40-pound machine equals the image quality of the best heavy machines. We will prove this, too, if you are interested.

A new illustrated descriptive catalog is ready. Write today to

VICTOR ANIMATOGRAPH COMPANY

162 Victor Building **DAVENPORT, IOWA**

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).
One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).

ESSANAY.

The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.

FALCON FEATURES.

The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

Sylvia of the Secret Service (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 1, "The Gauntlet of Death"—Two parts—Drama—Astra).
All Aboard (One Reel—Comedy—Rolin).
Around Central Auvergne, France (Colored Travel Subject—Half reel—Pathe) and Tonic Towns of England (Colored Travel Subject—Half reel—Pathe).
Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational) (International split reel).
Hearst-Pathe News 96 (Topical).
Heast-Pathe News 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diando).
The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 2—"Counterfeit Faces"—Two parts—Drama—Pathe).
We Never Sleep (Two parts—Comedy—Rolin).
Fishing in Japan (Half reel—Educational) and Along the Tagus, Portugal (Half reel—Travel) (Pathe Split Reel).
Argus Pictorial No. 2 (One reel—Educational).
Katzenjammer Kids—"The Tempest of the Paint Pot" (Half reel—Cartoon) and Ready to March (Half reel—Educational) (International Split Reel).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama-Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rolin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100—(Topical).
Hearst-Pathe News No. 101—(Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.

PARAMOUNT MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).

PARAMOUNT SERIAL.

Nov. 12—Who Is Number One? (Episode No. 3—"The Sea Crawler"—Two parts—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).

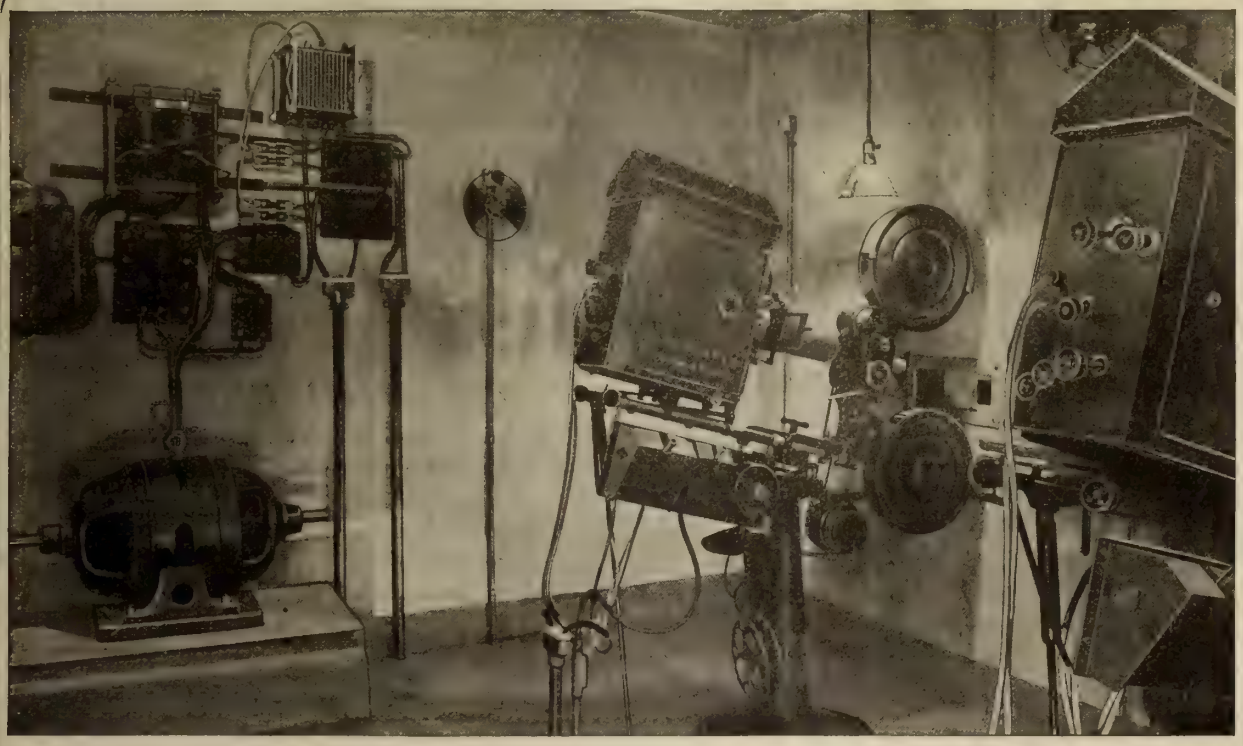
PARAMOUNT BURTON HOLMES.

Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



Wagner Converter in Projection Booth of Wisconsin Theater

You Theater Owners and Managers; Do You Realize You Are Retail Dealers?

Wagner Quality

You have a theater—that's your retail store. Your business is to sell pictures. Like any other retail store, you make it attractive, well lighted inside and out.

Suppose you built and equipped a beautiful store, and then employed impudent, careless, shabby salesmen? How long would you keep your patrons?

You sell pictures, stories, acting. Your equipment is the salesman that places them before your patrons. Your operator is only your director, for without proper equipment he is handicapped.

Putting all the light on the screen, clear, WHITE LIGHT, steady and ever dependable, is the duty of the Wagner Converter—economical in current, reasonable in price; it is the silent salesman that will fill the vacant seats.

There are facts and details in Bulletin 10923 and booklet "Ghosts."

Wagner Electric Manufacturing Company,

Saint Louis, Missouri

(237)

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1838.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical)
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).

NESTOR.

Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

SPECIAL PRODUCTIONS.

Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).

UNIVERSAL SPECIAL FEATURE.

Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).

TRIANGLE KOMEDY.

Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.

KEYSTONE COMEDY.

Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Exhibitors

What are YOU doing now?
What have YOU done in the past?

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,
Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors

National Organizations lived from funds raised by a few officials,
By giving Balls, Expositions, Trade Shows, and through a Trade Paper and on propositions where mostly the film manufacturing interests gave freely to these affairs.

Now mostly
You GET what you PAY FOR,
As you individually did mostly nothing,
Therefore you individually receive mostly nothing,
And furthermore, what could you expect under the circumstances?

Yes - -
All Motion Picture Organizations should work for the best interests of the entire Industry. Agreed

But - -
Sometimes—yes, oft times—questions arise whereby there must be decided

What shall be rendered to the Exhibitor?
What shall be rendered to the Film Producer?

At such a time
A National body of Exhibitors
Must be free from entangling alliances.

If a National Body officially Owns a Trade Paper
That lives by the advertising of Film Producers

Can that Body protect the interest of the Exhibitor, first, last and always or—
Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its membership can protect. To have such a Fraternity

A few weeks ago the American Exhibitors' Association was organized.
This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny
No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Accredited Managers to become members.

Every Exhibitor is welcome and requested to join.
Every Local Body is invited to affiliate.
The moment you join you at once become a power for your own good.
This Organization will do big things for you and the Industry.
When the majority of Exhibitors are enrolled in our membership.

The reason of past failure
Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an organized majority struggle blindly
A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIBITORS' ASSOCIATION. WE ARE ARRANGING TO KEEP A REPRESENTATIVE IN WASHINGTON ON THE TAX QUESTION. That is why you should HURRY.

We want you to join now because we want to know what you want

So as to give you just what you want.

FILL THIS OUT AND SEND TO
AMERICAN EXHIBITORS' ASSOCIATION, NATIONAL HEADQUARTERS, INDIANA TRUST BLDG., INDIANAPOLIS, IND.:
JAKE WELLS, Pres. F. J. REMBUSCH, Sec.-Treas.
GUY WONDERS, Vice-Pres. C. C. PETTIJOHN, Bus. Mgr.

Gentlemen:

The undersigned Exhibitor desires to become a member of the AMERICAN EXHIBITORS' ASSOCIATION. Please send full particulars.

SIGNED

NAME .....

THEATRE .....

CITY .....

STATE .....

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1838.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).

GAUMONT.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Collie, from "Life."

MUTUAL WEEKLY.

Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 30—Number 157 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.)
Dec. 19—The Lost Express (Episode No. 15—"Unmasked"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).

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All About Bees (Approx. 725 feet).
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The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 3—Enemies of the Garden (Ditmar's Living Book of Nature).
Dec. 5—The Land of Enchantment—Yosemite Valley.
Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).
Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).

FOX STANDARD PICTURES.

Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thais (Six parts—Drama).

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GREATER VITAGRAPH.

Nov. 19—The Grell Mystery (Five parts—Dr.).
Nov. 19—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).
Rough Toughs and Roof Stuff (Comedy).
Hustle and Harmony (Comedy).
Bobby to the Rescue (Comedy).
Nov. 26—Who Goes There? (Five parts—Dr.).
Nov. 26—Favorite Film Features ("The Portrait"—Two parts—Drama) and "How Fatty Made Good" (Comedy).
Bobby Takes a Wife (Comedy).
Grit and Gratitude (Comedy).
Nov. 26—The Fighting Trail (Episode No. 12—"The Desert of Torture"—Two parts—Drama).
Dec. 3—The Tenderfoot (Five parts—Drama).
Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap"—Two parts—Drama).
Dec. 10—The Marriage Speculation (Five parts—Drama).
Dec. 10—The Fighting Trail (Episode No. 14—"The Trestle of Horrors"—Two parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).
Nov. 19—Kill Joy (Essanay-Perfection Picture—Five parts—Drama).
Nov. 26—Gift of Gab (Essanay-Perfection Picture—Five parts—Drama).
Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).

PARALTA PLAYS, INC.

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A Man's Man.
Madam Who?
His Robe of Honor.

SELECT PICTURES CORP.

Magda.
The Wild Girl.
The Barrier.
The Public Be Damned.
Over There.
Her Silent Sacrifice.
The Secret of the Storm Country (Five parts—Drama).
Shirley Kaye.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).
His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1838.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES.
December—Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).
The Liar.

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS CO.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

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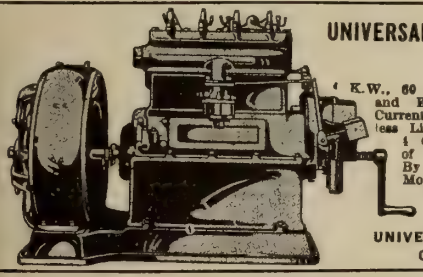

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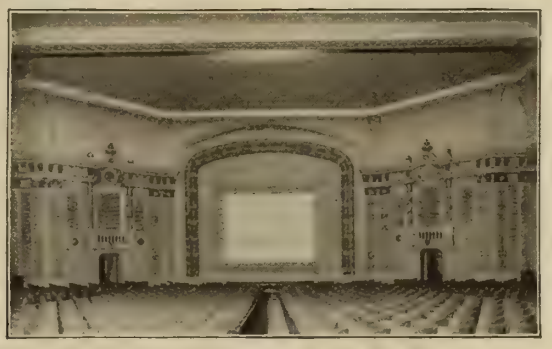

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ASCHER BROS., Owners

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

Gundlach
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give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

The Red Cross Asks the Exhibitors' Aid

to get 10,000,000 new members for the Red Cross by Christmas.

It means millions of dollars for those patriotic souls—perhaps it is your father, your son, your brother, or your friend, who has laid down his arms, perhaps to die, perhaps to live—but **deserving of the best on earth** as long as the breath of life lingers.

Showing the Red Cross trailer in your theatre is *your* part

1,000 trailers have been prepared by the Red Cross, declaring the immediate necessity of getting these new members.

20,000,000 at least will see this trailer and get the Red Cross appeal for help, if you exhibitors do your part in this great cause with its tremendous appeal to humanity.

You can get these trailers at any of the exchanges listed below. Remember, the money must be had by Christmas—that means you must get busy NOW—tomorrow will be too late.

Committee of the National Association of the Motion Picture Industry, co-operating with the Red Cross.

MITCHEL MARK—
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PETER J. SCHAEFFER—
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Distribution in charge of Al. Lichtman.

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VITAGRAPH
WORLD FILM CORP.

PRESENTATION OF MOTION PICTURES

means more than the customary exhibition of pictures as seen in most M. P. theatres. It is up to you, Mr. Exhibitor, to arrange for proper music and effects with your film and it is an art which must be studied and carried out with care.

UNITED THEATRE EQUIPMENT CORPORATION

has in its employ many experts to help you to secure the best effects with your pictures, and this service is free to you—

WE ARE THE LARGEST, MOST RESPONSIBLE AND EXPERIENCED EQUIPMENT CONCERN IN THE WORLD. WE GUARANTEE ABSOLUTE RESULTS.

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AND IT IS YOUR GUARANTEE OF PERFECT PROJECTION

"Everything for the Motion Picture Theatre Except the Film"

POWERS MACHINES—HALLBERG MOTOR GENERATORS—VELVET GOLD FIBRE SCREENS—NATIONAL CARBONS, ETC.

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Perfect Projection

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NICHOLAS POWER COMPANY

90 Gold Street
New York, - N.Y.

Vol. 34, No 13 December 29, 1917 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn pictures

The record-breaking box-office attraction of the year is the first screen appearance of

MARY GARDEN

in

THAIS

by Anatole France

Directed by Frank H. Crane

RELEASED: DECEMBER 30

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

The PRICE of a GOOD TIME

WITH wealthy young Winfield's hand on hers and his wonderful offer of six Arabian Nights in her eager ears, is it any wonder that little shopgirl Linnie takes no thought of the price she may have to pay?

Together, Mildred Harris and Lois Weber—*the Belasco of the Screen*—have created the most absorbing, heart-clutching, universal-interest drama of many years. Reserve dates for "The Price of a Good Time" *for at least twice an ordinary run.* And do it *now.* Tomorrow may be too late. First come—first served.

JEWEL PRODUCTIONS INC.
1000 Broadway New York

GEORGE K. SPOOR
presents

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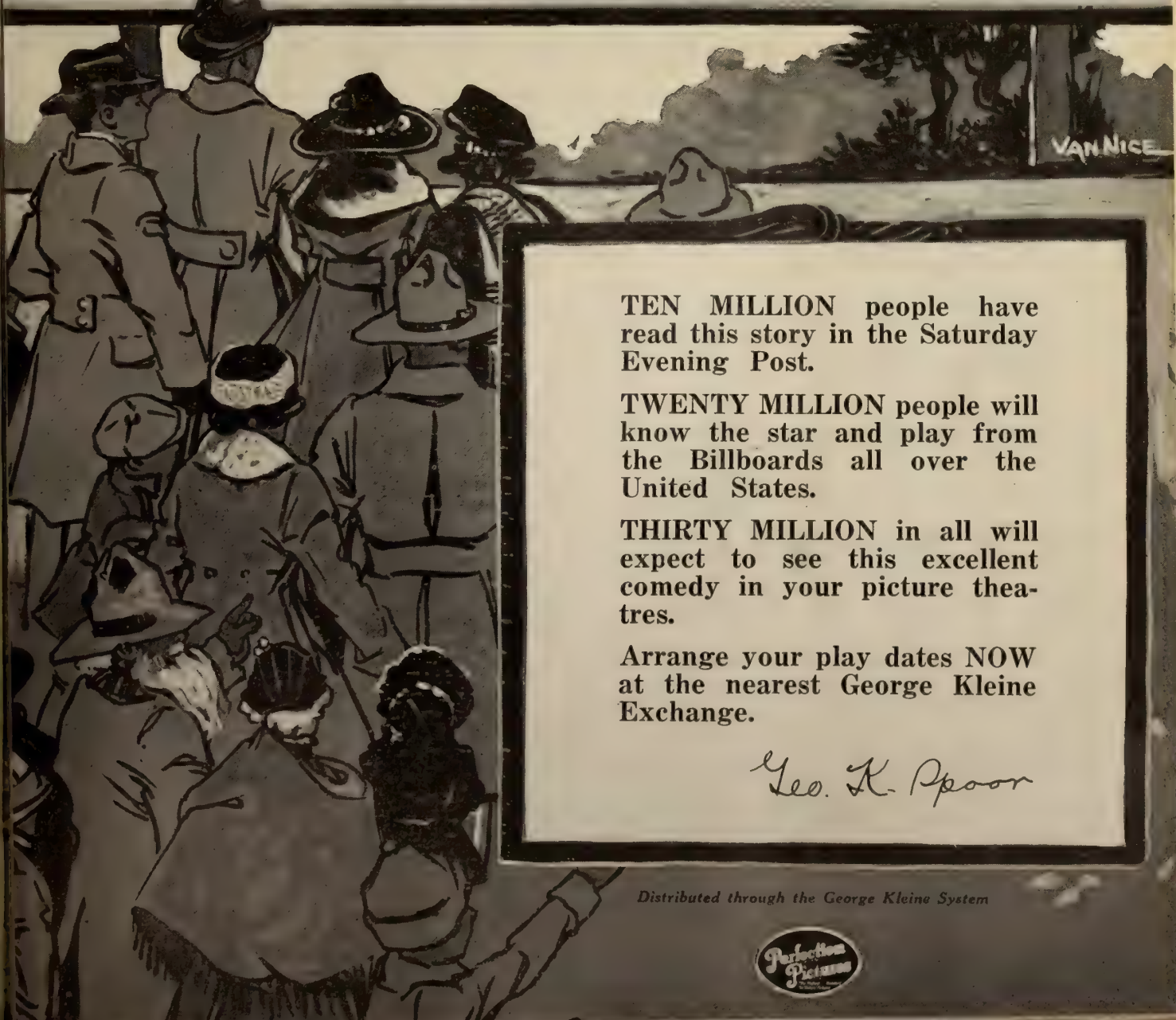
TAYLOR HOLMES

Uneasy Money

BY P. G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Geo. K. Spoor

Distributed through the George Kleine System

Perfection Pictures

Did you see our big double page ad. in last week's MOVING PICTURE WORLD and MOTION PICTURE NEWS, on the Nation Wide Best Ending Contest for Boys and Girls on our Smashing Big Serial Winner —"THE MYSTERY SHIP"? If you didn't— get a copy now and read every word of that important announcement. It brings to Exhibitors a plan tied up to this Universal Serial Winner—"THE MYSTERY SHIP"— in such a manner and of such a power as to actually guarantee every Exhibitor using this plan, in connection with "THE MYSTERY SHIP," eighteen weeks of capacity crowds. It should be read by every Exhibitor in the entire country, for "THE MYSTERY SHIP" Serial with the "Best Ending Contest" plan makes a winning combination that surpasses anything in the profit getting line on the market. Write to your nearest Universal Exchange and get more facts on this Big Winner—NOW. Universal Film Manufacturing Company, Largest Manufacturers of Films in the Universe, 1600 Broadway, New York City

HERBERT RAWLINSON

HERO OF THE SENSATIONAL SUCCESS "COME THROUGH" WITH BROWNIE VERNON IN THE THRILLING 5 ACT ROMANCE

"THE HIGH SIGN"

SCAPEGRACE college boy against King—all for the love of fascinating Hulda called back to the kingdom of Burgonia! See Herbert Rawlinson turn from a rollicking scamp in a freshwater college into a steel nerved "go-getter" who won't stand for any funny old potentates coming between himself and the **only girl.** Mile-a-minute thrills in a sleepy old kingdom and a peach of a romance. Ready now. **Hook it!**

Book Thru Any Universal Exchange

Universal Film Manufacturing Co.
CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"
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PYRAMID COMEDIES
MAKE A SPHINX LAUGH
MAKE A SPHINX LAUGH
This COMEDIAN
Giggle with me
Ray Hughes
Appears only in
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One Two-Reel Original, Laugh Provoking Comedy Released Every Two Weeks in the Year.
NOW READY !!!
"IN AND OUT"-"BEACH BIRDS"-"LOVE AND LUNCH"-"BEAUTIES AND BOMBS"
DIRECTED BY WILLIAM A. SEITER
TERRITORIAL RIGHTS NOW SELLING
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BILLIE BURKE IN "The Land of Promise"

By arrangement with Florenz Ziegfeld Jr.

Paramount Pictures

By W. Somerset Maugham
Directed by Joseph Kaufman

NEW YORK HERALD says:
"The regular photoplay feature was 'The Land of Promise,' in which Miss Billie Burke is more delightful than in any of her previous pictures."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

ADOLPH ZUKOR Presents

LINA CAVALIERI

in "The ETERNAL TEMPTRESS"

By Mme. Fred de Gresac
Scenario by Eve Unsell..
Directed by Emile Chautard

A sure box-office value

—Exhibitors' Trade Review

AT the Rialto the beauteous Lina Cavalieri proves her fitness for the screen. —New York Times.

The whole cast is more than adequate.
—New York Tribune.

Demonstrated her fitness for such a title role.
—New York Herald.

Will cause the other temptresses to look to their laurels.
—New York Sun.

The way it has been offered together with the name of a star of sure box office value will make this release, from the exhibitor's point of view, a good attraction.
—Exhibitors' Trade Review.

This picture will start your town talking. The *longer* you show it, the *more* people will talk. The more they talk the *greater* will be the *success* of all future Cavalieri pictures.

A Paramount Picture

Paramount Pictures

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Presents

Benjamin Chapin
IN
"A SON OF DEMOCRACY"

A series of dramatic film stories of America in the making.

Written, directed and produced by
Benjamin Chapin

HUNDREDS of exhibitors have been waiting for these pictures. They have brought forth literally thousands of requests for booking dates.

"The Lincoln Cycle" crowded the Strand Theatre and played at the Globe Theatre, New York, for 245 performances. **They have never been shown anywhere since**—pending distributing arrangements with Paramount Pictures Corporation.

It is now combined with the new Lincoln Pictures, to make a series, which, for drawing power, entertainment and prestige-building force, has never been equaled.

A Tremendous Business Stimulator

10 Chapters of 2 Reels each, released January 21st

This "make-'em-laugh, make-'em-cry drama" will be second only to the great national advertising campaign in developing new friends for Paramount and Artcraft Pictures.

New Ideas get new Patrons.

Paramount considers it necessary to do more than distribute the best pictures. Big new ideas for promoting new and permanent friends and patrons for the pictures are quite as necessary.

Special Advertising Campaign to the public.

An unsurpassed advertising and promotion campaign devoted exclusively to "A Son of Democracy" will also be inaugurated to tell the people about the wonderful pictures you are going to show.

Chapin's Showmanship.

Benjamin Chapin's superb characterizations and fine ideas of showmanship and experience in exhibiting these pictures at big prices have resulted in these tremendous attractions. Prints will be in all Paramount Exchanges by January 1st. See the chapter for each week—twenty reels—but the treat of a life time.

You will become immediately enthusiastic on the possibilities of this epoch making series.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

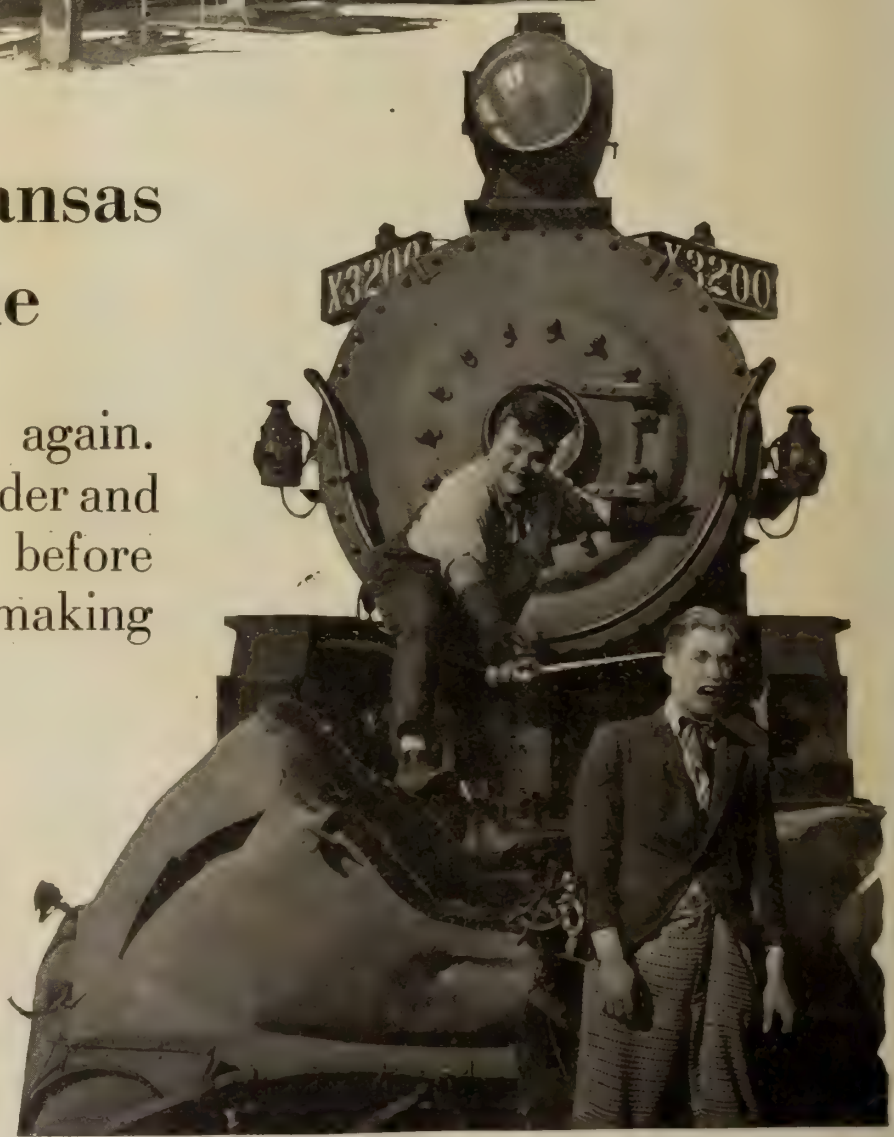
Joseph M. Schenck *presents*

ROSCOE "FATTY" ARBUCKLE *in* "A Country Hero"

Like a Kansas cyclone

HE'S done it again. Landed harder and faster than ever before in his money-making career.

It's Christmas now—they want to laugh. If you want to get all the Christmas crowds you'll have to book a "long run."



FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

Paramount Pictures

Paramount-Mack Sennett Comedies

"Are Waitresses Safe?"

always - -

at picture houses where they show PARAMOUNT--MACK SENNETT COMEDIES—

—of course they might laugh themselves to death

—and what good would a dead waitress be—

—there are times—however—

when as Pope says—

—Oh death! where is thy sting—

Don't You be stung—

book this wonderful "joy producer"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Berne general
NEW YORK

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

"ARE WAITRESSES SAFE?"

with

Louise Fazenda
Ben Turpin
and
Slim Summerville

produced under the personal supervision of

MACK SENNETT

"the man who put satire in overalls"

SELECT SP PICTURES

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"GHOSTS OF YESTERDAY"

Adapted by Mildred Considine from the Play
"Two Women"

By RUPERT HUGHES
Directed by Charles Miller

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT PICTURES CORPORATION

extends

Greetings of the Season
to the Exhibitors of the United States

and acknowledges with appreciation the cordial reception extended to

SELECT SP PICTURES

embracing the productions of

CLARA KIMBALL YOUNG
And Her Own Company

NORMA TALMADGE

CONSTANCE TALMADGE

ALICE BRADY

New offerings of each of these stars in the Select Star Series will be ready for distribution by the twenty Select Exchanges in January

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Of One Accord! All Praise

"THE HONEYMOON"

By E. LLOYD SHELDON Directed by CHARLES GIBLYN

in which LEWIS J. SELZNICK presents

Constance Talmadge

"Miss Talmadge's performance of Susan Lane was captivating!"—*Sunday Telegraph.*

"'The Honeymoon' is a riot of fun, with very fine work by Constance Talmadge."—*Exhibitor's Trade Review.*

"Constance Talmadge is a fascinating little actress and never looked prettier or more winsome than she does in this picture."—*New York Review.*

"A well-directed picture, with an adequate production and devoid of all unnecessary footage."—*Variety.*

"The singular beauty and personal charm of Constance Talmadge . . . in a story that will bring a laugh every time."—*Moving Picture World.*

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

REX BEACH PICTURES

"The Auction Block" A Huge Hit

ATTENDANCE records for the entire year 1917 have been broken throughout North America by Rex Beach's greatest story, "The Auction Block." This sensational success proves the Goldwyn statement that "*good* pictures cure *bad* times in the theatres." Read these reports of exhibitors and powerful daily newspapers:

NORTH

Boston Post: "The Auction Block is the biggest attraction of the year. Long lines waited in the cold for admission. Throngs turned away." Boston Traveler: "An endless line at the box office." Boston Herald: "It made hundreds wait on the street to gain admission." Boston Transcript: "Vividly remarkable."

EAST

Joseph Grossman, Standard Theatre, Cleveland: "Broke all records for the year." Cleveland Leader: "A tremendous picture that has packed the Standard." Cleveland Press: "One of the few pictures worthy of particular recommendation.' Edward A. Zorn, Temple Theatre, Toledo: "Drawing bigger crowds than any of Rex Beach's other great pictures."

WEST

Chicago Examiner: "The Auction Block is the 'honey' that will draw the people in swarms to box offices." Chicago Post: "It thrills one even more when seen a second time than it does the first time." Aaron J. Jones, Chicago: "It is a tr mendous hit." Chicago American: "The Auction Block has the heaviest booking ever recorded in the Chicago territory."

SOUTH

Atlanta American: "Tremendous in its appeal, The Auction Block instantly drew the crowds. It is what motion picture showmen call 'a clean-up picture.'"

There can be no "holiday slump" or depression if you play "The Auction Block" and other powerful Goldwyn productions.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

Mae Marsh's Triumph in "The Cinderella Man"

RELEASED today throughout North America, Goldwyn's production starring Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter, has the advance approval of the powerful trade journals and more than two-score important exhibitors who predict that it will make more money for theatre-owners than any Goldwyn production thus far released. The following reviews of the greatest Mae Marsh picture ever made will interest all exhibitors.

M.P. WORLD

Louis Reeves Harrison: Goldwyn presents a sympathetic adaptation of Edward Childs Carpenter's story, "The Cinderella Man." . . . Mae Marsh again shows her half-compassionate, half-whimsical talent. This production makes a charming Christmas story and will prove an attractive addition to any program the year round.

VARIETY

Jolo: "The Cinderella Man," Goldwyn's eighth release, marks a mile-stone in the advance of this company. Mae Marsh is as elusively charming as always. George Loane Tucker, the director, has far out-distanced any work he ever did in England. One of the smartest pictures of the year that ought to bring the money.

MORNING TELEGRAPH

Frances Agnew: "The Cinderella Man" is a credit to the delightful charm of Mae Marsh, the genius of George Loane Tucker and his technical staff, and the abilities of an all-star supporting cast. This picture will get the money.

M.P. NEWS

Peter Milne: If the name of Goldwyn had not been popular zed long before this, "The Cinderella Man" would turn the trick with ease. It is the most delightful film drama that the writer has had the good fortune to see.

DRAMATIC MIRROR

D. A. Balch: Exhibitors will find "The Cinderella Man" a safe booking proposition because of its "legitimate" source and the firm excellence of its production. . . . One wonders how it could possibly be better.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

The Reason Why

exhibitors are rushing to book "For The Freedom of The World" and the reason why it plays to capacity business, breaking all box-office records everywhere for the year 1917, is that

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

contains in vivid and overwhelming dramatic sequence the great human element that exerts the never failing appeal

- To the conscience of all humanity.
- To the love for bravery and heroism.
- To the mothers who give their sons to the nation.
- To the patriotic men and boys eager to tread the Path to Glory.
- To the girls who would go through the fires of Hell to reach the men they love.
- To the world's millions who love the lands they live in.

Every exhibitor desiring to book at once a production that will banish all depression and wipe out the effects of the war tax can obtain "For The Freedom of The World" exclusively through the offices of

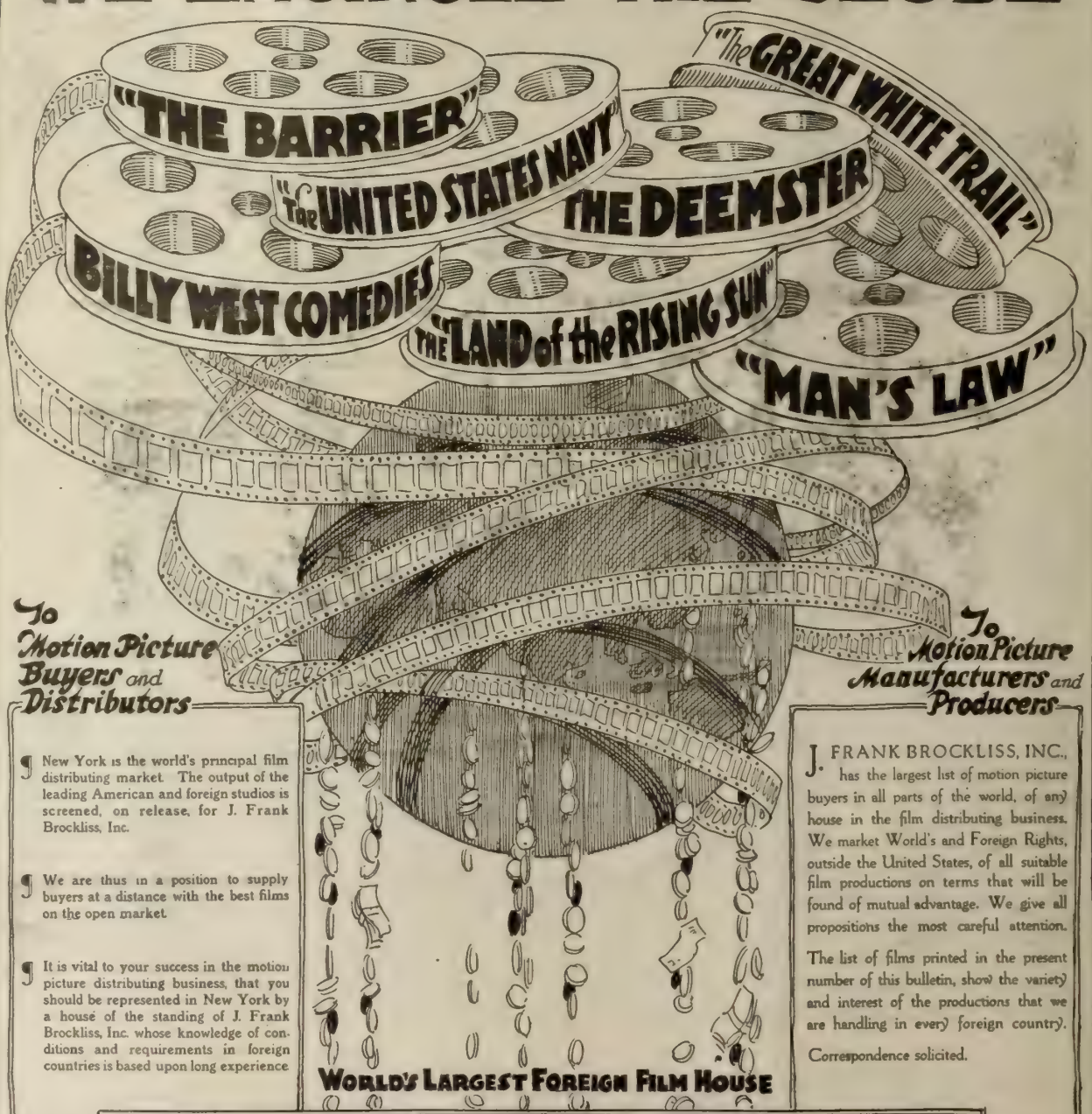
Goldwyn
Distributing Corporation
16 East 42d Street New York City

MONTAGU LOVE

justly renowned for his master character impersonations—brilliant as he was in "Rasputin," "The Awakening," "The Brand of Satan," etc.,—reaches the highest of dramatic art as

"CARDINAL MERCIER"

WE ENCIRCLE THE GLOBE



To Motion Picture Buyers and Distributors

¶ New York is the world's principal film distributing market. The output of the leading American and foreign studios is screened, on release, for J. Frank Brockliss, Inc.

¶ We are thus in a position to supply buyers at a distance with the best films on the open market.

¶ It is vital to your success in the motion picture distributing business, that you should be represented in New York by a house of the standing of J. Frank Brockliss, Inc. whose knowledge of conditions and requirements in foreign countries is based upon long experience.

To Motion Picture Manufacturers and Producers

J. FRANK BROCKLISS, INC., has the largest list of motion picture buyers in all parts of the world, of any house in the film distributing business. We market World's and Foreign Rights, outside the United States, of all suitable film productions on terms that will be found of mutual advantage. We give all propositions the most careful attention.

The list of films printed in the present number of this bulletin, show the variety and interest of the productions that we are handling in every foreign country.

Correspondence solicited.

WORLD'S LARGEST FOREIGN FILM HOUSE

J. FRANK BROCKLISS Inc.

SIDNEY GARRETT Pres.
GENERAL EXPORT and IMPORT
729 SEVENTH AVE. NEW YORK.

EGGERS INC.

ONE REASON alone justifies this unprecedented Twelve Page Advertisement on Lois Weber's Jewel wonder-play, "The Price of a Good Time," featuring Mildred Harris and Kenneth Harlan. That reason is its MONEY-EARNING POWER FOR ALL EXHIBITORS.

SENSIBLE BUSINESS MEN are not publishing the biggest, most costly advertisement ever issued in this magazine on a single play, unless that play is an unquestionable money-getter—a long-run production—a cost-cutting, self-advertising repeater.

First come—first served.

JEWEL

PRODUCTIONS, Inc

1600 Broadway, New York

A trifling matter of a thousand dollars for an hour's pleasure. Mrs. Winfield, social climber, gives an engagement luncheon in honor of aristocratic Miss Schuyler, fiancèe of Preston Winfield. And "old man" Winfield's great chain of Department Stores pays the bill.
The Price of a Good Time"

Linnie—saleswoman in Winfield's, with a paralytic for a father—a soap-box Socialist for a brother, a sordid home of poverty and unhappiness. Oh—for just a little of the pleasure and pretty clothes that other girls had!
The Price of
Good Time
—a Jewel Tibbett

In a fit of secret revulsion, Miss Schuyler says the ring "doesn't fit."

And Preston sees the truth through her lie.

e Price of a
ood Time"
Jewel Production

Deceived, disillusioned, lonely—Preston sees equally unhappy little Linnie in his father's big store.

"Did you ever have a good time?"

One wonderful week of Arabian Nights. Restaurants, theatres, cabarets, beautiful clothes, a shining car, the glory of having a good time. "I often spend as much as this on a single evening's entertainment—and you have promised me six!"

"The Price of a Good Time"
– a Jewel Production

His family away, Preston takes Linnie to the palatial Winfield home.
"I'd give anything to stay in this wonderful home just for one night!"
The Price of a Good Time
a Jewel Production

"LINNIE!' Her brother's shout of rage rings through the halls. Guiltless, yet with all evidence against her, the dream week crashes into tragedy as her would-be savior leaps at her lover's throat.
"The Price of a Good Time"
-a Jewel Production

The Price of a Good Time

– a Jewel Production

DISGRACED! And in her brother's pocket lies a deadly weapon. *"His life for your good name."*

Only an hour now and the price of little Linnie's good time will be paid.

"The Price of a Good Time"

The Perfect Photoplay

Book, for once, a photoplay that more than fulfills every possible requirement of yourself and your patrons — from the box-office angle down to the last costly refinement of setting and atmosphere, screened by a Pastmaster of photodramatic detail, Lois Weber — universally acknowledged, the Belasco of the Screen

Book the biggest Story ever screened—the Great Temptation known to every working woman, every woman of leisure, every woman you know, whatever her age or situation in life.

Book the most sympathetically conceived, the most artistically staged photodrama obtainable at any price from any source today.

Book a sure, profitable, repeating, self-advertising, heart-throbbing drama — whose moving story told and retold by everyone who sees it will bring in hundreds of new patrons at only a fraction of your original advertising cost.

Book on Unbiased Opinion

AT the same time that "The Price of A Good Time" was creating a furore with its first performance on the Pacific Coast, a Critic in the East went on record with a straight-from-the-shoulder appreciation of this Jewel wonder-play. Said he:

> "WE have only a few directors who are capable of doing big things in a big way. One of these is Lois Weber. Seldom have I seen a subject more deftly handled in registering a delicate subject with telling pathos and forceful power without at any time overreaching in the dramatic moments and without ever losing sight of the fact that after all a picture should first be artistic."

Again he said:

> "PROPERLY handled as to exploitation (Exhibitor's advertising) "The Price of a Good Time" should be a very successful production. It has the box-office value of propaganda appeal with the ability to make good as an entertainment and the prestige of Lois Weber as the producer back of it all."

What Peter Milne said in The Motion Picture News

"A HUMAN story, well told and strong, preying heavily on the sympathies and entertaining from the very first. It should certainly prove a complete box-office success."

"Mildred Harris gives a wonderfully appealing characterization. Her rise to prominence during the past year has been most meteoric and certainly her performance in this picture is her crowning achievement, sufficient alone to raise her to the ranks of stardom."

Lois Weber —the Belasco of the Screen

KNOWN to every Exhibitor in the country as the producer of those artistic, money-making triumphs of past years— "Shoes"—"Where are My Children?"—"Hypocrites" Lois Weber has created in "The Price of a Good Time." adapted from "The Whim" by Marion Orth, a still greater drama

WORDS only baffle attempts to describe the magic of the Lois Weber touch in "The Price of A Good Time." Youth's thoughtlessness—Love, Joy, Sorrow, Tragedy—to the sensitive portrayal of these by Miss Mildred Harris, Lois Weber's addition is a marvelous enrichment.

In every moment of this masterpiece Lois Weber is the truest of the few, rare artist-directors of the Screen, for her perfect sympathy has endowed this mighty, throbbing drama with the priceless gift of universal appeal.

Go Your Advertising Limit on "The Price of a Good Time"

HERE is a drama of such amazing power, such tremenddous heart-interest that you will be doing yourself a rank injustice unless you avail yourself of every publicity help offered, and make "The Price of A Good Time" your biggest profit play of the year.

Advertise this Jewel wonder-play to your last limit. Don't play "table stakes" with "The Price of A Good Time"—the story is too big. And realize this—everything about "The Price of A Good Time" will be working for you—its wonderful Title—its Producer's Name—the lure of its Theme, and its amazing Power as a "Repeater." All that is necessary is ordinary business co-operation in order to get full value out of a money-getting combination but seldom encountered in a photoplay.

Make Use of Every One of These Big Publicity Helps

DON'T fail to get from Jewel Productions, Inc all the following powerful publicity assistance. It tells and pictures the tremendous story of "The Price of a Good Time" so that none can overlook it, none forget it.

READY - MADE ADS. Like samples shown, in any size from single column up to full page dominating and compelling.

PUBLICITY CUTS. In sets of Twelve. Six 1-col, Five 2-col, One 3-col.

POSTERS. The very acme of modern art. One, Three, Six and Twenty-four Sheet. Also, Window cards.

"The Price of a Good Time"
The mysteries of a young girl's heart laid bare. A revelation of the age long desire of the moth for the flame. A powerful play that every father, mother and young girl should see. A picture of lasting force, driving home a message that will demonstrate its worth as it unfolds itself before the millions who will see it.
"The Price of a Good Time"
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HERALDS. Beautiful rotogravures of striking scenes that reach every heart.

PRESS MATTER. Written with extra care, in great volume, from every conceivable angle.

Admit This Fact

ON your women patrons alone rests your failure or success. And women want plays about a woman. Preferably, a woman they know. A woman whose great temptation they can fully understand. Most important of all, a woman of good instincts. holding their sympathy right through to the end.

This woman whom every other woman knows, is little shopgirl Linnie, in "The Price of a Good Time."

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LET nothing interfere with prompt action on "The Price of a Good Time." No matter where you are, your success with this great drama of pathos and power is just as certain as tomorrow's sunrise. Let nothing take this profit away from you. Act today. First come, first served. Get ready for a long run—a biggest profit run—a wonderful repeat. It will be a positive shame if you don't book this picture to run at least twice as long as you ever ran a picture before. Reserve your dates on "The Price of a Good Time" NOW!

Book thru any Jewel Exchange, or the Home Office

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Ans'd

DRAFT 258 BROKE ALL ATTENDANCE RECORDS AT LYRIC THEATRE MINNEAPOLIS OPENING TODAY

JAMES A KEOUGH MANAGER

1212AM

The Rialto Theatre, New York runs a METRO-DREW COMEDY every week.

Do you know the reason?

A new departure – in the American Widow, motion picture audiences will see

the ETHEL BARRYMORE *of the* STAGE

THIS is a comedy-drama by Kellett Chambers directed in Five Acts by Frank Reicher and is

RELEASED *by* METRO DECEMBER 17th

Maxwell Karger, Manager of Productions.

TRIANGLE

The Handwriting on the Wall

You have recently read statements about the many changes that are about to take place in the motion picture industry. Complaints are made of over-production, extravagance and waste, unreasonable salaries paid stars, duplication of exchanges, etc.

There is no doubt but that conditions in this business will change. Any business which has grown to the size of the motion picture business in such a short time is bound to have developed extravagances that need elimination. It is exactly such conditions as those existing at present which prompt men in the industry to stop and reflect. It is from such conditions that changes come and methods adopted which establish a business on a more stable basis.

Triangle will not make any prophesies at present concerning the future of the motion picture business. We realize that there is and always will be a demand from the public for this type of entertainment. Our policy is simply that of developing better pictures and of so systematizing the business that high grade motion pictures can be sold to exhibitors at a price that will show them a profit.

We believe we have already done some things towards systematizing, economizing and eliminating waste in the distribution of motion pictures—but we also appreciate that there is much more to be done. We intend to keep working until a lot more is accomplished.

The Triangle Studios at Culver City are being operated under plans which have proven successful in the largest industries in the country. A maximum of return is procured from every dol-

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

lar invested in equipment. System, efficiency and economy are rigidly enforced in every department of the studios.

This increase in efficiency and elimination in waste means better pictures at smaller costs. *The money thus saved means lower prices to exhibitors.* Taking into consideration the unequaled quality of Triangle pictures, there are none on the market today selling at more reasonable prices.

We are advising exhibitors to book the Hart and Fairbanks reissues. Reports prove that these pictures are drawing even larger crowds than when first issued. This is due to the fact that no better pictures have been made. Remember, these are the pictures that made Hart and Fairbanks so universally popular. The large number of bookings we have made, and the constant stream of testimonials to our exchanges, indicate that every exhibitor should book the Hart and Fairbanks reissues.

We repeat that we want to make a regular business of the distribution of moving pictures. We are using our time, money and best efforts in endeavoring to give exhibitors better service. We are trying to play the game perfectly fair and square. This is evidenced by the fact that *we do not transfer to exhibitors the war tax levied by the government on film manufacturers.*

So watch Triangle. Watch Triangle pictures and Triangle service. If we can be of service, write the Triangle exchange nearest you.

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A THRILLING TALE OF THE GOLDEN WEST

ONE A WEEK FIFTY-TWO A YEAR

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A Stirring Patriotic Drama

MOST POPULAR STARS ON THE SCREEN

GREAT DIRECTORS POWERFUL STORIES.

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The KINGDOM OF LOVE
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WILLIAM FARNUM
IN
A DE LUXE PRODUCTION
THE HEART OF A LION

THE FOREMOST PRODUCTIONS OF THE YEAR

MAKING GOOD TO THE EXHIBITOR AND TO THE PUBLIC

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WHEN YOU BOOK THESE PICTURES YOU ARE GIVING YOUR PATRONS THE BEST THAT IS

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A THEDA BARA SUPER PRODUCTION
MOST INTERESTING ADVENTURESS IN HISTORY OF FRANCE

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ONLY A FEW TERRITORIES LEFT

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WILLIAM S. HART

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IN

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6 REELS

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Requests Now being considered for the Second and Third of the Hart Super-Feature Productions.

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Coming in
CHRISTIE
COMEDIES
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He will soon be seen in
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EVERYWHERE
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There Is Urgent Need For the Services I Offer

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I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

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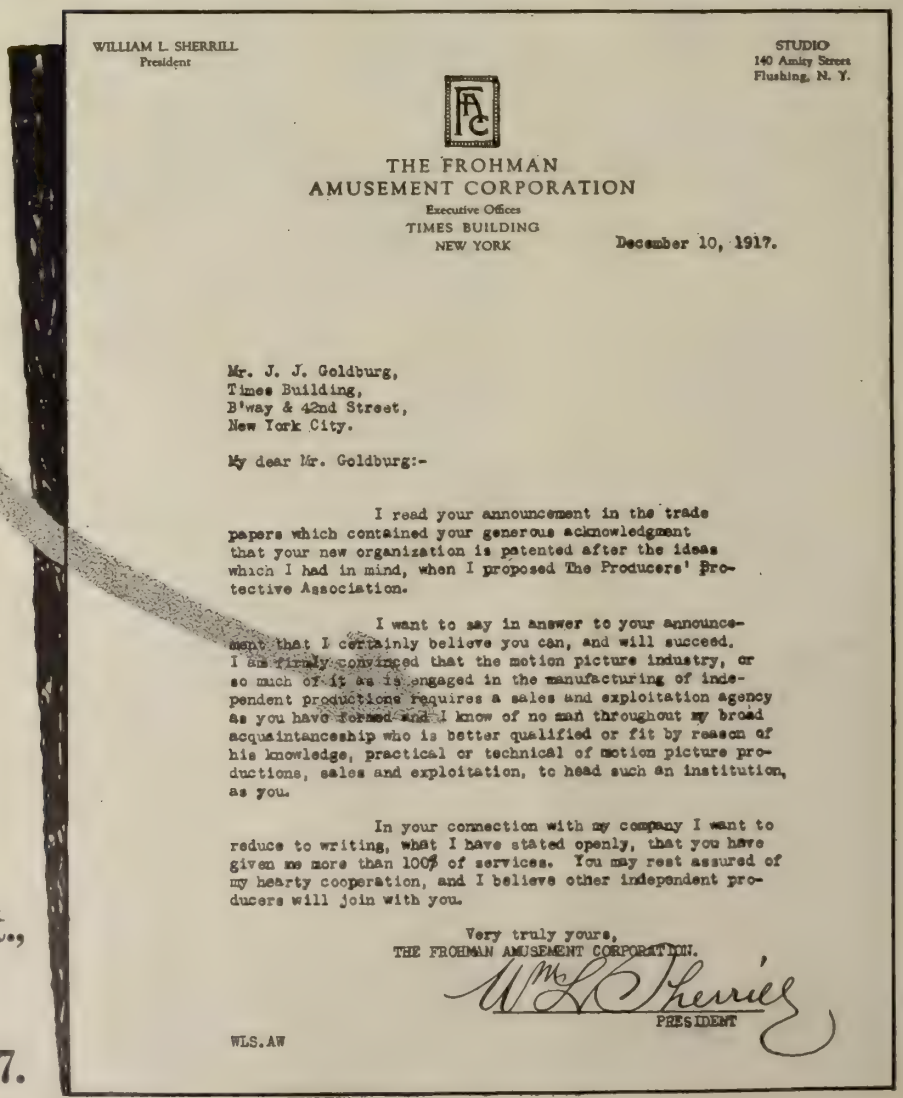
I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."



WILLIAM L. SHERRILL
President

STUDIO
140 Amity Street
Flushing, N. Y.

THE FROHMAN
AMUSEMENT CORPORATION
Executive Offices
TIMES BUILDING
NEW YORK

December 10, 1917.

Mr. J. J. Goldburg,
Times Building,
B'way & 42nd Street,
New York City.

My dear Mr. Goldburg:-

I read your announcement in the trade papers which contained your generous acknowledgment that your new organization is patented after the ideas which I had in mind, when I proposed The Producers' Protective Association.

I want to say in answer to your announcement that I certainly believe you can, and will succeed. I am firmly convinced that the motion picture industry, or so much of it as is engaged in the manufacturing of independent productions requires a sales and exploitation agency as you have formed and I know of no man throughout my broad acquaintanceship who is better qualified or fit by reason of his knowledge, practical or technical of motion picture productions, sales and exploitation, to head such an institution, as you.

In your connection with my company I want to reduce to writing, what I have stated openly, that you have given me more than 100% of services. You may rest assured of my hearty cooperation, and I believe other independent producers will join with you.

Very truly yours,
THE FROHMAN AMUSEMENT CORPORATION.
Wm. L. Sherrill
PRESIDENT

WLS.AW

Address
Jesse J. Goldburg,
Times Building,
Broadway at 42nd St.,
New York City.
Telephone Bryant 847.

An Advertisement
by
W. W. Hodkinson

"What Shall We Do With the Motion Picture Business," a booklet containing Mr. Hodkinson's famous "Open Letter" on present and future conditions, and Stanley V. Mastbaum's telegram, and also a statement of Mr. Hodkinson's stand on current problems, will be sent free upon request. Drop a post card today.

Quality Insurance

The announcement last week of my arrangements for using the shipping and other exchange facilities of the General Film Company on PARALTA PLAYS and other product which I shall distribute answers the immediate questions of the trade.

It also now allows me to express my real message to the industry.

This message is that I expect to tie together responsible elements within the business to promote and insure **quality as the basic principle of our progress and our profit.**

The means for tying these elements together I do not find in the industry at present.

Analysing the whole situation, I have therefore picked upon the neglected spot in the industry as the means for uniting all responsible elements now existing, and as the critical point upon which to bring my new leverage to bear. I have obtained the rights to what has been called

THE Motion Picture PLUS,

which is an improved medium for photographing and projecting motion pictures, a medium which is to the motion pictures of today what the modern disc phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon.

A four-page supplement describing the process in detail will be issued with the Moving Picture World of next week, January 5, 1918 (published December 26).

In this new process, and in its absolute control by my organization, you will see not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but you will also see in it—

A Guarantee and Control of Quality,

a means by which the wheat of quality pictures can be sifted from the chaff of mediocre pictures. This leverage will let us go to the public with an assurance of QUALITY WHICH THE PUBLIC WILL RECOGNIZE. This is the all-important thing at this time.

The Motion Picture PLUS will therefore be the first true stabilizer of quality production, for upon the screen itself, every moment the picture is shown, the audience will recognize our process, and **that process must and will be confined to the highest type of pictures made, with all the quality elements now recognized.**

It is for this reason, more than any other, that I am tying my forces to the Motion Picture PLUS as THE ONE MEANS BY WHICH QUALITY CAN AGAIN BE STAMPED UPON A PRODUCT, for only by going to the public with the leverage of unmistakable quality, can we turn this business back into substantial, sane, profitable business channels.

Wm. W. Hodkinson

Distribution: The first PARALTA PLAYS, "A MAN'S MAN," featuring J. Warren Kerrigan, and "MADAM WHO?" featuring Bessie Barriscale, are now ready for bookings at the various General Film Company Exchanges. Address: "Attention W. W. Hodkinson, Representative."

Our representative for the foreign distribution of PARALTA PLAYS and all our other products throughout the world (excepting Canada) is the INTER-OCEAN FILM CORPORATION, 220 West 42d Street, New York. PARALTA PLAYS are now being distributed in Canada by GLOBE FILMS, LTD., at their various exchanges.

W. W. HODKINSON CORPORATION
527 Fifth Avenue -:- New York

TELEPHONE: MURRAY HILL 2123

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Screen Version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

ROBERT BRUNTON, Manager of Productions

Without fanfares, smashing of cymbals,
or flares of trumpets,
we booked "A Man's Man"
into Clune's Auditorium, Los Angeles, Calif.
It crowded that theatre —
which seats over 3,000 —
four times every day
for a full week.
And it broke the Saturday night record.
That is the only booking
"A Man's Man" has had.
It was our acid test for merit,
and "A Man's Man" proved
100% net.
Any truth can be checked up
by test and experiment,
and on the result
you take no chances.

—The Proof of a Picture is in the Box Office—

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CARL ANDERSON, President — ROBERT T KANE, Vice.-Pres.
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PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Screen Version MONTE M. KATTERJOHN

"Madam Who?"

Written by HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions

The prime essential
of a good picture
is 90% action and speed.
Well, "Madam Who?"
has the speed of a shooting star,
and the action of a race horse.

The remaining 10%
consists of romance
and pure, unadulterated mystery.

And it all is permeated
by the sovereign art,
transcendent spirit,
and exquisite personality
of Bessie Barriscale.

A crystal gem
upon liquid gold.

—Will draw the Crowds as the Moon draws the Seas—

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While American manhood takes up the challenge of the Kaiser's armed forces on the seas and on the fields of Europe, the very sources of its support in this country are menaced by furtive, non-uniformed armies whose weapons are spying, sabotage, bomb-planting, incendiarism, murder and a hundred forms of insidious and demoralizing propaganda.

WHAT ARE WE GOING TO DO ABOUT IT?—LITERARY DIGEST.

WHAT HAS BEEN DONE ABOUT IT IS THE SUBJECT OF

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"THE EAGLE'S EYE"

BY WILLIAM J. FLYNN

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THE STORY OF THE IMPERIAL GERMAN GOVERNMENT'S SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

PRESENTED WITH THE POPULAR STARS

KING BAGGOT

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MARGUERITE SNOW

as Dixie Mason, the heroine

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to New York means laughter. Now as the star of PATHÉ comedies, he is to have a wider audience; he will mean laughter in your theatre
COMING SOON

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And Now the four star serial—

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY *and* MAHLON HAMILTON; *with national advertising; with feature production; with thrilling story and with box office cast.....*

A serial for you!

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DORIS KENYON

Arthur B. Reeve wrote

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A sufficient guarantee that the story will hold your audiences from start to finish. — PATHÉ made it – that guarantees first class production.

A PATHÉ serial has to be good; it is made for you.

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The stars of the PATHÉ PLAYS are selected because of their real box office value; for their talent, personality and screenability. The PATHÉ PLAYS are distinctly superior. They are offered to you at prices that enable you to make money.....

PLAYS

A GREAT STAR IN THE BEST PLAY SHE HAS YET APPEARED IN .....

IRENE CASTLE

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A FIVE PART PATHÉ PLAY

Written by W.C.CLIFTON.... Directed by Wm. Parke.... Produced by ASTRA

This is the best Castle picture yet. It will keep audiences breathless wondering how it's all going to come out..... RELEASED JAN. 6th .....

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and he has played them .....since 1915.....

"I believe PATHÉ understands the technique of making a serial that brings the people back.....

PATHÉ serials have made me more money than any brand of features on the market to day".....

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The SEVEN PEARLS

with

..MOLLIE KING.....

and

...CREIGHTON HALE.....

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Written by CHAS. W. GODDARD
Directed by DONALD MACKENZIE

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OLIVE TELL
the exquisite Charles Frohman actress, supported by David Powell and a notable cast in

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A story of love and intrigue with a glimpse of the mystic—laid in New York today, adapted from the Charles Frohman play
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"WHOSE WIFE?"

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The delightfully happy little actress,
playing this season on
the Broadway stage in
"The Riviera Girl,"
proved her box office value in—

"THE RAINBOW GIRL"
"THE CALENDAR GIRL"
"BETTY AND THE BUCCANEERS"

Produced by
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Charles Chaplin *says:* "*There is nothing funny about a homely woman,*

So, pretty

BILLIE RHODES *must be about the funniest girl ever seen on the screen.*

She appears, once a week, in

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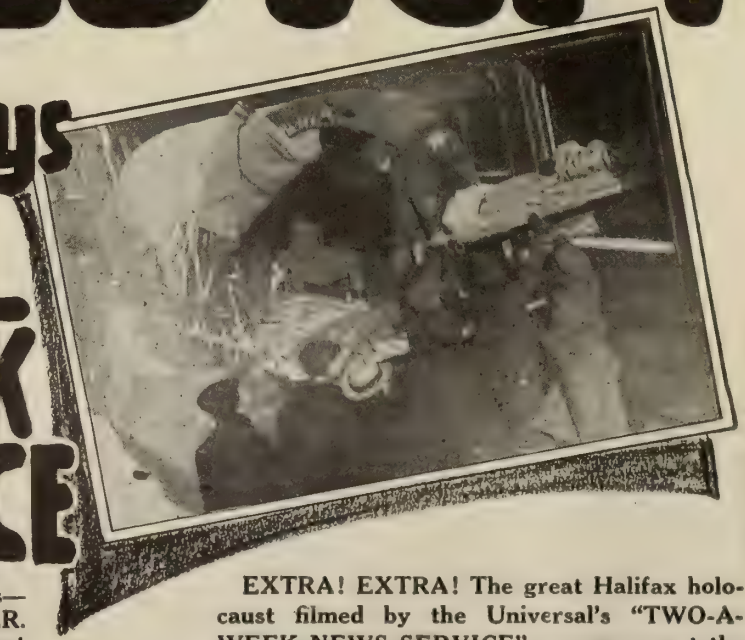

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Julian Eltinge

THE world's foremost impersonator of the fair sex, JULIAN ELTINGE, wishes to acknowledge, with thanks, letters of encouragement and congratulations received from the motion picture exhibitors throughout the country on his Lasky-Paramount pictures, and through the universal encouragement received, wishes to state that he will remain in pictures permanently.

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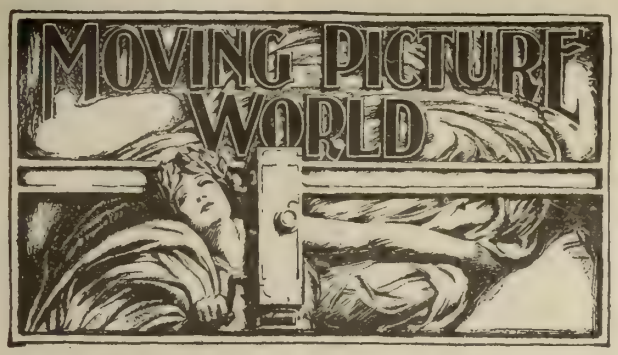

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Saturday, December 29, 1917

Facts and Comments

THE Season's Best Wishes to every reader. May the old year close with no regrets. Another page carries our Christmas Greeting to friends and readers everywhere.

* * *

EXHIBITORS in all parts of the country are becoming aware of the possibilities for co-operation in their business with the Government. When a six hundred seat theater can tell its patrons that its check to the Government for the war tax for the month of November alone was over four hundred dollars, when the Government check for the tax from one of our big Broadway houses will be close to the ten thousand mark for the same month, any one can be made to see how much the tax collected through the industry is going to mean to the United States. Tell your patrons all you can about this and thereby secure their co-operation. It can and should be done.

* * *

GRANTED that the solution of all picture problems now confronting the trade lies in lessened production and fewer exchanges, who will volunteer to commence cutting on the production end and which manufacturer is optimistic enough to feel sure that a co-operative exchange will push his particular products as energetically as would his own individual exchange sales force?

* * *

APROPOS the so-called contemplated boycott of the Brooklyn exhibitors and the resultant legal action of the distributors. It's a poor rule that won't work both ways. If the distributors have taken steps to protect themselves against fellow members of a trade organization, did not some of those same members first conspire together against their fellow members in the same organization? What is the meaning of co-operation, getting together, mutual benefit, better understanding, etc., etc.? In the minds of some, these phrases, it seems, literally mean the old David Harum axiom, "Do the other fellow and do him first."

* * *

COMMENCING with this issue we inaugurate the publication of a new help to the busy exhibitor; a compact but comprehensive campaign scheme given in such a form that, if desired, the material may be filed upon the common catalogue cards, by turning the excess over to the back. Efforts will be made to suggest stunts not too expensive to be employed by the smaller houses, which is something that does not always seem to be taken into consideration in the press books. We hope to improve this department until it becomes the most valuable feature of a paper filled with invaluable aids. We are indebted for the general idea to the very excellent series books written by Philip Wright Whitcomb of the London office of the Triangle, and to him we make grateful acknowledgement.

* * *

MADE in the U. S. A. but export controlled from London or Barcelona. Sounds ridiculous and is just as ridiculous as it sounds, yet we find an exporter in London adding his "bit" to the begging of the whole question and avoiding the real issues in a late copy of a British trade paper. Judging from this writer, it would be better to encourage the renters and exporters of Barcelona than to permit the American manufacturers to control the export rights of their own productions. Does the London exporter uphold the contemptible duping methods of the last few years that have robbed the rightful owners of films, both British and American, of their legitimate profit and of which both London and Barcelona know more than they should?

* * *

THE resolutions passed at Washington by the gathering of exhibitors a few days ago should meet with the keen approval and the active support of the whole industry. Surely the Government needs every ounce of encouragement, every grain of moral backing and support that every citizen can muster. There is altogether too much carping criticism rampant, much of it emanating from those who should know better. Let this industry crystallize the sentiments of these resolutions into deeds and actions of genuine support for the Government of the United States. We refer exhibitors to page 1977 as an evidence of practical results from the meeting at Washington.

New Year's Forecast

By Louis Reeves Harrison

ONE thing is reasonably certain—it is going to be harder for a newcomer to achieve success in any department of motion picture production, distribution or exhibition than ever before. There is something new every year, because we are progressive in nearly all we do. We choose the best and preserve it, while we let what is inferior perish. There is natural selection going on in this new art, just as there is in Nature. The men who win out during 1918 will do so through foresight, experience and intelligent direction of their efforts.

There are some very serious faults to correct in distribution and exhibition, but in production, on which all else depends, we may look for the most decided changes. A very large number of producers who felt they could look forward to a future of continued success have failed and fallen down because they were indifferent to the demands of increasing audience intelligence. Just as they differed immensely in their ideas of what they should produce, so there will be a variation in present ideas of what the future may bring forth. Just as in the past, energy and capital will be wasted on vain effort.

When a man fails during 1918 he will ascribe it to the war, or to hard times, and no one will deny him the privilege of consoling himself in that way, but the real reason will be that he thinks he has nothing to learn, whereas the truth is that he has reached the limits of his intelligence. To have put out a product in response to a pressing demand has led many a producer to feel competent to respond to all future demands—he sits tight on the unshakable conviction that the mass of humankind is quite as stupid and non-progressive as himself.

There are ebbs and flows in motion picture production which involve incalculable waste. On one side we may have a flood of studio building and "star" gazing carried to ruinous extremes, on the other a reaction toward economy which destroys useful artistic elements along with useless overhead charges. Thus the cost of real progress becomes enormous through a perpetual strife between parties of extreme views. The follies of extravagance and parsimony do not balance each other—they are equal only in destructive effects on the entire business.

It is a peculiarity of motion picture production that it requires first a study of the whole subject from a broad viewpoint before men become occupied with the problems of detail to be solved in turn by themselves. Before the play, the direction and the interpretation are given attention, the question arises of suiting them all to popular demand. There is to be gravely considered at the outset the supplying of what the average judgment of an audience will cordially indorse as soon as presented.

Outside of the "get-rich-quick" idea, no thought, no plan, no purpose, has entered the production of motion pictures in many cases. Having some capital to invest is about as good an excuse as going to church Sunday furnishes for people to commit all manner of wrong six other days in the week. When it is not grasped that moving pictures represent a language, a means of communication, the industry of making them not only becomes a waste of money but gives rise to consequences of a disadvantageous character, neutralizing many of the benefits which might otherwise be secured. Part of their destiny, as will be seen before the new year expires, is that equalizing intelligence, which means the elevation, not the degredation, of our people.

It would be foolish not to expect that men will labor as hard as ever, and scheme as cleverly, to get possession of property other men have created—avarice is a part of human nature—but an end is coming, if it has not already come, to fraudulent pretense of bubble companies, to cooking accounts and financial prospectuses for the sake of stock jobbing deals. Wall Street has had its full of that sort of thing, and one result has been that new companies will find it exceedingly difficult to enlist the confidence of investing capitalists.

The future objective will be that of marketing a product of genuine merit and *on* its merits, and this means greater consideration for branches of artistry heretofore neglected or but little encouraged. It has been discovered that commercial methods alone are not successful, that individual effort in the departments of artistry is essential. The reason why people love moving pictures is beginning to be understood. The novelty long worn off, people go to the picture show to increase their enjoyment of life and to widen, though unconsciously, their knowledge.

Fine screen stories address a sympathetic sense of justice. We contemplate in others what we ourselves feel. We love the victory over cruelty and deception, the righting of wrongs, the human struggle for increased happiness, particularly when it is adequately rewarded. There is not the slightest doubt that those who feel the sting and humiliation of poverty revel in screen stories illustrating the principle of right when opposed to the cunning and cruelty of might. The temper of our people and their development under trying conditions will be more carefully studied in the future before an attempt is made to provide them material calculated to excite their interest.

Of the fine arts which appeal to the eye, sculpture, painting, architecture and landscape-gardening are expressions of the motionless, and there is limit of movement in the stage play, but there is a boundless variety of it in the New Art, with a possibility of calling forth the truest aesthetic sentiments of the still arts in a harmonious union of them all. Even a true reflection of Nature can be combined with all the visual arts in moving pictures and present the dramatic story as well, a blend of them all to excite pleasure of the purest and most exalted kind. It is just dawning on the best producers that so much can be woven into the general motion picture fabric.

We may reasonably expect leading producers, during the coming year, to give intelligent recognition to those story creators and art directors who are capable of seeing deep into the structure and treatment of the drama and its portraiture. We may reasonably expect that scientific departments will give us some wonderful appliances for supplementing the purely aesthetic elements. There will be some exact representations of startling clarity for educational purposes and some others of vague suggestiveness and dreamy beauty for flights of the imagination.

It is not at all impossible that we shall achieve a finer harmony than ever between the pictured story and that which stirs our sense with sound. The cultivation of music at picture shows has been the most startling development of 1917 presentation. More people are hearing fine examples of musical composition in this way than at all other forms of entertainment put together. Grand organ and grand orchestra have made fine music popular and are giving classic symphonies for common people. We are really just starting in to show what we can do.

American Troops Overseas Need Pictures—Now

TWO appeals have come to the MOVING PICTURE WORLD in the course of the last week. They are eloquent appeals. They plead for motion pictures for the entertainment of soldiers—American soldiers, thousands of miles from home and kin; American soldiers, who by the time any shipments of film can reach them will be seeking relaxation from the shock of conflict, for a wholesome change from the condition of tense concentration such as can exist only in trench warfare, in night patrol work, in "going over the top" in the chill of the dawn, in hand-to-hand battle where the dominating motive must be "kill or be killed."

One of these appeals is contained in the unusually interesting story from the pen of C. L. Grant, the Albany correspondent of the MOVING PICTURE WORLD, printed in this issue. Mr. Grant has just returned from a journey along the battlefront in France, where as a member of the New York State special election commission he aided in the collection of the votes of soldiers and sailors from the Empire State. The other appeal is from a chaplain in the United States service in France; owing to the prohibitions of the national military authorities against revealing the identity of regular units or of the men composing them his name cannot be printed.

Both of these communications agree in whole and in part that motion pictures are vital for the entertainment of American soldiers, that the number of prints available for showing to the troops are far below the barest necessities. "The work is just beginning, and the need increases every day," says the chaplain. "Moving pictures are doing more to keep our men in camp and out of temptation than any other thing."

"Motion pictures are the best thing to maintain the morale of the camp that I know of," an American officer tells Mr. Grant. "My observations justify the statement that they are second only to a letter from home," says the correspondent at the end of his article. "No greater compliment can possibly be paid to moving pictures than that."

Mr. Grant writes from the viewpoint of the trained observer, a sympathetic observer, to be sure. The chaplain writes as an officer to whom the moral welfare of the soldiers is an every minute problem. His knowledge of the requirements of the situation is intimate, first-hand, vital. The question of getting motion pictures to the troops is a matter very much on his mind, it is very near his heart. His appeal is for the benefit of men who are very much on the mind of all Americans, whose welfare is very near their hearts.

The chaplain tells us he has twelve operators but not that many machines, although more are coming. In time, he says, they will have many machines and plenty of operators, but not enough films, for a big army is coming. "Lumber and supplies are scarce, and moving picture houses come slowly and are not large enough," the chaplain points out in his letter. "The Y. M. C. A. expects shipments of film from the United States and England, but the supply of American films will never be adequate. None of the Paris exchanges has films with English titles, and they charge $20 for a poor program for one night. We cannot charge admission, as most of our soldiers draw only $3 a month, the balance being in allotments for dependents.

"The films given me by W. A. Brady, Metro and Atlas have been a godsend to us. Three chaplains and three Y. M. C. A. groups have co-operated in making those films available to many thousands of French and American soldiers. Titles are announced in French."

It is clear that the need of American soldiers for films is urgent. Likewise is it clear that the agencies which later on will be in a position to supply these demands are not at present in working order, that if films are to reach the men in France now they will have to come from those manufacturers and exchangemen who will give them.

To those manufacturers and exchangemen who may be willing to contribute heartening films to the soldiers in France the MOVING PICTURE WORLD will be glad to advise as to details of forwarding. Should such film be sent to the New York office of the WORLD we will see that it is promptly forwarded to the chaplain who has appealed to us; and as we pointed out in our issue of September 1 he has made arrangements with other chaplains that will insure the widest circulation among the camps of any films that may reach him.

Take a look over your shelves. It may be you will find there some films, wholesome, clean and in good condition, which you will be willing to give to the men in France. There can be no worthier object. There can hardly be any nobler gift.

Sympathy versus Description

By EDWARD WEITZEL.

EDMUND BURKE, in his essay "On the Sublime and Beautiful" devotes a portion of his article to words and their effect upon the passions. After giving an example from Milton, where he describes the travels of the fallen angels through their dismal habitation:

> —O'er many a dark and dreary vale
> They passed, and many a region dolorous;
> O'er many a frozen, many a fiery Alp;
> Rocks, caves, lakes, fens, bogs, dens, and shades of death,
> A universe of death.—

the essayist points out the sublimity of the mental image raised by the last four words—**A universe of death.** He then continues:

"Here are again two ideas not presentable but by language, and a union of them great and amazing beyond conception, if they may properly be called ideas which present no distinct image to the mind; but still it will be difficult to conceive how words can move the passions which belong to real objects, without representing these objects clearly. This is difficult to us, because we do not sufficiently distinguish, in our observations upon language, between a clear expression and a strong expression. These are frequently confounded with each other, though they are in reality extremely different. The former regards the understanding, the latter belongs to the passions. The one describes the thing as it is; the latter describes it as it is felt. * * * The truth is, all verbal description merely as naked description, though never so exact, conveys so poor and insufficient an idea of the thing

described, that it could scarcely have the smallest effect, if the speaker did not call to his aid those modes of speech that mark a strong and lively feeling in himself. Then, by the contagion of our passions, we catch a fire already kindled in another, which probably might never have been struck out by the object described."

The crux of the matter is displayed by Burke in one sentence: "We yield to sympathy what we refuse to description." And this analysis of the power of words is quite as applicable to the art of the moving picture. The thing sought is known by a number of names, "heart interest," "human interest," "dramatic feeling," "grip," and the like; but it is always something beyond the mere descriptive power of its medium. The best proof of this in the photoplay is the closeup and the intimate scenes where the sympathetic characters of the story reveal their inner feelings. The most elaborate reproductions on the screen of great historic events, battle scenes in which thousands of men contend with each other, have nowhere near the ability to move the spectator, to make the lump rise in his throat, that a simple incident often possesses.

This is true even of the pictures now being taken of the Great War. We watch with amazement a view of the battle front, showing the mighty guns hurling tons of metal at the unseen foe; but our eyes are wet with tears at seeing some minor happening with its touch of "human interest"—the face of a dying soldier as he dictates his last message to his loved ones, or the pride and trust of the little French lad marching, hand in hand, with the captain of a company of American soldiers as they pass through the village.

In "The Woman God Forgot" and photoplays containing similar scenes of conflict, the pictures never close with the biggest spectacular effects produced by the directors. The focus of events is narrowed down until only the destiny of two human beings is shown, as the "fadeaway" brings the story to an end. The finest moment in the Geraldine Farrar picture just mentioned is where the Aztec princess, who has been forced to flee from her people, looks out from the door of the mountain hut and sees approaching the man for whom she sacrificed home and kindred.

Were Edmund Burke alive today he would probably modify his remark about the "two ideas not presentable but by language," in view of the resources of the camera. His analysis of the photoplay would also make interesting reading.

BEN H. GRIMM NOW CADET AVIATOR.

Ben H. Grimm, one of the Moving Picture World's brightest young men, who enlisted in the army in September, has been transferred to the Army School of Military Aeronautics at Cornell University. He is undergoing a course of training to become a flier. In a letter to a friend Ben says he is studying and working about fifteen hours a day—and at that sort of stuff we know he will be right on the job.

ADOLFI LEAVES FOX FILM.

John G. Adolfi, director of the new William Fox-Annette Kellermann sub-sea fantasy, has resigned from the Fox Company after a two years' engagement which ended December 15, during which time he took June Caprice, inexperienced, and developed her into a box-office attraction of magnitude.

A desire for a rest was Mr. Adolfi's chief reason for tendering his resignation to Mr. Fox, as he has continually been in harness for more than three years, and although he has made plans for the future he is not yet at liberty to state just what they are. But it is known from reliable sources that he is contemplating an engagement with another big producing concern.

Exposition Plans Progressing

Twenty-one Companies Already Have Taken Space and Many Contracts Are Pending.

CONSIDERABLE progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, February 2 to 9, 1918. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and will occupy three entire floors. Twenty-one companies already have taken space and negotiations are pending with nearly a hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive attractive displays that will be shows in themselves—not mere cubbyhole exhibits. Indeed the plans for the big show will embrace many new ideas in promoting an exposition to draw the public.

Among the largest companies exhibiting are the Famous Players, Lasky, Artcraft, Paramount, Metro, Pathe, Vitagraph, Fox, Universal, World Film, Frohman Amusement, Wharton and Triangle.

Supply and equipment exhibitors to date include the Nicholas Power Company, Precision Machine Company, Edison Lamp Works, National Carbon Company, American Coin Register Company, Dalton Adding Machine Company, Sampliner Advertising Company, Cooper Hewitt Electric Company and Marr & Colton Company, organs.

Requests for particulars and space diagrams are being received daily at the headquarters in the Times Building, New York City, and correspondence indicates that by New Year's the bulk of the available space will have been sold. General Manager Frederick H. Elliott's plan has been to line up the leading manufacturers first in order to have the exposition representative of the best that is in the industry. There is still desirable space to be obtained on both the main floor and second floor, although the bulk of it has been reserved.

Hodkinson Will Explain

In Next Week's World He Will Tell About "The Motion Picture, Plus."

W. W. HODKINSON announced last Friday that he will issue next week a supplement to the Moving Picture World explaining fully the new process film which he is preparing to release. This new process, which is called "The Motion Picture, Plus," Mr. Hodkinson describes as "Quality Insurance," for, he says, he cannot find in the industry, as at present constituted, any vehicle which can act as a guarantee to the public of quality.

"The new process picture," Mr. Hodkinson says in his announcement to the trade, "will bring you not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but also a guarantee and control of quality." He goes on to describe it as an "improved medium, a medium which is to the motion pictures of today what the modern disk phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon."

Next week's description of the new process will cover four pages, and will not only describe the nature of the "Motion Picture, Plus," but will answer, before they can be asked, all questions which will arise in the mind of the average exhibitor.

In addition to the supplements in the trade papers, the Hodkinson Corporation will have additional folders for mail distribution, upon request. Such of these requests as are received in time will be mailed from New York on December 26th, in order to reach the tremendous number of people in the industry who are interested as soon as the trade papers arrive.

BERMAN ON BUSINESS TRIP.

Harry M. Berman, sales manager of Jewel Productions, Inc., left Monday last for an extensive sales trip through the East, South and West. Mr. Berman will visit all Jewel exchanges and will establish a new branch office in St. Louis. He will personally study business conditions in the various sections of the country with a view to finding the exact situation due to the war.

Joint Exhibitors' Convention at Washington

By Sam Spedon

Harmonious Gathering of Theatermen at Capital Discusses Trade Conditions and Adopts Resolutions—Committee on Amalgamation Appointed

THE "joint" exhibitors' convention was held on December 11 and 12 at Perpetual Hall, Washington, D. C. The weather was the coldest experienced by Washington in years. The ground was covered with snow and all the trains bearing delegates, even from New York City, were from six to thirteen hours late.

Tuesday, December 11.

The opening session was called to order at 2 P. M. by Lee A. Ochs, who presided throughout. The chair appointed a rules and resolution committee, to go into caucus immediately. A motion to adjourn was made by William Brandt without being seconded. The chairman suggested that it would be unwise to adjourn, as there was so much that could be said on general business conditions, he thought an expression by representatives from different parts of the country would greatly assist the resolutions committee in their work. Mr. Brandt thereupon withdrew his motion.

F. D. Eager, of Nebraska; Sam Bullock, of Ohio; Joe Hopp, of Chicago; Ernest Horstmann, of Massachusetts; A. F. Black, of Maine; Frank Rembusch, of Indiana; Sam Berman, of Brooklyn; R. D. Craver, of North Carolina; C. H. Bean, of New Hampshire; Harry Bernstein, of Virginia; E. M. Clark, of Mississippi, and Benj. Schindler, of Illinois, all gave their views of conditions as they exist in their territories. The general opinion was that the exhibitors were in a bad way, particularly the smaller exhibitors who comprise about 70 per cent. A general discussion followed.

Jacob Conn, of Rhode Island and New Hampshire, said he thought it was a mistake to exclude the five-cent theaters from taxation. A great many exhibitors, whom he termed slackers, were taking advantage of this and opening up cheaper and poorly kept houses to the detriment of those who had tried to raise motion pictures to a higher level. His views were endorsed by a great many, who expressed themselves in favor of including the five-cent theater in the tax. Some advocated making all five-cent admissions free from the tax.

The sentiment against the "15-cent-tax" placed by distributors on all reels was very strong. It was considered unjust and unfair. Some were in favor of taking drastic measures against such distributors; others were in favor of getting together and trying to adjust matters, leaving anything radical as a last resort.

Rudolp Sanders, of Brooklyn, said: "Why should the manufacturers claim the power of the screen when they do not contribute a cent to the Government, but pass their taxes to us. Instead of drawing $100,000 a year salaries why don't they take $5,000. They could live on that and help bear the burden. Exhibitors have shown themselves to be patriots and they have what the Government needs—their screens.

Schindler, Levine and Pettijohn advocated that whatever was done by the exhibitors to adjust the tax or secure redress should be done by the exhibitors independent of the manufacturers and the N. A. M. P. I. Mr. Eager said he thought it would be inadvisable to ask for a reduction of taxes at this time. It would be better to ask for an equalization of them. Levine agreed that there was little chance for reduction. What is needed is equitable application of the tax.

Mr. Conn stated that he had derived an income of $40 a week showing commercial slides. Now he had cut them out to give place to Government slides, for which he received nothing. W. F. Crawl, of Norfolk, Va., was a strong advocate of increasing prices of admissions. He had found it successful. It was brought out that many of his theaters were located near cantonments. Notwithstanding he was in favor of higher prices.

Rembusch and Grossmann said most exhibitors were not so fortunately situated. Higher prices were impractical as the lower prices had made the industry what it is.

Motion to adjourn at 4 P. M. was adopted.

Wednesday, December 12.

The second session was opened at 11.30 A. M. By unanimous consent of the convention it was agreed that a representation of manufacturers who were in Washington with a proposition to the exhibitors in convention assembled be granted a hearing. Ike Hartstall was appointed a committee of one to escort them into the hall. After a short time he returned with the following gentlemen: Wm. L. Sherrill, Jos W. Farnham, J. E. Chadwick, Harry Rapf, Joseph A. Golden, Lester Park.

Mr. Farnham acted as spokesman for those with him and said in part: "We are after the middleman, the exchange man, who gets the profits. We sold a picture to an exchange man in a southern territory for $3,000. He made $11,000. A producer was offered $1,500 for a picture, he wanted $3,000 for it. He tried the direct sales from producer to exhibitor. In eleven states in the South he showed a result of $2,275, and basing his results on the eleven states in the South he could count a net sale throughout the country of $85,000.

"The five companies represented by us here today can give the exhibitors fifty-two features a year, to be released over a circuit of exhibitors from our office in each state. All we ask is the cost of production plus 25% profit. We want suggestions from exhibitors as to story and stars or cast to minimize cost and give the exhibitors what they want. The permanency of the industry is the exhibition of pictures. Nothing else is permanent. Stars flicker out, directors come and go. State rights business is temporary, we may have ten today, two tomorrow. We, the five producers present, realize that we must deal with the stable element, the exhibitor. Advertising will be furnished exhibitors at cost, while under present conditions most exchanges make from 100 to 200% profit on advertising matter."

In reply to a question by Black, of Maine, Mr. Farnham said the question of first runs could be decided by lot, or drawing of slips. Each one paying his pro rata cost of production, which would be at a minimum of $25,000 and a maximum of $50,000 for a feature.

Pettijohn moved that the plan presented by Mr. Farnham be considered by a special committee to be appointed by the chair.

Mr. Hopp said, in open discussing, that presidents of manufacturing concerns and managers of distributing companies were drawing fabulous salaries according to their ability to extract money from the coffers of the exhibitors.

Committee of Resolutions Reports.

After the producers had left the room the Rules and the Resolution Committees presented the following:

RESOLVED, By the Joint Convention of the members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917, as follows:

That, Whereas, The United States Government has called upon the owners and operators of motion picture theaters in the various states to render certain assistance and perform certain services during the present war crisis, that it is now unanimously declared to be the sense of this meeting that all motion picture exhibitors of the United States do hereby pledge and tender to the United States Government their united and whole-hearted support in the carrying out and making effective all plans and all war aims, and we hereby tender our motion picture screens, stages, bill boards, and appurtenances thereto to be so used for such purposes. And be it further

RESOLVED, That the National Council of Defense and the Bureau of Public Information be forthwith notified that a permanent committee of exhibitors is hereby selected as follows: Lee A. Ochs, H. B. Varner, J. H. O'Donnell, Ernest Horstmann, F. J. Rembush to present to said National Council of Defense and the Bureau of Public Information a copy of these resolutions and to assist in every way in devising ways and means to carry into effect such plans as have already been designated or adopted by the Government. Be it further

RESOLVED, That it is for the best interests of all motion picture exhibitors and for the motion picture industry at large that all exhibitors and exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause to the end that our actions may be consistent and that fair and equitable solution may be found for the many problems now confronting us, and to the further end that the near future may see one large, harmonious, united organization of motion picture exhibitors in the United States, her provinces, and the Dominion of Canada, and that a committee be forthwith selected, representative of all motion picture exhibitors' organizations present, to formulate definite plans to effectuate the objects and intent of this resolution. And be it further

RESOLVED, That, in order that the motion picture exhibitors of the United States may know some of the subjects upon which the various exhibitors' organizations agree to stand against and oppose, it

is the sense of this joint convention that all organizations are unalterably opposed to—

1. The advance deposit system.

2. The present exorbitant and unreasonably high salaries of certain stars.

3. The unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributers.

4. The passing along of the fifteen-cent per reel manufacturers' tax.

5. The daylight saving plan.

6. Any suggestion upon the part of the Thrift Campaign Committee advising against attendance at motion picture theaters. And be it further

RESOLVED, That we are in favor of and indorse the following:

1. The issuance by the Government of a fifteen-cent coin.

2. The elimination of, or a proper definition for, Section 1007-A of the Revenue War Tax Bill.

3. One action of the Motion Picture Exhibitors of Cleveland in their effort for legal relief from the arbitrary imposition of the 15-cent per reel manufacturers tax, and to pledge the united support of all organizations in their future endeavors upon this subject.

4. A change in the present tax schedule to comply with the following:

a. The elimination of the present tax based upon the seating capacity of theaters.

b. The elimination of all admission taxes of children under the age of twelve years.

c. The addition of a tax of one cent on each five-cent admission for all persons over the age of twelve years.

FRANK D. EAGER,
Chairman.
CHARLES PETTIJOHN,
Secretary.
L. L. LEVINE.
ALFRED S. BLACK.

RESOLVED, By the Joint Convention of members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917.

THAT, It is the sense of this joint convention that the film or so-called "footage" tax law should be repealed or so amended as to fix definitely the sources from which this tax shall be collected in such a manner that this tax may not be shifted to a different branch of the industry than the one for which it was intended.

FRANK D. EAGER,
Chairman.
CHARLES PETTIJOHN,
Secretary.
L. L. LEVINE.
ALFRED S. BLACK.

A resolution was adopted condemning the action of the N. A. M. P. I. in bringing a criminal action against the Brooklyn league.

Committee on Amalgamation.

Mr. Eager moved the resolutions be adopted as read, which was unanimously carried. He also made a motion to appoint a committee on the amalgamation of the entire exhibitors' organizations. This was approved and the following committee selected: C. C. Pettijohn, Joseph Hopp, A. F. Black, Louis Frank and Lee A. Ochs.

William Brandt read a resolution offered by the Brooklyn Exhibitors' Association, denouncing the suit brought by the distributors of the N. A. M. P. I. against the Brooklyn Association, advocating that the National Exhibitors' League of America withdraw from the N. A. M. P. I.

Mr. Pettijohn advised that this resolution was inopportune. Mr. Eager brought out the point that the joint convention of exhibitors at Washington assembled could not pass on a resolution affecting the N. E. L. of America. It would have to be presented at a convention of the League which this convention was not.

Chairman Ochs ruled the Brandt resolution out of order and agreed with Mr. Pettijohn that this was no time to bring up league matters, as this was the time to harmonize, not antagonize.

Mr. Eager moved a committee be appointed to present copies of resolutions adopted by the convention to the N. A. M. P. I. Mr. Rembusch was appointed as a committee of one to carry the resolutions to New York.

The convention was then open to general discussion. Sanders, of Brooklyn, brought up the resolution offered by Brandt and said exhibitors should show they are not afraid of the N. A. M. P. I. If the N. M. P. E. L. doesn't show its hand the N. A. M. P. I. will stick it into the League. Bullock said he was a man of peace, but Cleveland had a suit against the distributors in Ohio, where the exhibitors would even things up with the distributors. He sympathized with Brooklyn and thought it was too bad it could not give the distributors a bump.

At this point the question of meeting Mr. Varner's expenses while he remained in Washington as chairman of the Law and Legislative Committee was brought up. A guarantee of different sums was given by different exhibitors and leagues to enable him to remain in Washington for several weeks. Mr. Horstman, of Boston, was selected as treasurer of this fund, further contributions to be sent to him.

Harry Crandall, of Washington, said: "Another serious question faces us. The fuel commissioner says he may have to shut off all theaters and churches in the use of coal three days a week." He suggested referring the matter to the Law and Legislative Committee for Mr. Varner's attention.

Mr. Horstman spoke about the Internal Revenue Commissioner's attitude in regard to an exhibitor increasing the price of his admissions. He thought it presumption to question an exhibitor's right to charge five or ten cents more for admissions if he saw fit, any more than the right of a merchant to charge more for his goods.

P. C. Levy, of Fort Worth, Texas, was asked to recite conditions in Texas. He said they were not very flourishing at present, but whether it was just owing to general war conditions or drought he could not say. When they had a drought in Texas business was bad, and they had one now. He thought investments in Liberty Bonds had made people more saving, particularly where they paid small amounts each week. All he could say was that business is not good in Texas, the reason he could not exactly state. The public paid the war tax cheerfully in some cases, where it could not get pennies, the exhibitors accepted postage stamps.

W. H. Smyth, of Seattle, Washington, being called upon to speak, said he thought conditions were fair in his territory, but not what they should be. The war tax on admissions had been paid willingly. The fifteen cents manufacturers' tax on each reel had been opposed by the exhibitors as a body and prices had been so adjusted by the distributors that it worked to the advantage of the exhibitors.

On motion made and seconded the "joint convention" of exhibitors was brought to a close.

Among those in attendance were James Ginns, Wilmington, Del.; W. H. Smyth, Seattle, Wash.; Benj. Schindler, Philadelphia; C. M. Rapoport, Philadelphia; Joseph Mogler, A. D. Pappas, Chas. D. Kansas, St. Louis; Sam Bullock, Cleveland, O.; W. J. Slimm, Cleveland, O.; J. P. Morgan, Washington; J. H. Spencer, Winding Gulf, W. Va.; A. B. Saunder, New York City; Frank A. Hornig, Baltimore, Md.; Jacob Conn, Providence, R. I.; Henry Haring, New York City; Saml. I. Berman, Brooklyn; C. E. Geoghegan, Chase City, Va.; R. D. Craver, Charlotte, N. C.; H. J. Paradis, Wilson, N. C.; I. N. Hartstall, New York City; C. H. Bean, Franklin, N. H.; F. A. Abbott, Charlotte, N. C.; James A. Conway, Philadelphia; W. Brandt, Brooklyn, N. Y.; W. Stephen Bush, New York City; W. J. Sweeney, Chicago, Ill.; E. M. Clark, Natchez, Miss.; Milton J. Goldsmith, New York City; Joseph Hopp, Chicago; J. M. Grossmann, Brooklyn, N. Y.; Harry Green, Philadelphia, Pa.; Chas. C. Pettijohn, Indianapolis, Ind.; R. H. Campbell, Washington, D. C.; A. N. Waters, Washington, D. C.; M. C. Solomon, Bronx, New York City; M. J. Sydon, Boston, Mass.; Louis Schindler, Chicago; R. B. Ohlsen, New York City; M. M. Rubens, Joliet, Ill.; Wm. E. Heaney, Chicago, Ill. V. P. of League; J. D. Hofheims, Norfolk, Va.; Lee A. Ochs, New York City; Wm. E. Stumpf, Baltimore; I. Cooper, Chicago, Ill.; Louis H. Frank, M. P. J. O. A., Chicago, Ill.; David Weinstock, New York City; N. Vinegiad, Bronx, N. Y.; Jay E. Sherwood, Madison, Wis.; Fred W. Hartmann, Chicago, Ill.; A. Dresner, Washington, D. C.; Maurice Davies, Mississippi; Ernest H. Horstmann, Baston, Mass.; W. F. Crall, Norfolk, Va.; John O'Donnell, President of Penn State and Philadelphia Local; Peter J. Schaefer, Chicago, Ill.; Ben Title, Brooklyn, N. Y.; Louis F. Blumenthal, Jersey City, N. J.; William C. Murphy, Washington, D. C.; H. M. Crandall, Washington, D. C.; Frank D. Eager, Lincoln, Neb.; Louis L. Levine, New York; R. Sanders, Brooklyn, N. Y.; Dr. Wm. P. Herbst, Washington, D. C.; A. F. Black, Maine; Harry Bernstein, Richmond, Va.; Arthur Robb, Washington, D. C.; Wm. Hilkemeier, Brooklyn, N. Y.; F. A. Abbott, Charlotte, N. C.; George C. Warner, Columbia, S. C.; Frank Rembusch, Shelbyville, Ind.; Harry Cole, Bronx, N. Y.; W. L. Sherrill, Frohman Amusement Co.; Jos. W. Farnham, Frohman Amusement Co.; J. E. Chadwick (Ivan), New York City; Harry Rapf, Rapf Features, New York City; Joseph A. Golden, Triumph Film Co., New York; Lester Park, New York City, Ogden Pictures Corp.

Percy Wells, Wilmington, N. C.; H. B. Varner, Lexington, N. C.; W. H. Smyth, Seattle, Wash.; Jos. F. Vion, New York; P. C. Levy, Ft. Worth, Texas; Herschel Stuart, Dallas, Texas; T. O. Eltonhead, New York.

Geo. M. Mann, Washington, D. C.; L. L. Hiller, Kay Bee, New York; Nat. H. Spitzer, Kay Bee, New York; C. H. Christie, Christie Films, Los Angeles; C. F. Senning, Fox Film Corp.

Cromelin Tells What Inter-Ocean Is Doing

Foreign Representative of American Manufacturers Making New Alliances, Enlarging Home Offices and Opening Quarters in Paris

PAUL H. CROMELIN, president and general manager of the Inter-Ocean Film Corporation, in a conversation with a World man last week outlined some of the things accomplished by his company in recent months. Mr. Cromelin is planning to take over the entire tenth floor of the Candler Building, where the offices of his company are now situated—and somewhat cramped. There are in operation here two fully equipped projection rooms, one of goodly size and the second one devoted to examination purposes. Offices in Paris have been established.

Among the recent contracts executed by Inter-Ocean are for fifty-seven Christie comedies in the United Kingdom, with the first dozen negatives now on the sea; for Paralta Plays, under which the Inter-Ocean will distribute abroad all the productions of this company. Mr. Cromelin's company also will become the foreign distributors for the productions of the Hodkinson corporation, which in the United States is handling Paralta Plays; and the Inter-Ocean has the exclusive rights to the sale of Speer carbons outside of the United States and Canada.

Paul H. Cromelin.

"We have been concentrating for a year and a half," said Mr. Cromelin, "on what we conceive to be a highly specialized job. We take the position, although we have not been making much noise about it, that the best time to go ahead and get established in the foreign business is when the other fellow is shortening sail on account of the war. After establishing New York headquarters we opened our own branch in London and began operating in those territories more conveniently reached from England. At the same time we gathered around us men familiar with the conditions in and the languages of other countries, so as to give the foreign buyer when he visited us the feeling that he was more or less at home. We have closed contracts for World Film in every country except Italy and the Balkans, and a contract is pending now for them.

"Our aim has been to make agreements covering a whole year. In some instances we gave the licensee the right to take thirty-nine out of a possible fifty-two World productions and in others the contract is for one feature a week.

"In addition to the World subjects we have taken on various serials and comedies and placed them to best advantage wherever there was a prospect of doing business. Some contracts are at present in a condition of suspense because of the difficulty of shipments. For instance, we are temporarily unable to ship from here to Scandinavia. The necessity for obtaining export licenses has further complicated an already rather complex problem.

"Business has been very good with us, and we have been watching the growth of film distribution abroad with much interest. In order to supply gaps in the line we have from time to time added features which were peculiarly adapted to certain territories. To get a less expensive grade of feature we recently took on twenty-seven Art Dramas, which have been successfully placed in England.

"Last week we closed a deal for fifty-seven Christie comedies in the United Kingdom. The first twelve negatives are now on the water, and the rest are to be taken up at the rate of one a week.

"Heretofore it has been cheaper to print in England from negatives sent over from this country, paying duty on the negative going into England, but in recent weeks there has been an increase in the cost of raw material of 3 farthings a foot (about 1¼ cents United States), which makes the cost of printing in England about equal to the printing in this country plus the raw stock tax here. There is an advantage, however, of not having the half-cent a foot tax on the leasing of films printed in England for use there or for shipment from London to any foreign territory.

"The Inter-Ocean made a most important addition to its business a few days ago when a contract was closed with Paralta Plays by which we become the sole foreign distributors of that company. We have seen the first four productions of the company and they really are high-grade productions. The alliance has put us in the position in every country of having a complete line from the cheaper to the highest-priced subjects. We have also been appointed the sole foreign distributors of the Hodkinson Corporation.

"In order to get established in these respective territories we have sent travelers out and have done some very interesting pioneering during a rather difficult period and have laid the foundation for what we expect will be a very large international trade, destined to be greatly increased when the world's affairs become normal.

"The idea and theory back of our organization is to become a clearing house under the control of specialists which will stand between the American manufacturer and the foreign buyer. It would be difficult and unprofitable in most instances for an individual manufacturer to attempt to do what the Inter-Ocean is taking on. It becomes a perfectly practical, reasonably inexpensive proposition when we undertake the economical and scientific distribution of a number of lines that do not conflict.

"The expense is equitably divided and pro rated, and in this manner it is possible for the American manufacturer to procure a larger net profit after paying for the services of the expert middlemen's organization than he would get were he to attempt exporting on his own account with all of the complexities and problems which arise in each of the territories in which he seeks to do business.

"We have recently opened our own offices in Paris, at 43 Rue La Bruyere. From this point we expect to handle the Southern European and Mediterranean countries. All these territories are in good shape and hungry for more material.

"I might also mention we have the exclusive rights for Speer carbons outside the United States and Canada. Owing to the German product, which formerly was such an overwhelming factor in the world supply, no longer being available, we are shipping out Speer carbons as fast as they can be made."

KING PERRY MADE BUSINESS AGENT.

The Detroit branch of the A. E. A. has appointed King Perry, Business Agent of the organization. He will devote most of his time to association work, thrashing out complaints, getting new members, collecting dues, etc.

Ray Branch, State Organizer, will soon announce a Detroit office. He is still holding meetings in certain zones and endeavoring to get all the exhibitors together in the various zones. He is after members and he is getting them. Dues are only $2 per month or 48 cents per week, and the funds are needed to carry on the great amount of work being outlined. Michigan will surely have to combat Sunday closing and censorship in the next legislature, and a strong organization is the one way to combat.

DISTINGUISHED CAST SURROUNDS NAZIMOVA.

A celebrated cast has been engaged to support Mme. Nazimova in her second Metro production, which represents a strong drama of gypsy life, now in preparation in St. Augustine, Florida, under the direction of George D. Baker. Important in the supporting company appear Charles Bryant, Irving Cummings, Dodson Mitchell, E. J. Connelly, Frank Currier and Nila Mac.

Soldiers in France Need More Pictures

By C. L. Grant

World Correspondent, Just Back from France, Tells How Important Films Are to American Troops

[As a member of the New York State special election commission, which handled the soldier and sailor vote abroad in November, C. L. Grant, who served as representative of the Moving Picture World at Albany during the session of the Legislature last winter, covered all the American camps in France and spent a week along the active British and French fronts. Mr. Grant made special inquiry in the American camps as to what the men wanted in the way of pictures. In one ruined city on the western front he enjoyed the novel experience of attending a movie in the early evening while the roar of cannons shook such walls as remained of the ruined cathedral where the pictures were being shown.]

IT WAS a late afternoon in November. I was driving through the ruined city of Arras. Barbed wire entanglements stretching across the tiny parks in the center of the city told their own story. Rifle shells in little clusters at street corners repeated the mute testimony of the entanglements and became witness of the hand to hand fighting but a comparatively short time ago. The roar of artillery resounded through the streets. Soldiers passed, apparently giving it no thought. With me it was a different proposition. I was wondering what would happen if the enemy should raise their cannon a point or two.

C. L. Grant Wearing Gas Mask.

My attention was attracted to a novel sign in French and English. "Cinema Tonight. 6.30." A hand directed the way. I concluded to attend. In Arras, as well as in many of the cities and villages not only along the active front, but far inland, lights are absolutely under the ban. One sort of feels his way through the country and the fogs that hang everywhere in the late afternoon and through the night. The heavens are lighted by the flash of cannon, but it is not the sort of a light that one wishes to travel by, except perhaps if he is traveling in the opposite direction.

I made my way to the movie. It was in one of the old cathedrals, a common white cloth serving as a screen, the audience being made up of a strange mixture of humanity, French, English, Scotch, Algerian, New Zealanders and Australians. Myself and my driver were the only Americans. The picture was good and, even without orchestra accompaniment, or plush covered chairs, one enjoyed it. The show lasted perhaps forty minutes and the men went out with better controlled nerves, and there is no question in my mind that the effects of that picture and the hundreds of other pictures that are being shown in the war zone today improved the morale of the troops.

The problem of supplying motion pictures to the men at the front is an interesting one from any angle. I remember on reaching London a rather novel sign appearing over one of the motion picture houses. It read: "Moon or no moon, we show tonight." That advertisement brought home to me conditions that confront the theaters of London at the present time. One of the nights I spent in England was clear and cold. I went to one of the leading vaudeville theaters of London and there were exactly twenty-three persons there besides myself. The movies fare better, chiefly, I presume, because of the less admission charged and the fact that one does not have to go any great distance from home to visit them. People are not doing any great amount of traveling on London streets on clear moonlight nights. They seem to have a hankering for home life, and after one views the hole in the pavement in Piccadilly Circus and the shattered store fronts, the result of the Zeppelin invasion of several weeks ago, one cannot blame them.

In connection with my work for New York State, I covered the American camps throughout France. I found efforts being made everywhere to furnish the men with moving pictures at frequent intervals. In some of the camps, the pictures were shown in Y. M. C. A. tents or in buildings and everywhere they were extremely popular.

"How do the men like the movies?" I inquired of the commanding officer of one of the camps.

"Like them," he said. "They are the best thing to maintain the morale of the camp that I know of. The only thing is that we cannot get a tent or a building big enough to accommodate the men. Two or three hundred can be accommodated one evening, and the remainder have to wait until the succeeding nights. The tent is generally packed to suffocation and the worst part of it is that the villagers are all flocking in. It's pretty hard to bar them, for they are doing everything possible for our comfort. The other night we had eight guards around the tent in order that the men inside might not be jammed into even a smaller space by those who were clamoring for admission."

American soldiers have told me time and time again that they prefer the weeklies above nearly everything else. Cut off to a large extent from the outside world, with an occasional newspaper from home, the men in many of the camps find it rather difficult to keep track of current events. It is a well known fact that we back home know more about the war than the soldiers who are now serving across the seas.

The Soldiers Want Comics.

The soldiers want comics. Every nation under the sun can easily appreciate and laugh their troubles away with

C. L. Grant in One of the Ruined French Cities.

Picture Theater at Verdun.

a ludicrous picture. They enjoy a drama, but of the sob stuff of the back home type, the men want none of it. They have troubles of their own.

Some solution will unquestionably be made over the lack of electrical power for the pictures. Where a camp is located near a city that has been unspoiled by the hands of the enemy, it is a comparatively simple matter to convey power out to the camp in sufficient quantity so that the pictures may be well displayed, even though the screen is not all that can be asked. In some places, a Delco system is being transported from camp to camp with fairly good results.

Officers are giving their heartiest cooperation in an effort to provide motion pictures for the men under them. They realize the beneficial influence. Suppose a soldier has been training throughout the day, and the evening offers no inducement except conversation with one's fellows, and that conversation is generally limited in the extreme. Given an hour's entertainment with the movies and the men retire with a feeling that they are not far from their friends and that the message which the pictures carry across the seas is one which perhaps may have been carried to members of their own family but a few weeks before.

I spent a day in Verdun. There are no movies there. I snapped a picture of what was probably one of the city's leading motion picture houses before the city was shelled to utter destruction. The corrugated sheet iron door of that movie, pierced in a hundred places by flying shrapnel, told a story of its own.

Along the British and French fronts one frequently encounters unique motion picture houses, if they can be classified as houses. Crossing from Albert to Bapaume and Peronne, I saw a novel motion picture theater close by the road. An old building had been partially reconstructed by the British. The road to the entrance was outlined by whitewashed stones. Some clever person had even rigged an entrance with bent boughs. Outside a sign boasted the fact that movies were given each night at so much a person. According to some of the men in the camp the place did a rushing business.

Any village of any size, destroyed or otherwise, occupied by either French or British, has its movie. Sometimes they are in a partially wrecked store, a factory, a dismantled church, but always they are advertised so that the men may attend and reap the benefits.

In Paris, the motion picture houses serve to attract many American soldiers who manage to spend their week-ends in the French capital. The houses appear to do a good business throughout the week and some of them have some most novel and attractive exteriors.

That the motion picture is bound to play a most important part in maintaining the excellent morale of the American troops in France is unquestioned, when one sees what the pictures are today accomplishing among the men who are "over there," ready and willing to shed their life's blood. My observations justify the statement that they are second only to a letter from home. No greater compliment can possibly be paid to the moving pictures than that.

REGARDING SUNDAY OBSERVANCE.

Sensible statements of his position by Mayor Hart, of Cumberland, Wis., which first appeared in a local paper, are printed here:

"I have been criticised quite severely in some quarters because I refused to use my authority as mayor of the city to prevent the Unique Theater from giving a performance on last Sunday afternoon. I want my position in this matter to be understood by all, and I therefore make the following statement:

"After the performance for last Sunday afternoon had been advertised one of the most worthy citizens of the city came to me with the request that I take steps to stop it, which I refused to do. Sunday a remonstrance signed by a number of members of the Congregational church was handed me and Monday I received a similar remonstrance signed by members of the Swedish Lutheran church. A resolution of the governing body of the M. E. church was also presented urging enforcement of the Sunday closing law.

"The law which makes the running of a motion picture show a criminal offence is not a city ordinance but a state law which has been on the statute books with minor changes since the state was organized. It is a very broad law and covers many acts. It is not now, or never has been, observed, either in letter or in spirit, by the vast majority of the people of this vicinity. I can go out any Sunday and in an hour find a dozen or two violations. Some of the very people who are insisting on its enforcement with reference to the theaters are themselves persistent violators of it. If a law is to be enforced, it should be enforced against all alike. It would require the closing of all garages and livery stables and many other places of business and the stopping of activities along other lines.

"If any citizen wants the Unique closed or any other violation stopped, he has the same right that I have to commence criminal proceedings. However, there is an old maxim which advises people who live in glass houses not to throw stones, and one of the maxims of law is that he who comes into equity must come with clean hands. I live in a glass house, my hands are not clean in this regard, and I am in no different position from a large number of the people of the community.

"I hold no brief for Sunday motion picture shows. I am entirely indifferent whether they are permitted or not. I merely decline to take the personal responsibility of attempting to stop them."

Paramount-Artcraft Expands in South

Organization Formed in Havana That Will Control Distribution in West Indies and Central America.

THE completion of a new deal involving the distribution of Paramount and Artcraft pictures in the West Indies and Central America has been announced. A new organization has been formed, headed by five of the leading business men of Havana, which will control the distribution in that section of the Americas of every Paramount and Artcraft picture produced.

The territory to be covered includes all of Cuba, with main offices of the company in Havana; all of Venezuela, all of Porto Rico, with head offices in San Juan; all the other islands of the West Indies and a large part of Central America.

In this territory there are over 1,000 theaters. Porto Rico has 60 motion picture theaters. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

It is announced that all the pictures produced by Paramount and Artcraft, including the serial, "Who is Number One?" will be booked. This will bring to Central America and the West Indies all the productions of the companies' stars, besides the specially produced pictures made by Cecil De Mille, Thomas H. Ince, J. Stuart Blackton, the Paramount-Sennett comedies and the Paramount-Arbuckle comedies.

Heading the new organization, which has not yet been named, is O. A. Hornsby, as president. Mr. Hornsby is one of the leading bankers of the West Indies and is vice-president of the Trust Company of Cuba, with offices in Havana. A. W. Kent is vice-president of the new company, and was one of the most important factors in its organization. Mr. Kent is a prominent lawyer of Havana. The second vice-president is C. E. Sawyer of Havana, and the treasurer is Jacob Lychenhein of Harris Brothers, retail and wholesale general merchants of Havana. A. L. Pratchett is the general manager of the new organization. Mr. Pratchett has been in the film business for fourteen years and for the last year has been manager of the Universal in Havana.

One of the most interesting and illuminating facts in connection with the announcement is that all the pictures will be released with combination titles, in two languages. The upper part of all titles will be given in Spanish and the lower part in English. Here is a direct evidence of the influence of Americanization in the West Indies and Central America.

The deal marks the largest one of its kind ever made by Paramount and Artcraft. Its consummation is an evidence of the organization in a business-like way of the distribution in the foreign field. The West Indies and Central America are to be provided with the entire production of Paramount and Artcraft films, and the larger cities of the territory are to arrange for first runs in the same manner as they are booked in this country.

FLETCHER ENGAGED IN A NEW STAGE PLAY.

Cecil Fletcher, leading man for Elsie Ferguson in "The Song of Songs," now being produced for the Artcraft Pictures Corporation, has been engaged by Charles Dillingham to play the leading juvenile lead in "General Post," a new play which will have its premier shortly. In "The Song of Songs" he plays the part of Steve Bennett.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Association Non-Committal on Tax

President Moran Says Exhibitors May Use Their Own Judgment in Paying Extra Film Rate.

THERE is now a feeling among the Michigan branches of the American Exhibitors, as far as the tax is concerned, that any exhibitor who feels that he must have certain programs is perfectly justified in paying the film tax. The problem has come up in connection with the tax of whether one exhibitor who has agreed not to pay the tax and yet who wants a certain program should lose to his nearest competitor who is ready to grab at the chance to secure the program regardless of the tax which he is glad to pay.

A number of exhibitors have written to S. A. Moran, of Ann Arbor, president of the state organization, asking what stand he or the association has taken. He wishes to make this statement:

"The state association is not taking any stand on this film tax. We are organized for the uplift of the industry and to meet the big state problems as they arise. The film tax is fair or unfair—it all depends how you look at it—and furthermore, it will be paid or not paid depending on how much of a drawing attraction is the particular program that carries the tax. For instance, I know of some exhibitors who do not want to lose Hart, Fairbanks, Pickford and Clark at their theaters or would prefer to pay the film tax for protection. Then again I know of exhibitors who want to keep the Fox program; or they want to keep Vitagraph or Pathe, and so on right down the line

"In justice to the exhibitors, and especially in view of the fact that there are nearly as many exhibitors willing to pay as are not willing, the state association does not feel that it has a right to take and stand one way on the other. The best way is to remain absolutely neutral and to let each exhibitor do just as he thinks best. Some are not paying the tax because they are glad to get rid of certain programs, and this gives them a good excuse to let it go. So again, I say to Michigan exhibitors, act as you individually think best."

SPECIAL NOTICE TO ALL SOUTHERN ILLINOIS EXHIBITORS.

The next regular meeting of the Southern Illinois Moving Picture Exhibitors' League will be held at Carbondale, Ill., on Sunday, December 23.

All members are requested to attend and exhibitors who are not members are cordially invited to be present, as plans which will be of interest to every exhibitor will be discussed.

James Arnette, Secretary.

Washington Managers Meet

Gathering at Seattle Largest on Record—Officers Elected for Ensuing Year.

THE Washington State Theater Managers' Association was called to meet in Seattle on December 4th to discuss, with David L. Rodgers of Minneapolis, national organizer of the Exhibitors' League, the result of the 10 per cent. war revenue tax and to hold the anual elections.

The exhibitors of the state were evidently quite ready to get together on this question, for several of the charter members declared the attendance to be larger at this meeting than at any in the history of the organization. There were not enough seats in the regular assembly room, and benches had to be brought in to accommodate the overflow.

After an address by Mr. Rodgers, outlining the disastrous effects of the 10 per cent. tax on theaters throughout the country and the plan to send delegates from every state to Washington to lay the matter before a committee from the internal revenue department, the association voted to send two delegates to represent the state at Washington. W. H. Smythe, manager of the Strand theater at Seattle, was the representative selected from the western part of the state, and Dr. Howard S. Clemmer, of the Clemmer theater, Spokane, for eastern Washington.

The association then turned its attention to the election of officers for the coming year. Those elected were: James Q. Clemmer, Seattle, president; John Hamrick, Seattle, 1st vice-president; Frederick Mercy, North Yakima, 2d vice-president; George Reizner, Raymond and South Bend, 3d vice-president; George Ring, Seattle, secretary; Louis Goldsmith, Seattle, assistant secretary; J. H. von Herberg, treasurer.

After the last performance at the theaters that evening a banquet was given at the Butler Hotel in honor of Mr. Rodgers.

Mr. Rodgers left for Portland on December 6, and from there he will continue his tour of the principal cities of the coast, stopping at Sacramento, San Francisco and Los Angeles.

DIRECTORS' BALL TO BE BIG EVENT.

A regular meeting of the Motion Picture Directors' Association was held at the Studio, 234 West 55th street, on Tuesday evening, December 18, at eight o'clock. Five new members were initiated and several applications were voted upon.

The dance committee, under its chairman, Wally Van, is working very hard to make the function a success, and from the present outlook it will be the event of the season in the screen circles.

The membership is growing very rapidly and as only those directors whose experience and ability can be vouched for are eligible the growth is a healthy one.

Several dinners are being arranged for and at least once a month the association will be addressed by men who are recognized as leaders in the motion picture and its allied arts.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Southern Illinois Moving Picture Exhibitors' League at Carbondale, Ill.....December 23

Howells Returns from Trip to Orient

Foreign Representative of American Film Manufacturers Describes Picture Conditions in Eastern Countries.

DAVID P. HOWELLS has returned to his office at 220 West Forty-second street from his second round trip through the Orient, having covered since last January more than fifty thousand miles to exploit American moving pictures in foreign lands. He has called four times on the film importers and exhibitors of Japan, the Philippines, China, Malay States, Dutch East Indies and India. In opening up the Oriental territory Mr. Howells is carrying out his policy of making contracts for weekly supplies, which he began when he contracted World Features and Metro Pictures in Australia and New Zealand in 1915.

"My second trip to the Orient this year has been successful, everything considered," said Mr. Howells last week. "In the early months of the year I made an extensive trip through the Far Eastern countries to study their requirements in the line of moving pictures. With the first-hand knowledge thus gained I contracted a large quantity of film and in June returned to the Orient to place it.

"The Orient probably offers more difficulties for marketing American pictures than any other market. Not only are the Orientals unmoved by the thrilling climaxes reached in Occidental social dramas, but they fail to understand many themes which prove tremendously successful here and in Europe.

"Book information and statistical reports regarding the Orient are most misleading. They have deceived a great many picture dealers who are accustomed to computing the value of the territory by its population and the size and number of its cities. For example Peking, China, claims a population of 700,000, is the home of all the foreign legations in China, and yet has only one picture house and that with a seating capacity of only 500 and only one show a day. Contrast this with Sydney, Australia, a city of the same population, which with its suburbs has about one hundred picture shows, many of which run continuously from 10 in the morning until 10:30 at night. Another instance of judging territory by population would be to compare Peking with Los Angeles or San Francisco. There are cities in the Occidental world which support five or six prosperous houses where the city in the Orient of corresponding population would have no permanent picture show and would be visited only occasionally by a traveling show.

"In the Philippines I found a rather pessimistic outlook for the business, owing to the fact that nearly all the soldiers previously quartered there have been transferred and many of the Americans formerly employed in the Government offices have returned to the United States, being replaced by Filipinos. The Filipinos have always preferred European films. This preference is being overcome because European films cannot be obtained and also because the attitude of the Filipinos is much more friendly to the United States since the change in governmental policy. The prejudice against American pictures was partially done away with by the introduction of the better type of pictures produced here. True to the Spanish taste, these people delight

D. P. Howells Following Work of Director and Cameraman of "Nikkatsu."

in the beautiful and artistic and were often disgusted by the crude pictures of American manufacture which reached them. Manila is a charming and refreshing place. It seems good to reach the magnificent American hotel there, to find quick lunch counters and cafes and to be able to talk to people who speak and act like good old 'Americans.'

"In the Dutch East Indies I found the picture business much disturbed on account of unsettled local politics. Like other people of the Orient the Japanese are agitating for a bigger share in their Government. Business was also much disturbed because of the uncertainty of Holland's being able to maintain her neutrality. People were afraid of what would happen to them if she should join hands with Germany.

"Picture conditions in India were about the same as in January, when I was there last. They are planning a number of fine new houses on the completion of the war and

Stage Setting at the Studio of the "Nikkatsu."

are demanding the very best pictures to make up their programs. India is still heart and soul behind Great Britain and has sent thousands of superbly mounted horsemen, who have been among the most conspicuous troops in Europe, South Africa and Mesopotamia.

"Film dealers in the East are on the whole conservative but thoroughly reliable. I was much impressed with the courtesy and hospitality shown me by the Oriental film men.

"I was specially interested in visiting in Tokio the fine studio of the Nippon Katsudo Kabushik Kwaisha, otherwise the Japanese Cinematographic Company, Ltd., known as the Nikkatsu, for short, the leading producing company in Japan. It compares favorably with the studios in America, being supplied with many sets ingeniously contrived and artistically painted. This equipment is cared for by a host of carpenters, property men, and studio assistants. As yet no artificial lights are used in making the pictures. The script for the plays are carefully prepared and the company rehearsed. The director usually sits in a chair before the stage and reads the lines which the actors are to speak in their parts. Then he directs their action in a sort of rehearsal, after which the camera is started and the scene recorded. I saw them shoot several thrilling scenes and was much pleased with the work of the Japanese actors, especially the men who took the parts of women so cleverly. The Japanese picture theaters are equally as interesting as their studios, one of the most unique sights being the sandals of the audience left at the door, where they are neatly placed, each pair being checked by means of a big wooden tag."

MADAME PETROVA PURCHASES HOME AT GREAT NECK, L. I.

Following a long cherished ambition to possess a home outside the environs of New York, where she might enjoy the rest and quiet attendant upon country life, Madame Olga Petrova has recently purchased a magnificent estate at Great Neck, Long Island. The house, which stands upon several acres of land, was formerly owned by Sam Harris, the prominent theatrical magnate, and Madame Petrova's nearest neighbor in her new place of residence will be the famous American comedian and playwright, George M. Cohan.

ASTRA IN MARKET FOR BIG STORIES.

Announcement comes officially from Astra studios that they are in the market for really big stories with real heart interest. They report the usual deluge of mediocre and poor scripts, that are of no use for the quality of the productions demanded by Pathe, and are doing all they can to discourage this flood of poor stuff and encourage the best of authors to come forward with the best stories they have.

Only clean stories with plenty of heart interest will be considered, and no story of this kind and quality will be too big for conversion into a Pathe production.

Pictures to Train Rookies

Intensive Military Instruction to be Faithfully Depicted for Benefit of Recruits.

THE motion picture screen is to play a far greater part in the present world war than even its most optimistic supporter would have ventured to predict. It is to be used for the intensive training of soldiers, the turning of recruits into the finished product.

After all other methods of direct instruction of recruits have failed of the desired results the United States Government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter the first line trenches after a few weeks post graduate course in the direct military instruction school.

For several months Government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor and at one time. More than thirty plans were suggested and all were rejected. Almost at the moment when the officials in charge of the training of the immense army, composed of absolutely raw material, had decided that the old drill ground method of instruction of man by man and squad by squad would have to continue, Leslie W. Brennan, a Utica financier, advanced the idea that properly taken motion pictures would solve the problem.

The suggestion of Mr. Brennan was met with skepticism, so much so, in fact, that he offered to stand the entire expense of proving that his suggestion was not only plausible but practical.

Secretary of War Baker issued orders that the Plebs at West Point, acknowledged to be the greatest military school in the world, be placed at the disposal of Mr. Brennan. With an expert camera man and assisted by Captain Matthew Tomlinson, instructor of the West Point Plebs, Mr. Brennan went to the big military school on the Hudson and started the pictures for which the Plebs posed in the Manual of Arms, School of the Soldier, School of the Squad, School of the Company, Semaphore, Arm Signals, Firing Positions, Grenade Throwing and Trench Work.

Upon the completion of the pictures they were screened for members of the War College and were demonstrated to be of such value that the War College assigned Captains Ellis and Gary, authors of the Plattsburg Manual, to enlarge upon the first efforts and the Government appropriated a large sum of money for the work.

Captains Ellis and Gary have been working for several weeks on the enlarged pictures which are about ready for distribution to the cantonments.

The original pictures as directed by Mr. Brennan and Captain Tomlinson show the proper method to perform each movement and are repeated several times in each print so that the movement may be impressed upon the mind of the recruit.

In the enlarged Government pictures, which take thirty thousand feet of film, all the ideas of Mr. Brennan are used, but Captains Ellis and Gary have gone even farther, showing the improper manner of executing movements. This idea f showing the improper method has caused considerable discussion among educators, many of whom insist that an improper method never should be demonstrated to a student, as it may convey the suggestion of executing the movement in the improper manner.

As a result of the success in working out the idea suggested by Mr. Brennan, it is declared that the next batch of recruits called into service will learn their military lessons in from sixty to ninety days less than the green men who preceded them into the cantonments.

Not only will the military tactic films be used in the cantonments but prints of the original Brennan film will be available for newly formed military companies, State Guards, Home Defense Leagues, Y. M. C. A.'s, schools, colleges and even public schools.

Adjutant General Charles H. Sherrill, of New York, the commissioned officers of the First Brigade, New York Guard, and several prominent educators attended a private showing of the tactic films in Wurlitzer Hall on Thursday evening, December 13, and were enthusiastic over their possibilities from a military educational standpoint. All left the Wurlitzer projection room firm in the conviction that another heretofore unthought of use for motion pictures had been discovered.

Government officials who are behind the universal military movement idea also are loud in their praise of the West Point films, declaring that these films solve the problem caused by the lack of military instructors, and also solve financial difficulties surrounding a military education which heretofore appeared insurmountable.

In many cities throughout the United States the authorities have been anxious to start a course of military training in the public schools. In almost every instance the desire had to be placed aside owing to the fact that military instructors are not available, and because the number of children to be taught would necessitate the employment of several instructors.

The West Point films, it is pointed out, overcome these difficulties, as several hundred children may receive military instruction at the same time and without the assistance of an experienced drill master. As a result it is expected that many municipalities will obtain projection machines for use in several of the larger schools and will use the pictures to make the students proficient in military knowledge.

Enter Toto, Comedian

WITH an ever increasing demand for good comedies Pathe announces that the much heralded two-reelers starring the famous Toto will begin on January 13 with the release of "The One Night Stand." The comedies will continue every second Sunday of each month thereafter.

Toto is characterized by Charles Dillingham, one of the most astute judges of box office value in the world, as the greatest attraction for children and grown-up children ever seen at the New York Hippodrome.

Toto.

The Toto comedies produced by the Rolin Film Company under the direction of Hal Roach, the man who discovered Harold Lloyd, star of the "Lonesome Luke" and "Rolin" comedies, are claimed to be among the most expensive on the market. Yet, according to Pathe's policy of big pictures at proper rentals, the Toto comedies will be within reach of all good houses.

Toto's methods are new to pictures, though they have proved remarkably successful on the stage in New York City and the big houses in every capital of the world.

The Toto comedies are characterized by splendid direction; by an attractive leading woman, Clarine Seymour; a strong cast, including Bud Jamison; girls, and more girls, all of them young and pretty; and one laugh after another. Among the subjects completed in addition to "The One Night Stand" are "The 'Movie' Dummy," "The Junk Man" and "Fare, Please."

"The One Night Stand" with Toto as Props is one of the funniest burlesques of the "behind-the-scenes" at a theater. In "The 'Movie' Dummy" he plays the dummy used in making the thrill scenes, in "The Junk Man" he again has a wonderful title role and in "Fare, Please" he is the conductor, with Bud Jamison as the motorman on the "Not-at-all Express."

METRO ACQUIRES RIGHTS TO "THE CLAIM."

Metro has acquired the rights to "The Claim," a Broadway play written by Charles Kenyon and Frank Dare, as a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role. Metro recognizes in this play an ideal vehicle for Edith Storey, who has made a name for herself in Western roles, and will give it an immediate production.

"The Claim" is a comedy drama with Western mining camp and dance hall atmosphere and possesses a red blooded Western plot. Miss Storey will play the leading role of Belle Jones, a dance hall singer and dancer.

First National of Ohio Incorporates

How Exhibitors Will Participate Explained—Organization Meeting Held Dec. 15.

FOLLOWING the incorporation of the First National Exhibitors Co., of Ohio, plans were given out by E. Mandelbaum, of Cleveland, who has the franchise for the state, which disclosed the method of financing and operation of the new proposition.

The company's capital is given as $40,000. There are 2,000 shares of preferred at $15 per share and 4,000 shares of common at $2.50 per share. Mr. Mandelbaum holds one-half of the common stock for his work in organizing the proposition and for his franchise which was turned over to the new company. The balance of 2,000 shares of each kind of stock will be sold to the exhibitors of Ohio.

The state of Ohio is divided in districts by the parent organization of New York, and assessed 6¼ per cent of the cost of each production bought or to be bought by the circuit. The same plan will be followed in Ohio, a division of districts being made. If, for example, an exhibitor in a certain town wishes to buy the franchise for that city and the cost is 2 per cent, he will be allowed to buy stock equivalent to half that amount, or 1 per cent of the total 2,000 shares of preferred and 2,000 shares of common. When the pictures are bought, he therefore pays for his rights to exhibit them, 2 per cent of the cost paid by the Ohio corporation.

The exhibitor owning the franchise then may play the pictures as long as he wishes during 30 days, after which the Ohio circuit will book, if possible, a second run and the profits from that second run will come back in proportion to the franchise holder according to the amount of stock he has bought in the company.

The exhibitor holding the franchise for that particular town may also plan return dates any time, which will cost him $1 per reel in cities of 5,000 or over and 50 cents per reel in cities under 5,000. This is particularly beneficial to exhibitors who play the Chaplin films on return dates.

The Ohio Circuit will buy the new Chaplin pictures, the first of which will be released in January. There are eight of them under Chaplin's contract. It also will buy "Empty Pockets," made by Herbert Brenon from the book by Rupert Hughes; "Alimony" and "On Trial." The Petrova pictures will be handled on percentage by the Ohio Circuit and no holder of a franchise in the state will be obliged to play any picture handled on percentage, if he does not want to. However, all franchise holders will be given first chance. They also benefit whether or not they play such pictures, as the Circuit benefits and consequently adds to the stock dividends.

Meetings were held during the week ending December 15 to perfect the organization.

Selig Pictures Enthuse Trooper

Canadian Soldier in France Revives Memories of Home Upon Seeing Western Subjects.

THAT Selig pictures are appreciated and enjoyed by the war-weary soldiers in France is testified by the following letter, a breath from the war zone, received at the Los Angeles studio from a soldier in France. It is written from a hospital behind the lines and the writer addresses it to the "Selig Riders" and begins with:

"Dear Boys: Just had the pleasure of seeing you all in 'The Country that God Forgot.' I, as well as the rest of the patients, was so tickled at seeing such a good picture, I thought I would write to show our appreciation. Myself, as a trick roper and up to coming to this country, fairly good all-round on a Victor Marden Number 5, it sure did my old heart good to see some real riders, good cow ponies, and best of all, some stock saddles. Our saddles here are O. K. for this work and I don't miss the horn as much as I used to. I had my own outfit with me for nine months before coming to this country, 'the land that God forgot,' and broke ponies for the Canadian Remounts. Now I have a number, 116633 Trooper A. M. McRae, Royal Canadian Dragoons.

"I've lost all track of everything over here, and you can't get a movie magazine or anything, but now that Uncle Sam is in the game we may be able to get some reading. I've seen all kinds of New York boys over here already in the U. S. Engineers and there are some troops with the French in training. We will hear from them presently. She is a great old War. Yea Bo! I am fine and dandy back here in the hospital where Fritz can't put any over. I've got rheumatism in my feet and they are pretty sore, but I guess they will get better. Had them frozen last winter. I hate the idea of putting another winter in over here in the mud up to your knees, when you have to get a stick and scrape the mud off your cayuse. There isn't much glory in dodging Fritz's whiz bangs or Jack Johnsons. A camera man would sure get all the action he wants over here when there is barrage on. It's absolutely beyond description. They started this war with rifles and now they throw factories at one another. There is a heavy bombardment on now, and we can hear the big ones going all night. Russia is sure putting the tin hat on things and they will be without a country if they don't cut out the slacking. Still, we got pudding for dinner, so we must be winning, as the boys say, so Cherio!

"Well, I don't want to know what color hair so and so has or anything like that, but good luck to Selig (Western) the real western, and my compliments to the little lady, the two mining partners and the boys in 'The Country that God Forgot.'

"Sincerely,

"A. M. McRAE."

Australian Paramount in New Offices

General Manager Alec Lorimore Unhampered by Disastrous Fire—Lord Mayor of Sydney Agrees to Open New Film Headquarters Formally.

ACCORDING to an announcement in the daily papers of Sydney, Australia, the Right Hon. Lord Mayor of Sydney, opened the new offices of the Paramount Service of Australia, on November 13, last. The British high officials do not as a rule, formally recognize any private concern and it is a significant fact that the new offices were dignified by the presence of the Lord Mayor.

Alec Lorimore.

The new offices were made necessary by a fire which completely wiped out most of the former offices and the building in which they were located. Alec Lorimore presides over the new establishment. He assumed charge of the Paramount Service of Australia on December 19, 1916. This company serves are of Australia and New Zealand. The new offices are located at 302 Pitt street, Sydney, in a modern five-story building with considerable floor space divided into well-equipped offices. There are about 60 employees in the organization and under Mr. Lorimore's able direction, are doing a greatly increased business. He has imbued his entire staff with the American business idea that "he profits most who serves best."

Despite the natural conditions due to the war, there is accelerated development in the film business in Australia, and a bright future ahead for the industry. American film productions are now shown all over Australia in much larger percentage than they were a year ago and are keenly appreciated by the picture theater audiences in this part of the world.

FOX STARS MAKE PERSONAL APPEARANCES.

Personal appearances by George Walsh and Miss Virginia Pearson, Fox stars, were features of the celebration of Wonder Week in four William Fox theaters. The dates selected were December 10 to 16 and the theaters were the Bay Ridge, the Crotona, the Folly and the Audubon.

The stars made two appearances at each of the theaters, Miss Pearson was present on nights when "All For a Husband," her last photoplay release, was being shown, and Mr. Walsh's appearances were coincident with the showing of "The Pride of New York," a drama of cantonments and the trenches, part of which was filmed at Camp Upton, Yaphank, Long Island.

Catherine Calvert to Be Starred

Will Be the Leading Player of Frank A. Keeney Pictures Corporation, with Offices in Putnam Building—Mr. Keeney Has Many Vaudeville Houses.

BIG things are promised by the newly organized Frank A. Keeney Pictures Corporation in its initial publicity announcement. Frank A. Keeney, who runs a string of vaudeville houses in Brooklyn, Newark, N. J., and other cities, is president, and Ray C. Owens, general manager of Mr. Keeney's theatrical enterprises, is secretary and treasurer. A handsome suite of offices has been fitted up in the Putnam Building, Seventh avenue and Forty-third street, and a large and thoroughly modern studio with a garage attached is to be built within five minutes' walk of the executive headquarters.

The announcement states that the first star under contract is Catherine Calvert, who has had extended dramatic experience, although still very young, and has been in moving pictures since last March. Her success as a film star has been such that Mr. Keeney was impelled to engage her for a long term at a large salary; he believed her unusual beauty and winsome personality, with the generous financial backing he will give, would insure her popularity in films. She is remembered by theatergoers as the star in "The Deep Purple," "A Romance of the Underworld," and other plays written by her husband, the late Paul Armstrong. Her debut as a dramatic star was in a leading part in "Brown of Harvard," at the age of seventeen. For some time after her husband's death she managed all of his dramatic enterprises, demonstrating a high degree of executive ability.

Catherine Calvert.

Mr. Keeney is possessed of ample means to carry out his program. He recently inherited a large sum of money from the estate of his father, the late Seth L. Keeney, one of Brooklyn's wealthiest contractors and financiers. His success in his theatrical enterprises naturally will arouse much interest in his new venture. It is his present purpose to retain all of his theatrical holdings, and he is now going over plans with his architects for the construction of theaters in different cities, in which his photoplay products will be shown. He intends to engage other stars in the near future and feature them in original scenarios by some of the world's best authors and in screen versions of popular novels and dramatic successes.

On the windows of his Broadway offices Mr. Keeney has Miss Calvert's name in large gold letters, as "The Lady Beautiful of the Screen."

PARALTA EASTERN SCENARIO DEPARTMENT.

The Eastern Scenario Department of Paralta Plays, Inc., under the direction of Harry Chandlee, is gradually expanding. Recently Mr. Chandlee added two assistants. One of them, Miss Elizabeth B. Petersen, has been a scenario writer since her fourteenth year, when she sold her first scenario, "Their Mutual Friend," to Vitagraph. She was then in her first year in the high school. Miss Petersen since then has written a number of original scenarios which have been produced by leading companies.

Mr. Chandlee's other assistant is Miss Helen Christene Hoerle. Like Miss Petersen, Miss Hoerle is known as a writer for the best magazines, having contributed fiction to most of them. Her first work in the motion picture field was publicity and the editorial examination of scenarios. Miss Hoerle joined the Equitable scenario staff in September, 1915, as assistant editor. Later she went to the Fox scenario staff, where she remained for about a year, leaving that organization to become associated with Metro Pictures Corporation.

Illuminating Engineers Meet

Hold Session at Edison Bronx Studios to Witness Demonstration of Incandescent Illumination.

ON THURSDAY evening, December 13, a meeting of the Illuminating Engineering Society, New York Section, was held at the Edison studios in the Bronx, New York city, to listen to discussions and witness demonstrations upon the incandescent illumination by Miller Reece Hutchinson, chief engineer of the Thomas A. Edison, Inc., of motion pictures. The affair was arranged by W. J. Clark, who had charge of the dinner which preceded. There was a large attendance on the part of those interested.

The paper for discussion was entitled "Motion Picture Projection With Tungsten Filament Lamps." It was prepared by J. C. Caldwell of the National Lamp Works, H. B. Dennington of the Westinghouse Lamp Works. L. C. Porter of the Edison Lamp Works and J. A. Orange of the Research Laboratories of the General Electric Company, the latter being selected by his collaborators to read the paper.

Mr. Orange held the undivided interest of his audience for fully an hour. At the end of his reading discussion was asked. F. H. Richardson asked Mr. Orange two or three questions and took issue on one or two points, upon which Mr. Orange afterward explained he had conveyed a wrong impression. There was no further discussion. The paper itself will be dealt with in good time in the projection department of this paper.

Following the reading two or three films were projected with the incandescent, the equipment being that put out by the Nicholas Power Company. Projection was by Operator C. Carlie. A half size lens was used. There was some travel ghost and the definition was subject to improvement. The lighting was very good, particularly when one considers the very poor quality of the screen used. The picture was fifteen feet wide; the distance of projection 90 feet. The light was strong enough for the subject shown, with the conditions of auditorium lighting under which it was shown. Under usual theater auditorium lighting conditions, with a good semi-reflective screen, there would have been ample light to illuminate the subject shown. The light was of good tone.

The demonstration gave ample proof that the tungsten filament lamp is right now able to give results approximating those supplied by a well handled 30 or 35 ampere a. c. arc, or a well handled 20 ampere d. c. arc, or a poorly handled arc of considerably higher amperage. That is the judgment of the writer after viewing the demonstration. The projection department will set this matter forth more in detail later.

Following the showing of the ordinary subjects came the surprise. The audience was informed that Mr. McChesney, manager of the studio, had arranged a practical demonstration of the taking and making of motion pictures. To the amazement of all present five hundred feet of film, taken less than two hours previous, showing the gathering at dinner, was shown. The showing was punctured by exclamations of surprise and laughter. The cameraman had cranked slow, with result that the audience moved with tremendous and utterly ridiculous speed.

"The German Curse in Russia"

Pathe Offers Pictures Taken by Donald C. Thompson, Daredevil Camera Correspondent.

ANOTHER big scoop for Pathe is revealed in the announcement that this company, which has made such a success with its Official War Films, will be sole distributors of one of the most wonderful official pictures that has yet come from the war, "The German Curse in Russia," which had its first showing in America last week at the Strand Theater.

This remarkable motion picture was brought back to the United States by Donald C. Thompson, who has just returned after visiting every battle front in Europe and Russia, eleven months being required to obtain the Russian picture alone.

From the beginning of the first reel of this feature to the end there are hundreds of the most unusual battlefront scenes, and the most remarkable "over the top" charges that have ever been photographed. Every foot of the film that is shown helps to visualize for the American people the dastardly means that the Germans utilized in Russia to bring about food riots, street fighting and the final overthrow of the government which had been established for them upon a foundation of freedom and liberty.

The subject was reviewed at length on page 1805 of the Moving Picture World dated Dec. 22.

Chicago News Letter

By JAS. S. McQUADE

Major Funkhouser Still Autocrat on Films

Tries to Prejudice Opinion Against Pictures by Assembling the Worst Cut-outs and Projecting Them.

AT the censorship hearings before the sub-committee of the Chicago Council's judiciary committee recently it developed that Major Funkhouser exercised his czarlike power by refusing to furnish a list of all cut-out made by the censor board since February 1, this year.

The request was made by Mr. Friedman, an attorney who represents moving picture interests in the city, and his purpose in making it was to show that Major Funkhouser was unreasonable in making many of these cut-outs. Mr. Friedman's intention was to show these cut-outs to the members of the sub-committee to prove his contention.

Mr. Friedman, on applying for the list, was refused by the major, who informed him he would give him only a list of cut-outs made in pictures owned by the interests he represented. He appealed to Chairman Steffen, of the sub-committee, and asked him to enforce the agreement made by Major Funkhouser before the sub-committee that such a list of cut-outs would be submitted. Chairman Steffen was much exercised by the refusal of the major, and in the course of his remarks referred to the fact that Major Funkhouser had invited the members of the sub-committee into his office, where he showed them the worst collection of cut-outs that he could assemble.

"He did not stop with February 1, but went back years," said Mr. Steffen. "He promised our committee that Attorney Friedman should have a list of all cut-outs made from the time mentioned, so that the moving picture interests could assemble cut-outs which they claim should not have been made. Major Funkhouser showed us the worst. Now we want to see the other side," said Mr. Steffen. "This list of cut-outs is not a secret document, and any citizen and most certainly the aldermen are entitled to it."

It appears that it took Major Funkhouser and certain members of his board a week to assemble the list of cut-outs shown the members of the sub-committee. Indeed, it is well known that the major has a selection of cut-outs, all put together in reel form, covering the cut-outs of many years, which he has shown at various times to certain gatherings for the purpose of impressing them with the evils which he has shorn from moving pictures.

It is now several years ago since I drew special attention to the unfairness practiced by Major Funkhouser in such cases. Only one or two of these cut-outs might have been taken from a film that passed censorship otherwise, and yet the major, by his method, would seek to judge that entire film subject by the one or two cut-outs made. At any rate, his showing of the cut-outs in such a way tends to prejudice the spectator against moving pictures and is grossly unfair.

The news has been received with a great deal of pleasure in Chicago film circles and by the members of the sub-committee of the Council's judiciary committee that the "Rose of Blood," condemned by Major Funkhouser, was approved by the Division of Pictures of the Committee on Public Information, at Washington.

Censorship hearings will be continued next week.

"Go-to-Movie Week" Again Comes Around.

The "Go-to-Movie Week" plan, originated by "Bob Reel," moving picture editor of the Chicago American, a year ago, gives big promise of eclipsing the success achieved in 1916. This plan means a general boost for moving pictures in Chicago from Christmas to New Year's Day, during which time it is the duty of every picture fan in the city to influence as many people as possible to visit picture theaters. One week out of fifty-two has thus been set apart, specially, in honor of the great popular amusement.

"Let's Be Cheerful" is the motto adopted by Chicago fans for the occasion, and it is eminently appropriate. The president of one of Chicago's national banks, who yields to no one in his support of good pictures, says of the motto already referred to, "I think the cheerful slogan is great for all Chicago and I certainly am for it."

Chicago exhibitors are on their mettle to make the week memorable for picture fans, and they have promised to provide programs that will include the very best pictures that can be secured during that time. Charles G. Stuart, field secretary of Chicago Local, M. P. E. L. of A., sent the following letter to "Bob Reel" last week, on behalf of that organization:

"Our organization is heartily in favor of your second annual 'Go-to-Movie Week' Christmas to New Year, and hereby pledges support to this week of cheerfulness. We have a membership of over 200, representing 250 theaters in this city, so you can see what an impetus we are giving this movement.

"If my memory serves me right, last year you got out a 'Go-to-Movie Week' slide, and this was a very good idea. You should do the same this year. Anything that we can do to further this 'Go-to-Movie Week' movement we will gladly do."

Chicago has taken the lead in many ways during her career. The establishment of "Go-to-Movie Week" is one that should be followed by every city in the country. The moving picture is the great popular entertainer and educator, and one week in every year devoted to its honor is a fitting tribute.

By all means make the observance nation-wide.

Chicago Film Brevities.

Margarita Fischer, popular star of the American Film Co., has just finished her second feature since rejoining that company. It is entitled "Molly Go Get' Em," and was produced under the direction of Lloyd Ingraham. This comedy drama was written by Beatrice Van and the adaptation by Elizabeth Mahoney.

After a brief vacation, Miss Fischer will engage in the production of "High Heels," written by Helen Starr, the third of the new comedy dramas for the American in which she will appear as the star. The first was "A Daughter of Joan."

* * *

Dwight Furness, formerly a member of the American Film Company's office staff in Chicago, is now official U. S. photographer at the aviation camp in Hampton, W. Va. He recently had his first flight in an aeroplane, in which he took eight pictures. When Dwight came to earth after this first flight, a number of friends in the camp gathered around him, moving their lips but uttering no sound, hoping to make him believe that the noise of the trip and the altitude had made him deaf. Dwight, however, merely winked at them and stoically interested himself in looking after his camera.

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Fred S. Meyer, sales manager of the Minneapolis branch office for Universal for eight years, has been promoted to the position of manager of that company's branch office in Milwaukee.

* * *

E. C. Smith, owner and manager of the Idle Hour theater, Rossville, Ill., is now engaged in rebuilding and enlarging that theater, which, when finished, will be the largest and prettiest picture theater in that town. On reopening, Mr. Smith will show feature pictures four nights a week. He will open with the Jewel feature, "Come Through," and it is reported that he has signed up for all the Jewel features that will be released.

* * *

Eli Van Ronkel, of the Jewel offices in Chicago, recently visited Milwaukee and booked the houses of the Saxe Brothers' theater enterprises for Jewel features.

* * *

M. H. Bryer, who formerly represented Pathe in Michigan

and Illinois, was recently appointed special representative of Paramount's Chicago branch office. Mr. Bryer will specialize on short reel subjects of the Paramount make.

* * *

Robert Zoncada is the latest member of the Rothacker Film Manufacturing Company's staff to enter the U. S. government service. He left for New York Saturday, Dec. 8, to enlist in the United States navy. George Gibson and Fred Nieman, two other members of the Rothacker staff, are now engaged in government service at Washington, D. C., and it is expected that several others will soon leave to work for Uncle Sam.

* * *

"Cleopatra," with Theda Bara, was under consideration several times last week at the censorship hearings. On Saturday, Dec. 8, when several more cutouts were ordered made, representatives from the Chicago office of the Fox Film Corporation withdrew the picture and announced that they would take it to court where it would be tried strictly on its merits.

* * *

At a special meeting of Chicago local, M. P. T. O. Association, held at headquarters, this city, Friday, Dec. 7, B. T. Beatty, L. H. Frank, August Zilligen, Jr., and J. Cooper were appointed on a committee which left for Washington, D. C., Monday morning, Dec. 10. This committee's mission has chiefly to do with a modification of the war tax on picture theater admissions. The next regular meeting of the Chicago branch of the Association will be held Friday afternoon, Dec. 21.

* * *

Harry H. Buxbaum, special representative of Pathe, passed through the city last week, on his way from Minneapolis to Washington to join in the efforts of other representatives from various parts of the country to have the admission tax on picture theaters modified. While here, Mr. Buxbaum stated that all trouble over the 15c. reel tax on films has ceased in Minneapolis. He stated that the exhibitors are paying it without protest and reported that business at the picture theaters was fair.

* * *

A "Hello" luncheon was given at the College Inn Wednesday, Dec. 12, to the press and others in honor of Wallace Reid and Kenneth McGaffey, who stopped over on their way from the coast to New York, where Mr. Reid will do some work in a picture. While here, Mr. Reid visited as many theaters as his time would permit, and gave a short talk to the patrons. The visitors left the same night for Detroit where a stopover will be made and they will afterwards visit Cleveland and other cities on their way east. Mr. McGaffey is coast publicity man for Famous Players and the Lasky Company.

* * *

Will Ritchey has been appointed editor of the American Film Company's scenario department at Santa Barbara. On his staff are Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. President Samuel S. Hutchinson has given out rigorous orders for better stories and better pictures, no matter what the cost.

* * *

During the week beginning Monday, Dec. 17, about 1,000 Four-Minute men of Illinois will visit theaters and moving picture houses throughout the state to controvert the mischievous lies circulated by enemies, concerning the American Red Cross. The speakers will tell real facts about this great organization and will show that the stories circulated are simply a part of the pro-German propaganda.

* * *

The meeting set by the license committee of the Chicago council, to decide on the raising of licenses on moving picture theaters, of 400 seats and upward, was postponed from Friday, December 14, to Tuesday, December 18. The change was made on the request made by the committee of the Chicago Local, in Washington attending the National Convention and Conference, which could not return in time for the original date.

* * *

Harriet Vittum, Mrs. Frankenthal and Mrs. Stumer, members of the Women's National Council for Defense, were present at the regular meeting of Chicago Local, held on Friday, December 7. They requested that the exhibitors of Chicago devote the whole of the receipts for a certain day, to be named later, to their cause. The request was referred to the executive committee, with power to act.

* * *

Chief of Police Schuettler, the ranking officer in the Chicago police department of Second Deputy Funkhouser, appeared in the Federal court Thursday, December 13, before Judge Carpenter, in the suit for a writ of injunction sought by the Fox Film Corporation against the city authorities for refusing to grant a permit for the "Rose of Blood." Chief Schuettler declared, in his opinion, that the picture should not be given a permit. On being told that it had received the sanction of the War Department at Washington, Chief Schuettler said: "If the Government wants the picture shown, I will certainly do all I can to see that it is shown. The Government will notify me and that will be the end of the matter."

* * *

Monday evening, December 10, Taylor Holmes, Lillian Drew, Virginia Valli, Lawrence D'Orsay, Frederick Burton and Rod La Rocque left for Phoenix, Arizona, where they will remain for some time taking scenes in "Ruggles of Red Gap," the locale of which was near Phoenix. "Ruggles of Red Gap" will be the next six-reel feature in which Taylor Holmes will star after "Uneasy Money."

At Leading Picture Theaters

Programs for the Week of December 16 at New York's Best Motion Picture Houses.

"The Cinderella Man" at The Strand.

MAE MARSH appeared at The Strand, for the week of December 16, in her third Goldwyn picture, "The Cinderella Man," from Oliver Morosco's stage success by Edwin Childs Carpenter. The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire, Morris Caner, who is anxious to get her married off so he won't have to bother with her. The father's attitude is deplored by his three middle-aged friends, Romney Evans, a lawyer; Dr. Thayer, a physician, and William Sewall, a celebrated composer; and they combine to give her the romance her nature craves and to see that she is married to a man who is worthy of her. The supporting cast includes Tom Moore, Alec B. Francis, George Fawcett, Louis R. Grisel, George Farren, Elizabeth Ariaans, Mrs. J. Cogan, Dean Raymond and Harry Scarborough.

Victor Moore was seen in his latest comedy, "The Installment Plan," and a scenic study of exceptional interest is scenes taken along Vada in Turkey. A chapter of Raymond L. Ditmar's Living Book of Nature and The Strand Topical Review were also shown.

Knud Dalgaard and Vadine Legot were the soloists.

Double Bill at the Broadway.

"The Girl by the Roadside," from the Varick Vanardy novel of the same name, featuring the Bluebird star, Violet Mersereau, was one of the numbers of the double bill at the Broadway. The cast includes Cecil Owen, Ann Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter. The story is a lively one, and deals with the schemes of the suitors for a capricious young girl's favor.

Herbert Rawlinson in a five-part production, "The High Sign," with "Brownie" Vernon, Hayward Mack in the cast, is the other feature. J. Grubb Alexander and Waldemar Young are responsible for the story. It shows Donald Bruce, a member of a secret society, who is expelled from college for participating in the activities of the organization. A comedy, Current Events and Universal Screen Magazine completed the progr m.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater, on Monday, Tuesday and Wednesday, Pathe presented the Moscow Art Theater players in "The Painted Doll." Thursday, Friday, Saturday and Sunday Thos. H. Ince's spectacular drama, "The Zeppelin's Last Raid" was shown.

IT'S LE-MEE-ZAY-RABBL.

The success of William Fox's production with William Farnum in "Les Miserables," has brought again to the attention of the world the difficulty of the pronunciation of the title. In order that the thousands who are going to the box office at the Lyric Theater in New York may pronounce the name correctly Mr. Fox has placed in the lobby by the box office of the Lyric the following sign:

To pronounce Les Miserables say it this way: "Le-Mee-zay-rabbl." The first "e" is sounded like "e" in the English word "let" and the "s" is silent. There is no accent on any syllable. The "l" in "rabbl" is blended in the syllable and is not a full sound.

To Our
Friends and
Readers
Everywhere
We Wish
A Merry Christmas
and
A Glad New Year

From the Staff of the
MOVING PICTURE WORLD
Christmas, 1917

"So Hallow'd and So Gracious is the Time"

IN DAYS like these, when the souls of men are being tried in the furnace of international strife and the fires of hate and destruction are burning in almost universal conflagration, the old Message of Peace and Goodwill may sound strange to many. But the World's need of it is greater than ever and the larger vision will recognize that all which its words typify should be voiced still more fervently so that the Just Peace which Our Country is helping to win will find us ready and eager to act toward all in the Spirit of Christmastide.

Whatever of sacrifice we have made or are called upon to make, we should look to the future with serenity, for out of this pain and suffering, this wasting of men's lives and bruising of women's hearts, shall come good multiplied a thousandfold; and unborn generations shall live to know the sweets of Freedom and to bless the Nations that gave so unreservedly of blood and treasure that the Message which has kept the hearts of Christendom warm with kindness toward its fellowmen might spread its benign influence over the whole Earth.

Creel Repudiates Funkhauser

Declares That the Government Wishes "The Rose of Blood" Shown Everywhere, and That the Major Does Not Represent the Government.

THERE is the same right to a free film that there is to free speech or a free press," declared George Creel, chairman of the Committee on Public Information, perhaps better known as the Government's official censor for newspapers and magazines.

Mr. Creel made this statement in a deposition which he gave in connection with the suit of the Fox Film Corporation of New York to enjoin Major C. L. M. Funkhouser, film censor of Chicago, Ill., from forbidding the showing of "The Rose of Blood."

Major Funkhouser, in refusing to grant an exhibition permit for "The Rose of Blood," declared that he had done so because he believed the exhibition of the photodrama was inimical to the best interests of the Government in the prosecution of the war against Germany.

The Committee on Public Information reviewed "The Rose of Blood" and unanimously approved it for exhibition. But Major Funkhouser still insistts that he is a better judge of what the Government needs than the officials designated for this service.

Mr. Creel's deposition was taken by Charles P. Schwartz of Chicago, representing the Fox company, and by Assistant Counsel Frank P. Ayres of Chicago, representing Major Funkhouser.

Mr. Creel, on direct examination, said: "A very intimate contact had been established between the Government and the motion picture industry, and the producers of the nation have worked generously to place the purposes and needs of America before the people through the films."

As indicating the close co-operation of the motion picture industry of the United States and the Government, Mr. Creel said that, while there is no absolute authority vested in the Committee on Public Information to suppress a picture, there has never been, at any time, that such a request made by the Committee had not been complied with instantly by the producer.

"I dissent in a great many instances from Major Funkhouser's observations as to the views of the Government," said Mr. Creel. "I do not think he is qualified, nor has he the authority, to speak for a Government bureau in these matters."

Mr. Creel said the Fox Film Corporation had "very generously" placed its entire organiaztion at the disposal of the Government in an effort to aid in the successful prosecution of the war against Germany.

"Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interests," said Mr. Creel on cross examination by Mr. Ayers, representing Major Funkhouser. "Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism.

"We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects, and solely because of that we do have an interest in the presentation of commercial films. We have made a general request of the motion picture industry that it concern itself more and more with the production of patriotic films."

"As a Government official do you want 'The Rose of Blood' to be exhibited in the cities of the United States, including Chicago?" asked Assistant Corporation Counsel Ayres.

"Yes, sir," replied Mr. Creel. "I want this picture to be shown because it violates none of the requests of the Government and seems to us to convey a patriotic message."

"If it should appear that this picture illustrates an uprising against a government which is a friendly government, would you still say such a picture ought to be exhibited?" Mr. Ayres continued.

"The policy of this Government," declared Mr. Creel, "is to let the people know the facts in every case, and the suppression of facts or happenings is opposed to this policy."

"If it should appear that this film portrays an uprising against the Romanoff government of Russia at a time when that government was on friendly terms with this Government, would you say that such a picture should be exhibited at this time when we are at war?" persisted Assistant Corporation Counsel Ayres.

"The President of the United States himself has declared his full sympathy with that revolution," was Mr. Creel's answer. "It is absolutely opposed to the policy of this Government to suppress the news of world happenings, no matter whether such is liked or disliked by any nation. The Russian rebellion is a fact. We have accepted that fact and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the Government is concerned. We do not object in any degree to any showing of that revolution on the ground that the Romanoffs were the heads of a friendly government."

Mr. Ayres then set out Major Funkhouser's objections to "The Rose of Blood," stating that "it portrays the revolutions which have occurred and are occurring in Russia, depicting the effects of bombs, firearms and poison. It consist principally of a series of unlawful actions of one mob after another," and asked whether Mr. Creel would object to the showing of the taking of human life on the screen.

"There is the same right to a free film that there is to a free speech and a free press," declared Mr. Creel, "and when the newspapers of the country comment daily upon the destruction of human life it is stupid to try to keep it from the screen."

The injunction proceedings will be heard in Chicago before Judge Carpenter, in the District Court of the United States for the Northern District of Illinois during the present week.

HERMAN LIEB APPEARS IN "DAYBREAK."

Herman Lieb, an experienced player of the legitimate and vaudeville stage, appears in the prominent role of Herbert Rankin, the attorney, in support of Emily Stevens in the Metro picturization of "Daybreak," the play by Jane Cowl and Jane Murfin. June Mathis and the director, Albert Capellani, made the adaptation.

He began his motion picture career in 1909 with the Essanay Company in Chicago. With this organization he wrote and directed one-reel pictures for some time. During the past summer season Lieb played a successful engagement with the Lieb & Harris Stock Company, of which he was half owner, at the Wilson Avenue Theater in Chicago. Lieb's character portrayal in the Metro picture, "Daybreak," is a noteworthy delineation.

HAROLD LOCKWOOD RETURNS TO NEW YORK.

Harold Lockwood and his company of players have returned to New York after spending three weeks in the lumber camps in the White Mountains of New Hampshire making exterior scenes for Mr. Lockwood's forthcoming Metro wonder-play, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel, "Gaston Olaf," under the direction of Francis Ford.

EMPIRE ALL-STAR QUITS.

Existing arrangements with the Empire All-Star Corporation, which was organized last January to exploit Charles Frohman's successes in motion pictures, have been terminated. Charles Frohman, Inc., are again in the market to dispose of their plays to various motion picture companies as heretofore.

DURANT JOINS GOLDWYN.

H. R. Durant, until recently advisory head of the editorial department of the Empire All-Star Film Corporation, has joined the Goldwyn scenario staff. His able work for many years as assistant editor of the Munsey publications equipped Mr. Durant with a keen sense of story values.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

A WELL KNOWN motion picture critic commented upon the beautiful tint of one of my educational subjects recently which caused me to smile. Little did even this film critic suspect that we were showing a straight black and white film, but through a little trick in projection were showing on the screen a film of various beautiful tints. The idea is so simple and yet so wonderfully effective that it readily warranted my smiling. The Strand Theater very often receives black and white educational pictures and without touching the film itself we project the same film in beautiful tints. An assortment of inexpensive color gelatine plates, such as used in the ordinary colored spot light, does the trick. These plates are placed over the square opening in the projection booth through which the light is projected from the machine to the screen. We have had a set of these color gelatines made up into little windows which fit a frame surrounding the square opening through which light is projected. When a black and white picture, which we desire to tint, is thrown on the screen we drop a little colored window in the frame, causing the light to shine through the gelatine and giving a beautiful tint. A change in the color of the tint is made by the operator at a time when a title is on the screen. Recently we projected an entire feature photoplay which could not be tinted at the laboratory in time for our show, in this way.

Harold Edel.

As mentioned in my last article, the Strand endeavors to give, each week, a novelty bearing on the patriotic. My latest patriotic "bit" was presented right in the middle of the news weekly, when the audience least expected it, thus getting the always-desirable surprise element among the spectators. Immediately following the announcement in the newspapers that the "Rainbow" regiment had reached France, I obtained a news weekly of several months ago from the Strand Library, showing this contingent on parade in New York. Linking up those pictures with timely titles concerning the boys who had just arrived in France resulted in inciting wild applause among the audience. Just as the newspaper has a morgue and will tie up a news story with an old photograph, so has the Strand a Library of News Pictures, completely indexed. This "Library" does not mean that we carry a cellar full of film on hand all the time, but merely represents a card index, which is kept by one of our stenographers, telling just where pictures of every public event can be obtained, when they were first issued, etc. Thus, when the extra appeared on the streets that the Rainbow Division had just landed in France, which was the first news concerning this regiment for a number of weeks, we referred to our file, found out when and by whom the latest news pictures of this regiment were issued and with the aid of a few titles were able to show a timely news subject in less than an hour after the news appeared in the papers. I have never seen a news picture receive such wildly enthusiastic applause as was displayed in the case of this film.

In the middle of the news pictures showing the Rainbow boys in camp the house was dimmed, the screen raised and there on the stage in a night scene gathered around a campfire were four Sammies dressed exactly like the soldiers on the screen. Immediately a hush came over the house as the audience gazed at the camp scene with its twinkling lights in the distance. For these soldiers I engaged a splendid quartette who sung "Tenting To-Night," "There's a Long Long Trail," "Keep the Home Fires Burning" and "Smile! Smile! Smile!" With the second chorus of the last song there appeared in the dark blue sky immense paintings of Lincoln and Washington and then with the last line of the song, between the two highly illuminated paintings, appeared one of President Wilson which brought the house to its feet. Immediately upon conclusion of the last song the screen was lowered and the pictures of the soldiers in camp were continued on the screen.

Another effective bit which drew much applause was the rendition of "The End of a Perfect Day," by Herbert Waterous, basso. Before a lake-drop the song was commenced with stage lighting to represent twilight which faded gradually with the singing of the song until at the end of the second chorus the moonlight played upon the lake.

Educational pictures at their best seldom receive more than a mere ripple of applause. This is not due to the fact that they are not appreciated, but merely because such pictures seldom contain scenes that would extract spontaneous applause. On a series of pictures showing camping life I experimented with the scissors in an effort to obtain the unusual. Beautiful scenes showing camping life on a mountain lake presented views of exceptional artistic merit, but in order to sustain the interest the same views, showing such acts as the announcement of dinner with the campers preparing for the feast offered nothing unusual. By cutting out every third picture in the film itself the action of the scene was quickened so that when dinner was announced the figure just flew around in feverish haste. Hands and faces were washed in a flash, dishes were thrown in front of the campers and the food was consumed in record time. Several other scenes were speeded up and for the first time in the history of the Strand we were able to show a scenic picture which at every performance was accorded a riot of applause. In scenes of unusual beauty and actual educational value, we left the film as it was. Thus we had an educational film that was amusing as well as interesting.

Other numbers on the program were Jack Pickford in "Tom Sawyer," Violin Solos by Mery Zentay, natural color educational pictures, a Victor Moore comedy, "Toothaches and Heartaches," an organ solo and the orchestral opening number under the direction of Cal Edouarde, "Irish Rhapsody."

CAVALIERI WILL BE HERE.

While Mme. Lina Cavalieri is being shown on the screen in New York in the role of "The Eternal Temptress," she is enacting a very different part in Chicago, Illinois. Among opera devotees and music lovers of that city it is well known that Mme. Cavalieri is a most devoted wife to Lucien Muratore, tenor of the Chicago Opera Company, and one of the finest artists who has ever appeared in that city, according to the critics.

At the beginning of the war, M. Muratore braved the dangers of submarine warfare, which was then at its height, and returned to France, his native land, enlisting in his old regiment. There he served a year, was honorably discharged, and returned to America to rejoin the Chicago opera forces.

Cavalieri and Muratore.

When the Chicago opera forces arrive in New York on January 22 to begin their season here, Mme. Cavalieri will be with them.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

VIDOR, Florence. Born in Houston, Texas. American parentage. Is five feet, four and one-half inches tall, and weighs 125 pounds. Olive complexion, dark hair and brown eyes. Miss Vidor has had no stage experience, and went into pictures "just for the fun of it," but it was profitable fun, for she was able to make good, and, as she phrases it, she was "discovered by the general public; not by a director." Her debut was made in November, 1915, in Vitagraph's The Yellow Girl, and in addition to her connection with the western Vitagraph company, she played with Morosco and Fox. She is now playing leads in the Lasky productions. Notable parts have been Mimi, in A Tale of Two Cities; Mrs. Armstrong, in The Cook of Canyon Camp; Betty Armstrong, in American Methods, and opposite Hayakawa in The Japanese School Boy. She likes golf, tennis and autoing, and is fond of animals, particularly birds and dogs.

Florence Vidor

REVELLE, Hamilton. Born in Gibraltar. His father was English and his mother a Spaniard. He is five feet, eleven inches tall and weighs 170 pounds. Black hair and brown eyes. Mr. Revelle made his stage debut when he was but sixteen years of age, starting as a member of the famous Augustin Daly stock company. In the past twenty years he has played for Belasco, Frohman, Fiske and the Selwyns. His screen debut was made in 1912 in Italy, for he has had the invaluable experience of a year with Ambrosio at Turin, his first picture being his original role of de Cosse-Bussac in Dubarry. He was a leading player with Metro for a year and is now with the Goldwyn Company playing leads in support of Mary Garden in "Thais" and "A Splendid Sinner." Other notable parts have been in "Lest We Forget," Armand Duval in "Camille," Dufresne in "Zaza," Don Luis in "Rose of the Rancho" and Jean in "Sapho."

Hamilton Revelle

RISDON, Elisabeth. Born in London. English parentage. Is five feet, five inches tall and weighs 128 pounds. Fair complexion, light brown hair and green eyes. Miss Risdon made her stage debut in 1908 and has played under Granville Barker, Lee Shubert, Winthrop Ames and William Faversham, and has been connected with productions at all the important London theaters before coming to this country. Her screen debut was made last year in "The Manxman," in which she played Kate. She has also done the name part in "The Mother," Hypatia in "Misalliance," Fanny in "Fannie's First Play" and other well-known stage plays. In her moments of leisure she is fond of needlework, knows and loves old books and out of doors she finds her recreation in walking, rather than in automobiling. But her most profitable fad is a hunger for learning about things she did not know before, and the studio is still a land of novelty.

Elisabeth Risdon

CHESTER, Virginia Evelyn. Born in San Francisco. Her father was English and her mother Irish. She is five feet, five inches tall and weighs 130 pounds. Fair complexion, blonde hair and blue eyes. Miss Chester made her screen debut back in November, 1910, her first appearance being in "The Yaqui Girl," a Pathe production. She has also been leading woman with the old Bison-101 Ranch Company and the Universal. Miss Chester is at present at work on a film suggested by the race suicide propaganda and formed the Mena Film Company for its production. She is an enthusiast on the subject of better babies and it was this interest that led her to write the scenario and arrange for its realization. But she is not altogether a faddist and in a press clipping she sends in she admits to a passion for pinochle, which whiles away the dreary waits in the studio. It's the best indoor sport.

Virginia Chester

PETROVA, Olga. Born in Warsaw, Poland. Her father was English and her mother of Polish birth. She is five feet, five inches tall and weighs 125 pounds. Auburn hair and green eyes. Mme. Petrova made her stage debut in 1905, and is famous as a stage star on both sides of the Atlantic. Her repertoire has included Shakespeare, Ibsen and the general run of classical drama. Her screen debut was made in "The Tigress," but she has been seen in many other screen productions and after numerous starring engagements she now heads the Petrova Picture Co. Unlike some of the stars who have come from the dramatic stage, she has heightened her reputation by her picture work, for she has inherent ability as a pantomimist and has never trusted wholly to her elocution to gain her effects. Perhaps one secret of her success is found in her statement that her work is her fad, and this is not a merely ornamental "for publication" remark.

Olga Petrova

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

516 Fifth Avenue, New York City.
Wright & Callender Bldg., Los Angeles.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Fourth Installment of Numbers Which Are Free from Royalty Charges.

WE ARE again in receipt of a list of musical numbers upon which no royalties will be demanded and which has been compiled by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A. The three preceding installments of this list, also compiled by Miss Melcher, were published in our issues of November 10, November 17, and December 1.

We would suggest that our readers refer to these issues when making up their musical programs. A fifth installment will appear at an early date.

McKinley Music Co., 145 W. 45th Street, New York, and 1505 E. 55th Street, Chicago, Ill.

When the Kaiser Does the Goose-step to a Good Old American Tune, Frost & Neader
Way Down in Macon, Georgia, I'll be Makin' Georgia Mine. Biese & Klickmann
When a Boy Says Good-Bye to His Mother, etc. .....Jack Frost
Good-Bye, Aloha.....Frost & Klickmann
I'm Just Crazy 'Bout that Stuff Called Love .....Frost & Rhodes
Rag-Time Lullaby....Frost & Klickmann
That Beautiful Baby of Mine, Frost & Klickmann
A-m-e-r-i-c-a Means, I Love You, My Yankee Land .....Jack Frost
Let's Go Back to Dreamy Lotus Land, Frost, Biese & Klickmann
My Fox-Trot Girl, Frost, Biese & Klickmann
One Wonderful Night You Told Me You Loved Me.....Lyons, Keithley & Jones
America First.....Callahan & Gray
At that Cabaret in Honolulu Town, Jack Frost
Come Back and Love Me in Lilac Time, Frost & Keithley
Down the Sunset Trail in Avalon, Frost & Keithley
Dixie Darlings .....Gillespie
I've Got Those Fox-Trot Blues, James White
I Love the Name of Dixie, Jack Frost & Keithley
I'll Return, Mother Darling, to You, Nathan & Keithley
In the Land of Love with the Song Birds .....F. Wallace Rega
In Honolulu by the Sea.....Jack Frost
In the Evening by the Moonlight in Dear Old Tennessee....Thompson & Keithley
I'm Going Back to Louisiana, Thompson & Keithley
Just a Night in Dreamland, White, Stocking & Weil
One, Two, Three, Four...Alan & Kalama
On the Rockin' Rosa Lee, W. Benton Overstreet
Red, White and Blue is Calling You, Billy Johnson
When the Bonnie Heather is Blooming, James G. Ellis
When My Golden Hair Has Turned to Silver Gray .....Stanley & Petrie
When I Hear that "Jaz" Band Play, Joce and Gray
You Can't Put the Beauty Back in the Rose .....Robert Allan
You Are the Image of Mother, Graham, Lee and Hill

Instrumental.

Hawaiian Moonlight, Valse Pathetique, Klickmann
Smiles and Chuckles, Rag One-step, Klickmann
Dream Waltz .....Klickmann
Humoreske Waltz .....Dvorak
Hesitation Waltz .....Klickmann
Moonlight Blues Waltz.....Homer Deane
Valse Marguerite.....Edmund Braham
Original Fox-Trot .....Klickmann
One Fonderful Night.....Clarence Jones
Pussy Foot Fox-Trot....."Slap" White
Saxaphone Blues, Fox-Trot.....Paul Biese
Tambourines & Oranges.....Klickmann

Edward Schuberth & Co., 11 East 22d Street, New York.

Operatic.

The Rounders—Selection...L. Englaender
The Monks of Malabar—Selection, L. Englaender
The Belle of Bohemia—Selection, L. Englaender
Fairie's Lullaby from the "Belle of Bohemia" .....L. Englaender
The Casino Girl—Selection. L. Englaender
The Strollers—Selection....L. Englaender
A Lesson in Flirtation from "The Strollers" .....L. Englaender
The Smugglers of Badeyez—Selection, G. Minkowski

Miscellaneous.

Idalia—Valse Elegante.....Ion Arnold
Cradle Song .....Chr. Bach
Angels of Mons—Reveries...S. C. Baldock
Echoes .....H. Bayton-Power
Stardust, A.—Caprice...H. Bayton-Power
Dreams of Yesterday....H. Bayton-Power
Danse des Sabots.....Auguste Cons
Charmante .....Auguste Cons
Au Fait—Intermezzo.....M. Ewing
Petite Valse Francaise.....Henry Geehl
Premier Bolero .....Otto Hackh
Carmencita—Morceau Characterisque, Otto Hackh
Day Dreams—Intermezzo. Clifford Higgin
In Summertime—Valse Caprice...J. Hurst
Heart's Devotion Reverie.....J. Hurst
Serenata alla Mauresque....Ernest Jonas
Desolation Reverie.....Gordon Mackenzie
Hocus Pocus Dance.....Chas. Miller
Rosebuds Valse Elegante....E. Platzmann
Anita—Intermezzo .....H. Pollard
Joy of Youth—Intermezzo. Percy Raymond
Petals—Intermezzo .....Percy Raymond
Suzanne—Air de Ballet.....Walter Rolfe
Novelette .....Wilfrid Sanderson
Chansonette Melody....Wilfrid Sanderson
Sincorite .....Wilfrid Sanderson
Serenata .....Wilfrid Sanderson
Elfrida—Caprice .....E. Stix
The Black Rose—Valze Intermezzo, L. Thomas
Tres Bon—Intermezzo Gavotto, T. F. Wade
Dream Chimes—Intermezzo.....E. Wyatt

Select Songs.

God Send You Back to Me. Emmett Adams
Dawn Skies.....Emmett Adams
Just to Be Near You.....Albert Fox
Love is Mine.....Clarence E. Gartner
The Garden I Love.....G. Nutting
Trusting Eyes.....Clarence E. Gartner
For You Alone.....Henry Geehl
Life's Thanksgiving.....V. Hemery
Love's To-Morrow.....V. Hemery
As We Part.....McNair Ilgenfritz
When I Come Back to You.....E. Summer
Sadie Song from "Little Duchess," Leo LeBrunn
Till Dawn .....G. Loewe
Sympathy .....Chas. Marshall

Frank J. Hart, Southern California Music Co., 332-334 South Broadway, Los Angeles, Cal.

Ables fot a Irish Molly O, Frances Jean Walz
All Right .....Eddie Newton
California for Mine..Edward Armstrong
Casey Jones .....Eddie Newton
Desert Suite .....Homer Grunn
Dynamite Rag.....J. Russell Robinson
Dat Danube Kiss.....Milton Alliston
Dreamy Town.....Bert Lacey
Frisco You're a Bear.....Eddie Newton
I'll Certainly Cheat on You. Sydney Brown
I'm Going Back to Old Missouri, Harry Grant
I Feel Religion Coming On, J. Russell Robinson
In the Land where Dreams Come True, Alexander Stewart
Indian Love Song.....Homer Grunn
Indian Dance.....Homer Grunn
I Love You, Honolulu.....Harry Lauder
In the Valley of the San Joaquin, J. A. Nichols
I Love You California—Silverwood, A. F. Frankenstein
Honolulu, I'm Coming Back, David Lindeman
Jerry Moran .....Eddie Newton
Ko Pe Pe.....Emily M. Hatch
Kiss Me, You.....G. Farwell-Bond
Loves of Yesterday.....J. R. Robinson
Little Ghost.....Charles Edson
Love Me While You May. G. Farwell-Bond
Margie You're the Girl I Love, Eddie Jewell
Moon Whispers—Intermezzo, Sydney Swift
Money Is Your Best Friend After All, Eddie Jewell
My Dream Girl.....Howard Patrick
Orange Poppy Tango....William Louaine
Plantation Lullaby.....H. G. Mitchell
Play that Aloha Rag...Edward McCargar
Rose Leaf Rag.....G. Farwell-Bond
Song of the Mesa.....Homer Grunn
San Francisco, Paris of the U. S. A., Herschel Hendler
Southern Blossoms Rag-Two-step, H. G. Mitchell
Shoe Ticker Rag.....Wilbur Campbell
That Ten Million Dollar Band, Albert Bader
That's When I Miss You, Dear, Eddie Newton
T'was Her First.....Ned Walters
Three Weeks Rag.....H. G. Mitchell
Won't You Please Tell Me Your Name, G. Warrington Gay
We Are Ready When You Call, Ranken Good
You Remind Me a Lot of Someone, Walter Deleon
You Better Try and Get Along With Me, Eddie Newton

M. L. Carlson & Co., 1131 Masonic Temple, Chicago, Illinois.

Waltzes.

Autumn Brides.....Alvin G. Skog
Chimes of Heaven.....C. W. Yutzy
Chimes of Spring.....Hall-Davis
Dream Thoughts.....W. Leon Ames

Fraternity .....Robert L. Pahl
Fascination .....H. A. Hummel
La Ritana.....Al. Austin
Lady of Dreams.....Carl Corre
Le Claire.....Holmes Travis
La Rene.....H. A. Hummel
Mystic Beauty.....Robert L. Pahl
Nature's Garden.....H. A. Scott
Poeme of Love.....Will Mekkelson
Queen of Love.....Will Mekkelson
Rippling Brook.....W. L. Hazen
Remembrance of Paw Paw..M. L. Carlson
Sadelle Waltzes.....I. S. Hourevitch
Sympathy .....F. T. Whitehouse
Spring Blossoms.....Ettore Gualano
Tints of Gold.....Carl Corre
Thelma—Valse .....Axel Custing
Witching Waves.....Hans H. Frey

Marches.

Artillery, The.....H. A. Scott
Climax, The.....B. F. Cobbett
Crest of Honor.....I. S. Hourevitch
Crystal, The.....C. Leroy Abbott
Eclipse, The.....H. A. Hummel
Emblem of Liberty.....B. J. Hollowell
Empire, The.....C. Leroy Abbott
Futurist, The.....Geo. J. McKinney
Golden Spur.....Ernest Weber
Lundy Lane.....Jack Ambrose
Motordrome, The.....P. H. Bronstad
Operator, The.....Walter Needs
Paramount, The.....H. A. Hummel
Pyramid, The.....Edgar G. Allen
Recruit, The.....H. A. Hummel
Submarine, The.....H. A. Hummel
Salute to Canada.....J. Cresswell
Sparkler, The.....Edgar G. Allen
Supreme, The.....I. S. Hourevitch
Yankee Spirit.....Ernest Weber

Intermezzos, Etc.

Moon Smiles.....H. A. Scott
Clover Leaf—Mazurka....Ettore Gualano
Brown Eyes.....A. M. Weeks
Indita—Arabian.....C. W. Wilson
Snow Feather.....C. W. Yutzy
Note: Sample parts will be mailed upon request.

Clarice Manning & Co., 967 Beachwood Drive, Hollywood, Cal.

In Love's Garden Alone Am I,
Clarice Manning
I Know You're Somewhere Loving Me,
Mary Hopkins & Clarice Manning
Gee, I Wish You'd Marry Me,
Clarice Manning
Since I Met You,
Al Stevenson & Clarice Manning
Love Let Me Dream on Forever,
Clarice Manning
My Magnolia Maid.....Clarice Manning
Just Because It's You.....Edgar W. Ruff
My Aviating Summer Girl,
Al Stevenson & Clarice Manning
Without You,
Al Stevenson & Clarice Manning
Dance of the Virgins.....Al Stevenson
Gigglin' Rag.....Howard N. Githins

Al. Piantadosi & Co., Inc., Astor Theater Building, New York, and 153 North Dearborn Street, Chicago, Ill.

Send Me Away With a Smile,
Piantadosi & Weslyn
If You Had All the World and Its Gold,
Al. Piantadosi
There's a Green Hill Out in Flanders,
Allen Flynn
Look Me Up When You're in Dixie,
Yellen-Pierce-Glogau
Sunny Land of Melody,
Piantadosi & Glogau
You Can't Tell the Mothers from the Daughters .....Yellen & Glogau
Someone Is Waiting for You,
Al. Piantadosi
Chinky Chinaman...McCoy & Piantadosi
Jass It Up.....Jack Glogau
In Lilac Time.....Hart & Hays

Urbanek Bros., 5026 South Talman Avenue, Chicago, Ill.

It's There Fox-Trot.....Urbanek Bros.
How Do They Do It—One-step,
Urbanek Bros.

Ideal Music Co., Chicago, Ill.

The Girls of the U. S. A...Kohn & Williams
Cheer Up.....Kohn & Williams
The Ocean Must Be Free....Kohn & Flint

Walter Jacobs, 9 Bosworth St., Boston, Massachusetts.

Abenlied (Evening Song).....Schumann
Moment Musical..... Schubert
At the Hamlet.....B. Godard
Au Matin.....B. Godard
Ballet des Fleurs.....A. C. Morse
Cavatina .....J. Baff
Chanson sans Paroles...P. Tschaikowsky
Coppelia (Valse Lente).....L. Delibes
Elysian Dreams—Novelett,
Edgar Reviland
Farewell to the Flowers—Reverie.
R. E. Hildreth
Flight of the Birds—Ballet....W. M. Rice
Hungarian Dance No. 6.....Brahms
Indifference .....Walter Rolfe
La Cinquantaine..... Gabriel-Marie
La Lisonjera (The Flatterer),
C. Chaminade

COMPOSERS AND AUTHORS.

Here is a list of American composers and authors belonging to the Society of Composers, Authors and Publishers. Some members have withdrawn since the society was formed, and these names I have omitted so far as I know them. Others have come in since the society was organized, and these I have included so far as I know them. It is not likely that any list of names nor of music can be expected to remain permanently either IN or OUT of the society. However, such as it is here is a list corrected up to date so far as I am able to get it. There may be further changes by the time this appears:

Abrahams (Maurice), Felix Arndt, Harold Atteridge.
Ball (Ernest R.), Philip Bartholomew, Max Bendix, Theodore Bendix, Irving Berlin, Henry Blossom, George Botsford, Robert Hood Bowers, John W. Bratton, J. Keirn Brennan, Ernest Breuer, George H. Broadhurst, A. Seymour Browne, Alfred Bryan, Vincent Bryan, Gene Buck, Harry T. Burleigh, R. H. Burnside, Benjamin Hapgood Burt.
Carrington (John), Earl Carroll, Harry Carroll, Dan Cassler, Grant Clark, Will D. Cobb, George M. Cohan, F. C. Collinge, Francis X. Conlin, Charles Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzo.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo.), Gus Edwards, James Reese Europe.
Friml (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Gebest (Charles J.), Jack Glogan, E. Ray Goetz, John L. Golden, Joe Goodwin, Louis F. Gottschalk, Geo. Graff, Jr., Bert Grant, Chas. N. Grant, Thos. J. Gray, Burton Greene, Schuyler Greene, Mme. Fred. de Gressac, Ed. J. Griffin, Albert Gumble.
Harris (Chas. K.), Henry K. Hadley, Otto A. Hauerbach, Jean C. Havez, John E. Hazzard, Silvio Hein, Anton Heidl, Victor Herbert, Louis A. Hirsch, C. F. Herndon, Max A. Hirschfield, Geo. V. Hobart, Aaron Hoffman, Max Hoffman, Abe Holzmann, Dick Howard, Raymond Hubbell.
Janis (Miss Elsie), Harry Jentes, William Jerome, James W. Johnson.
Kendis (James), Gus A. Kerker, Jerome D. Kern, Leo Klein, Manuel Klein, August Kleinecke, Reginald de Koven.
Lampe (J. Bodewalt), Edward Laska, Julius Lenzberg, Edgar Leslie, Eugent C. Lesser, Samuel M. Lewis.
McCarron (Charles), Joe McCarthy, Junie McCree, Frank W. McKee, Ballard McDonald, Glen McDonough, Andrew Mack, Edward Madden, Henry I. Marshall, Frederick H Martens, Otto Matzan, George Merle, George W. Mayer, James V. Monaco, Melville Morris, Theodore Morse, Mrs. Theodore Morse, Stanley Murphy.
Norworth (Jack), Ned Nye.
Olcott (Chauncey), Mrs. Anna Cauldwell O'Dea, Geoffrey O'Hara, Abe Olman, David Oppenheim, Harold Orlob, Nat Osborne.
Pryor (Arthur), Edward A. Paulton, Hermann Paley, Raymond W. Peck, W. F. Peters, Walter Percival, Albert J. Piantadosi.
Robyn (Alfred G.), Albert H. Rosewig, M. E. Rourke.
Saddler (Frank), Irving J. Schloss, Wm. Schroeder, Jean Schwartz, Harry R. Shelley, A. Baldwin Sloane, Edgar Smith, Harry B. Smith, Ted Snyder, John Phillip Sousa, David Stamper, Aubrey Stauffer, Grant Stewart, G. E. Staddard.
Taylor (Billie), Wm. G. Tracey, George Trinkhaus.
Von Tilzer (Albert).
Walker (Raymond), J. Brandon Walsh, Kenneth S. Webb, Roy Webb, Percy Wenrich, Louis Wesley, Jesse M. Winne, Ronald Wolf.
Young (Joseph).

A BOOSTER.

Mr. James O'Neill, who says his business keeps him traveling between New York and Winnipeg and that he is an ardent picture fan as well as a musical one, writes:

"I was in the 'Star Theater' in Kitchener (Ontario, Canada), and was struck by the excellence of the music they had there. The picture was Mary Pickford in 'Romance of Redwoods,' and I was surprised to hear such good music in so small a town. The pianist was operating a combined organ and piano and his efforts were worthy of a first-class house in a larger city. Now I made it my business to see him, and asked him how he could manage to play so exactly and he showed me some spare ideas of music and said he got his ideas from Clarence E. Sinn's page in the Moving Picture World. He is an Englishman, a clever musician and deserves much credit for his performances, I think, so I thought I would write you about him, and ask you to mention his good work. I am sure he would appreciate it."

Now, friend O'Neill, how could I help using your letter when the subject of it speaks so delightfully about my page in the Moving Picture World?

I cannot speak from any recent experience, but I have been led to believe that good music is no real novelty in small towns. Mr. O'Neill's experience seems to indicate that it is a rarity. Whichever way it is, one fact stands out:

the small town musician seldom if ever gets any credit for his (or her) good work, while the city musician receives a bit of printed applause occasionally. And this goes for the small town exhibitor, too. I am glad to take Mr. O'Neill's word for it that the young man deserves a boost, and will add that the manager also is to be included. He is evidently a showman who knows what he wants and gets it even though he has to import it. I'll bet a dollar the operator showed the picture the way it should be put on, too.

THE CINEMA MUSIC COMPANY.

I wish to acknowledge the receipt of violin parts of some moving picture music issued by the above named firm. Judging from the parts sent me I should say their music is attractive as well as useful. It is called "cinema incidental music," is printed on one side of separate sheets (loose leaf style), and the playing time of each is indicated at the top of the page. For example, No. 1 is a dramatic theme and is divided into five numbered sections; that is, each strain is numbered. At the top of the page is the announcement:

From 1 to 2	40	seconds.
" 2 to 3	19	"
" 3 to 4	40	"
" 4 to 5	42	"
Coda	30	"
Total	4 minutes, 10 seconds.	

No. 2 (A Pathetic Andante) is divided into four numbered strains and the playing time is given as 3 min. 25 sec.

The firm announces that three more numbers are now in press, viz:

"Dramatic Recitative".....By Sol. P. Levy
"Dramatic Agitato".....By Henry Hough
"Heavy Mysterioso".....By Sol. P. Levy

I am requested to say that this music is not subject to any music tax.

REMICK DROPS OUT.

The following printed statement is being circulated among the members of the American Federation of Musicians:

MUSICIANS TAKE NOTICE.

November 27, 1917.

The undersigned beg to announce that they have tendered their resignation to the American Society of Composers, Authors and Publishers, and that all our publications are free from tax wherever played.

JEROME H. REMICK & CO.

CAREY WILSON JOINS FIRST NATIONAL.

Carey Wilson, one of the best-known figures in the New York film sales field, last week assumed the management of the First National Exchange, the New York distributing offices for the First National Exhibitors' Circuit. Mr. Wilson resigned from the Fox Film Corporation some two weeks ago.

Mr. Wilson's active film experience began as an exhibitor eight years ago, from which field he joined William Sherry when the latter opened the New York Exchange for releasing the first Famous Players film, "The Prisoner of Zenda." This association continued until three years ago, when he joined the Fox organization for the purpose of installing the contract system of bookings throughout the United States. In this task he acquired active experience in every exchange city of the country. Shortly after he opened the Canadian offices for Fox and left Canada on two days' notice to go to Australia and New Zealand. During 1916 Mr. Wilson covered over fifty thousand miles of territory, opening the Fox offices in Sydney, Melbourne and Adelaide (Australia) and Wellington, N. Z. It was at this time he renewed his acquantance with J. D. Williams, manager of the First National circuit.

Returning to America, Mr. Wilson's first task was the metropolitan booking office for "The Honor System."

Mr. Wilson's association with the First National Exchange is expressed in his own words as follows: "We have the one universal attraction in the industry, Chaplin, and lined up with him we have pictures such as 'Empty Pockets.' The men at the head of this organization are men with big ideas—and big plans for carrying out the ideas."

Mr. Wilson is situated at the newly established First National Exchange, at 509 Fifth avenue, where has been prepared one of the finest and best equipped exchanges in the city.

Madge Kennedy

FEW actresses lay claim to the number and variety of talents that have been developed by Madge Kennedy, one of the ablest of American comediennes, who has but recently added to her list of accomplishments her appearance in Goldwyn Pictures.

Miss Kennedy will always be remembered as the comedienne who made America laugh in a series of comedy successes. This was not because she lacked other talents, but because the others were subordinated to the one that made her famous.

Madge Kennedy.

But first of all Miss Kennedy was and still is a painter of such ability that had she not taken up a career on the stage through chance she might have been widely known as an artist.

Miss Kennedy also is a capable cartoonist. Her rare sense of humor has generated many comic creations, some of which have been published, and which have attracted the attention of noted comic artists. Only recently, while busy with her first screen production, the little comedienne created a new idea in comics, which was praised by Harrison Fisher, who expressed the opinion that the new idea would meet with great success. Shortly before that Miss Kennedy painted a patriotic poster.

Miss Kennedy's earliest ambition was to be a painter, and she still hopes to make a name for herself in that field. Leaving her home in California while she was yet a young girl, she went to New York, where she joined the Art Students' League. Her work attracted considerable attention, and she was making rapid progress when the turn of fate changed the course for her career.

She had gone to a camp in Maine with other art students, where there was also a group of actors. Some theatrical performances were given for the party's amusement. Miss Kennedy took part in some of them. Henry Woodruff applauded her one day, and she asked him for a chance. He gave it to her in "The Genius."

The fortunes of the stage soon brought Miss Kennedy to Cleveland—out of work—where she joined the Colonial Stock Company.

That was six years ago. Two years in the stock company prepared the comedienne for the opportunity she had waited for. She was offered a part in "Over Night," the first comedy in which she ever had an important role.

From that time her success was assured. Her rise in the last four years is familiar to most theatergoers. It was accomplished with such successes as "Little Miss Brown," "Twin Beds," "Fair and Warmer." Now, in turning to the screen, she has been seen in another of Margaret Mayo's great stage successes, "Baby Mine," and in Edgar Selwyn's comedy-drama, "Nearly Married."

AND THE GAME WENT RIGHT ON.

In the making of the new William Fox photoplay, "The Kingdom of Love," one of the most important scenes is laid in a dance hall in the Klondike. Director Frank Lloyd thought he had put on the last touch of realism when he had a real bar and a real dancing floor and real card tables. But even then he was to be taught that these things sometimes can be made truer than they seem. It happened that on the corner of a stage was a group of men who often played cards together.

"Those men over there are acting splendidly," said the director. "Let us get them in the picture."

So the cameraman went over and took the men playing.

"That is all," said the director when he had what he wanted. "I am through. You men can stop."

"But the scene is not through," answered one of the men, without looking up. Then to the other players he said with a satisfied expression:

"I'll play these."

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Topical Subject, One Natural History, Four Travel, One Zoological, One Scientific, One Economic and One Industrial.

Reviewed by Margaret I. MacDonald.

"Beach Heroes" (Universal).

A LUCID illustration of the efficiency of the professional life saver of our coasts and of his equipment is given in the Screen Magazine No. 52. Here we learn that a man stationed day and night in the lookout tower of the life saving station is constantly on the watch for distress signals. The answer to distress signals calls into immediate service the beach cart which carries the necessary equipment, the Lyle gun which fires a whip line 400 yards, and the life saving crew. In the picture we see the triangle brace set up on the shore for the support of the whip line, and also the conveying of a life buoy to the victim, who is then hauled ashore over the whip line.

"Making Nature Study Real" (Universal).

A remarkable subject, even though it may be somewhat unpleasant, illustrates in a clear and interesting manner just how replicas of the natural environment of animals and serpents from different parts of the world is manufactured and set up in the American Museum of Natural History. This includes also groups of animals belonging to this particular environment. In the present instance the actual chloroforming of a snake is shown, the making of the mold in plaster of paris, the pouring of the melted wax into the mold and finally the coloring of the artificial snake copied from the live snake, which is allowed to wriggle about on the artist's table. Then there is the preparation of the 200-year-old turtle for the group and the erection of trees, with foliage and fauna in imitation of a spot in the Florida Everglades, contained in Screen Magazine No. 52.

"Fishing for Fish" (Educational-Bruce).

A beautiful and interesting scenic made by Robert C. Bruce on his recent trip across the continent. This picture, which consists principally of scenic beauties, was taken on the middle fork of the Flathead River, on the northern boundary of Glacier National Park. The fishermen in question in their keen interest in fishing for fish forget that they are approaching the rapids, and suddenly thrust into them they have all they can do to right their boat. But in spite of it all the main fisherman continues to swing his line. Beautiful glimpses of distant scenery, or reflections of surrounding mountains are among the pleasing features of the picture.

"The Pearl of the Atlantic" (Pathe).

Delightful views of Belle Isle, off the coast of Brittany, are presented on the Pathe program. These views, which are nicely tinted, cover a half reel of film and are interspersed with explanatory subtitles which tell us much about this isle, which was used as a detention camp in the time of Napoleon III. The coast line is rugged and gives evidence of the constant breaking of the waves against it. Villages and towns and specimens of quaint architecture, including the home of Sarah Bernhardt, are also shown.

"Lake Louise" (General Film-Essanay).

A delightful scenic number in which we are shown the beautiful Lake Louise in the Canadian Rockies and much of interest in that vicinity, including the valley of the Ten Peaks, Mount Saddleback, a panorama of Paradise Valley and Mount Temple and the edge of the Great Divide. The lovely cascade of Lake Agnes and the "lakes in the clouds" form an interesting part of the picture. This number of the Essanay scenic series will be much enjoyed.

"Skiing at Colorado Springs" (Paramount-Bray).

To sport lovers this subject contained in the 98th release of the Pictograph will be found unusually interesting. The majestic Rockies form a background for the exhilarating sport of skiing. Here we see amateurs as well as professionals taking the most daring of leaps on the natural skiing ground provided by the mountains. The photographing of the marvelous leaps of the sportsmen has been done with a view to getting them at every angle.

"Strange Fresh Water Creatures" (Pathe).

A half-reel, in which are included many closeup studies of water needles, snails, blind water shrimp and various other diminutive creatures which live in pools and sluggish streams, is coupled with the scenic entitled "The Pearl of the Atlantic." The picture is tinted and is intensely interesting as an illustration of these peculiar little creatures and their traits.

"The Rotagravure Section" (Pathe).

An entertaining and instructive half-reel study is shown in a current Pathe release. This picture explains in detail the rotagravure process of printing now in vogue in the magazine sections of Sunday newspapers. In the picture we see among other things how the full-page photographic plates are made, and also the taking of carbon tissue prints and the etching of the cylinder. The subject is one of general interest and gives a clear idea of this new method. An amusing animated drawing follows this subject.

"A Substitute for Butter" (Paramount-Bray).

Among the hints to housewives presented in the Pictograph, one of the most useful is found in the 98th release, when we are shown how to make what seems to be an excellent substitute for butter in cookery. This substitute as formulated by the Home Economics Department of Cornell University, in conjunction with the New York State Food Supply Commission, consists in the main of rendered animal fats and sour milk. A pie with the crust made from this concoction looks very appetizing.

"How Doth the Little Busy Bee" (Paramount-Bray).

A nice illustration of how the "little busy bee" manufactures sweets second to none is given in the 98th release of the Pictograph. Here we are shown the various kinds of bees which are necessary in the bee hive, such as the queen, the drone and the worker bee. Many points of interest in the daily work of these insects is shown. At a time when the acquisition of a sufficient supply of sugar is well-nigh impossible our attention is drawn to the fact that a larger cultivation of bees might be a move in the right direction.

Family Night

A Report from Waterville, Kansas, Spells Encouragement for Conquest Pictures as Well as Faithful Workers.

IN the small towns and in the residential sections of our cities what is known as "Family Night" at the moving picture theater is becoming more and more of an established institution, according to reports received from time to time through the Bulletin of the Affiliated Committees for Better Films, as well as through other sources. In Kansas, Utah and Washington the activities of the Affiliated Committees are being largely felt, and the Kansas State Federation of Parent-Teachers' Associations, of which Mrs. J. L. Beggs is chairman, has been sending to social welfare organizations throughout the state a letter describing how to organize special family night performances. This includes about five hundred towns and cities, from which it is hoped that encouraging answers may be received.

The following report from Mrs. Florence M. Palmer, of Waterville, Kansas, tells its own interesting story:

In telling of our "Family Night" at our moving picture show it may be of interest to some to know just how we started this Better Films Movement. Waterville has a Y. M. C. A. organization of over forty boys ranging from eight to sixteen years in age. About a year ago some little difficulties made it seem necessary, in order for the leaders of those boys to do their best work, that the parents co-operate with them and get more closely in touch with the boy life outside of the home.

The mothers of these boys decided to get together, not as an organized club, but as a band of mothers to work together for the best interests

of their boys; to exchange experiences and help each other in every way possible. At the first regular meeting the question came up, "What can we do first to be of real help to our boys and girls?" and the vote was unanimous to ask a night at a picture show suitable for our young people. Information and lists of suitable films were secured. A petition was drawn up requesting that one of these pictures be shown one night each week, which was signed by the ministers of our churches, our school board and teachers, and, with a very few exceptions, by our business men and citizens. The ministers gave very nice announcements of the movement from their pulpits; the school superintendent gave notices of our Family Night Programs each week in the school, and valuable assistance was also given by the school teachers and our newspaper. Our Family Night has been established for six months, Conquest programs having been given for the last five weeks.

Too much cannot be said in praise of these programs. They fill the need of an evening's entertainment for the entire family. Already our young people have shown a decided preference for their night over others. Our picture show management has given us its hearty co-operation.

Judge Brown as Producer

Children's Advocate to Release Characteristic "Stories of Youth" Through General Film.

ONE of the most interesting acquisitions in many months is announced this week by General Film Company. It is a series of two-reel stories by Judge Willis Brown, the great children's advocate and author of numerous successful film features. Beginning about Jan. 1, this new series will be distributed at intervals by General Film Company and will constitute an important advance in the presentation of photoplays, appealing to young and old alike. The California Cinema Company at Los Angeles, recently incorporated, is sponsor for the productions.

Judge Brown is the country's foremost authority on juvenile matters and has originated many unique and worthwhile legal and educational methods in behalf of minors. He originated and was the administrator of the Parental Court of Gary, Indiana, the first of its kind, and was the founder and first judge of the Utah Juvenile Courts, said to be the most advanced juvenile court in the world. He also originated the Boy City movement at Charlevoix, Michigan, and devised the Boyville civic plan, an educational system of boys' work based on preventative lines, and has done more than any other authority to improve and advance conditions with regard to the status of juvenile cases in and out of the courts of the land.

Judge Brown's appearance as a film producer is not casual nor experimental. As a writer of photoplay stories of youth he is already a sensational success. Three of his most recent film successes are "The Saint's Adventure," featuring Henry B. Walthall; "The Girl Who Won Out," featuring Violet MacMillan, and "The Spirit of '17," in which Jack Pickford is starring. For some months he has had in preparation the new screen material written in his characteristic vein to be known as the "Judge Brown Stories." For the most part juvenile actors will be featured in these new stories, and they will be rich in the sympathetic human interest element which the author so charmingly picturizes. Judge Brown's talent needs no introduction to the exhibitor and public and it is predicted that his new photoplays will receive an eager reception.

Prison Reform in Mexico

Interesting Series of Views Calling Attention to Mexican Reforms Snapped by Universal Cameraman.

WITH the bulk of public attention centered on war-ridden Europe it has been easy for the moment to forget that under the natural law of constantly changing conditions something has been going on for better or for worse in that country of our Southern border, so recently in the throes of bloody revolution. The Universal Screen Magazine No. 52 has something of especial interest regarding Mexico to tell American audiences, something of cheerful outlook, and something beyond the dreams of those who have known the Mexico of old. It tells us by means of realistic illustrations that the Carranza government has remodeled the whole prison system of Mexico, that capital punishment has been abolished, and that the Juarez prison, Merida, Yucatan, has become a splendid reformatory under Governor Salvador Alvarado.

Under Porfirio Diaz, we are told, about 3,000 prisoners were confined at the Juarez prison, that sometimes as many as ten men were thrown into one cell, and that they were subjected to other frightful cruelties. At the present time the prison, which is patroled by guards night and day, has 98 inmates. The Maya Indian Guard, by the way, is inspected daily. Among other reform measures instituted at the Juarez prison, the profit from sales of furniture made by the prisoners is given for the support of their families. Each day these prisoners are required to attend a school which is maintained at the prison, for several hours each day. There is also a complete modern hospital ward there, where ailing prisoners receive the best of care. Nourishing food, which is daily inspected by Warden Posada, is served in the prison; and in the main corridor of the prison friends and relatives of the prisoners may visit them between the hours of 10 A. M. and 3 P. M. The chief occupation of these prisoners is the making of rope and hammocks.

The Universal Film Company is to be congratulated on being able to give the public this hopeful morsel.

Interesting Physical Culture Number

Second Issue of MacFadden Physical Culture Magazine Holds Interesting Material.

IN the second issue of the Physical Culture Magazine, which is being prepared by Bernarr MacFadden for the General Film Company, will be found considerable to interest. Bernarr MacFadden, himself fifty years of age, illustrates a method of arm movements by which the shoulder and arm muscles may attain marvelous power, reducing flesh and adding symmetry to that part of the body. The swimming pool is another interesting and attractive feature, where athletic, well-developed young women prove their ability to swim and dive. This includes closeups, in which the movements of the body can be clearly discerned. "Waterloo Tag" is just a bit of play in which these same young women and the water hose play the principal parts. A simply contrived gymnasium for children, erected on the lawn, will interest parents, and it is here that we are privileged to see the eight-year-old daughter of Bernarr MacFadden chin the pole fourteen times in succession with evidently little exertion.

As this "magazine on the screen" develops we may hope for many useful hints with regard to keeping in good repair the muscle machinery of our bodies.

Strand Exhibits Beautiful Scenic

Wonderful Colored Views of Yellowstone National Park, Its Terraces and the Grand Canyon Photographed by Ralph Earl and Presented by Pathe.

ONE of the most beautiful specimens of colored film that we have seen recently is contained in the views of Yellowstone National Park, with its terraces and the Grand Canyon, in the bottom of which runs the Colorado River, and which was exhibited at the Strand Theater the week of December 2. The vivid colors of the Canyon, for instance, have never been copied more accurately, and the waterfalls and other beauties of Yellowstone are almost beyond description as they appear in the Ralph Earl scenic, which is being released by the Pathe Exchange, Inc., as a part of the series entitled "Our National Parks."

This series of scenics may be truthfully recommended to the exhibitor as a feature of his program.

Film for Roman Catholic Propaganda

"The Victim," Multiple-Reel Production, Idealizes Priestly Character as Proving True to His Trust in Confessional.

FOR those of Romanist faith a film produced and presented by the Catholic Art Association, entitled "The Victim," will be found pleasing and interesting in theme. The picture was directed by Joseph Levering and has a strong human appeal, as well as containing authentic church scenes. Special attention has evidently been paid to the proper costuming of church officials, and to the maintaining of the dignity due the portrayal of the ceremonies of any religious body.

A review of this picture will be found on another page of this issue, where the story of the priest who placed his right to live second to the trust placed in him in the confessional, will be fully told.

ITEMS OF INTEREST.

According to the December Bulletin of the Affiliated Committee for Better Films, the following longer dramatic pictures have been used successfully for special programs.

Artcraft—"The Woman God Forgot," "The Little Princess," "The Silent Man;" Fox—"Les Miserables," "This Is the Life;" Famous Players-Paramount—"Arms and the Girl," "Bab's Burglar," "Bab's Matinee Idol," "The Antics of Ann," "The Clever Mrs. Carfax;" Goldwyn—"Spreading Dawn," "Nearly Married;" Ince-Paramount—"Son of His Father;" Ince-U. S. Exhibitors—"The Zeppelin's Last Raid;" K-E-S-E (Essanay)—"Two Bit Seats;" (Edison)—"Courage of the Commonplace;" Metro—"Draft 258;" Mutual—"A Game of Wits;" World—"Adventures of Carol."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That National Publicity.

SUPPOSE you look at the national advertising campaigns of the various film makers in a new light. Did you ever stop to realize that perhaps you are one of the reasons? Of course it is understood that the men who rule the destinies of the big companies are not making million-dollar advertising appropriations merely because they have kind hearts or because they like to see their names in print. They are advertising to popularize their brands; to make business for themselves by making business for the exhibitor, but did you ever realize that right down at the bottom of the whole matter the companies are advertising to the patrons and possible patrons direct *because so much of the local advertising is inefficient?* That is the real reason that lies at the bottom of all these campaigns. They have to go out and get new patrons for the exhibitor because the average exhibitor does not get new patrons for himself, as he should. If he did, the companies would have to advertise only in the trade papers with an occasional appeal to the public. As it stands, they must create a demand on the part of the public because too many of the exhibitors overlook the need for building up the business in general. Far too many exhibitors are not advertising the picture business, but certain picture titles, and these only, and these they are advertising to the fans; those who have been converted to pictures. If John Smith likes Hart or Chaplin, he comes when you advertise a picture in which the star is to be seen, but the average exhibitor never thinks to advertise the delights of motion pictures as such. He makes no new business. He simply struggles to hold that which he has. Why not take a leaf from the book of the advertiser and seek to popularize your *house?* Make people come to the theater because your house is the trade mark of good shows. Don't ride on the popularity of a brand. Do just what the brand has done. Take your own personal trade mark to the public and drive it home. Get all the benefit you can from the popular trade marks if you use those brands, but make it plain that the reason that a show is good is because it is at the Star, or the Lyceum, or whatever your house is named. Point out that it is not merely the film that gives pleasure, but the right films in the most advantageous surroundings. Talk of your music, of the comforts of your auditorium, tell of your projection and the care you take in the selection of your programs. Point out the little services your house staff has been instructed to perform. Tell that you give all these *and* the advertised brands and it will not be so necessary for the large companies to advertise for new patrons with which you may keep your house open in order that they may do business with you. Paramount and Goldwyn and others in advertising to the patron seek to create a demand that will necessitate your use of their product. Follow the leaders and create in the minds of the local public that your house is as necessary to the enjoyment of the films as are the films themselves. Then make it so.

Took Liberty Bonds.

Sidney B. Lust, to advertise "The Cold Deck" in his territory around Washington, D. C., advertised that Liberty Bonds would be accepted in lieu of cash for rental of the subject, stipulating that the bonds must be of the second issue, then current. The immediate response was about $3,000 in bonds, and they are still coming. He used for his slogan "Let W. S. Hart buy your Liberty Bonds."

Search Us.

During the recent terrible floods in China the Empire, Tientsin, was one of the sufferers, and the editor of the Revue, their house organ, tells this amusing story:

> When the flood waters were approaching us at the Empire we followed the example of everybody else and commenced to barricade and cement all available openings into which water was likely to penetrate.
>
> Our staff, with commendable energy, commandeered everything likely to be of service in this direction, and today there can be seen adorning our main entrance one of our large bill boards banked up with mud, with half a poster still visible on which can be seen in large letters a very appropriate commentary on the floods
>
> WHO'S GUILTY.

It will make good pick-up copy for American programs. But the editor is commencing to scrap with the opposition house. It doesn't help any. If the Arcade is all he says it is—which it is not—then there is no reason to be afraid. If it is, the less said about it the better. We used to love the suppositious Arizona Kicker for its slams at its esteemed contemporaries, but in real life it does not work out the same way.

Throwaways.

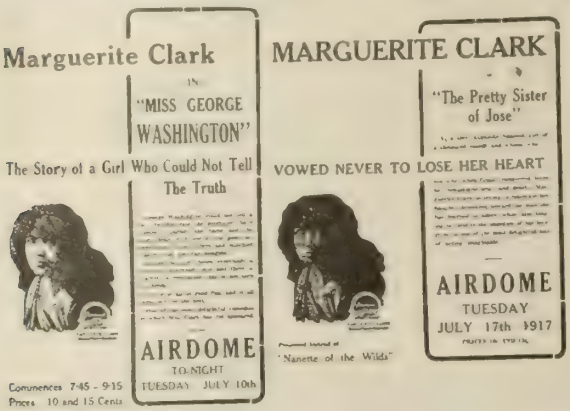
Throwaways are not, as a rule, a good form of advertising, but they are more or less useful in emergencies where there is no time to resort to newspaper advertising, where there is no daily paper, or to supplement the work in the paper; particularly in the case of the weekly paper with a special attraction showing some days after the day of the paper's issue. The throwaway, as its name implies, is at best an impermanent form of advertising. It is printed on cheap stock, with little care, and generally in a hurry. It is read and thrown down; seldom being carried, and the essential is that it should get its message to the recipient at a glance. There may be some supplemental text, but the three chief factors of day, place and attraction should be so displayed that these can be taken in at a single glance. But because throwaways are a cheap form of advertising, it does not argue that the work may be carelessly done. For the very reason that you stand but half a chance of reaching a reader, the copy should be written with extreme care and the job should be followed to the printer's to see that the type selection is such that the proper lines stand out.

Through the courtesy of the Hardwicke Brothers, of Clovis, N. M., who sent on a complete set of their throwaways of several months, we have been able to get some good examples of throwaways of different types, but the Hardwickes apparently lift their material from the columns of the daily papers, making one composition cost serve for two jobs. This is an excellent scheme for cost cutting where the copy is such that it will serve both ends, but the copy that is excellent for newspaper work may not always show to as good advantage on a throwaway, though a throwaway, if well set, should work well as a newspaper advertisement. One thing we particularly like about the Hardwicke advertising is that even in their throwaways they always date their days. Most advertisers consider the "tonight" ample for their use, arguing that the man who gets it will not suppose that the attraction will be shown next Monday if he gets the paper on a Friday. This is true to some degree, but we think it is best practise to date every piece of advertising. One man may get the copy and know that "tonight" means the day of receipt. Another may pick up the discarded bill and not know whether that "tonight" means today or yesterday and he may not be sufficiently interested to look the matter up.

The first example shown presents two attractive throwaways for Marguerite Clark in two of her plays. The copy is well written and well displayed, but they are too much alike to be issued within eight days of each other. There is apt to be the unconscious suggestion that the same thing has been seen before and it is discarded without reading. It is the same principle, precisely, as the store window that is never redressed. The display becomes so familiar that you pass it by without notice. Unless the same form is invariably used, so

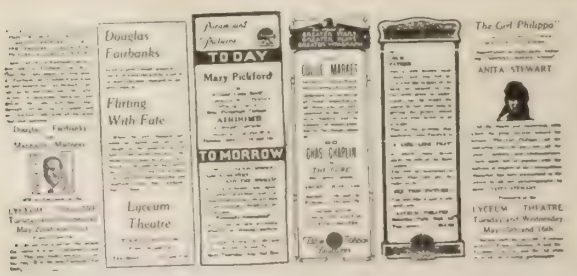
Empire Theater, Tientsin, China, During the Recent Flood.

that the very form of display is in itself an advertisement for the house, it is best to vary the form as much as possible, that each piece of advertising may be distinctive. Of the two pieces of copy, that on the right seems the better, yet the upper and lower case name to the left is more easily read than the all-capital line, just as the punch line is more easily followed. But "Vowed never to lose her heart," is simple and direct, therefore better than the similar line with the prefix of "The story of the girl—" A better line for that would have been merely, "She could not tell the truth." The line used is that from the company press work, but the shorter line tells the same thing more strongly in fewer words and therefore is to be preferred. We know it is a story. The left-hand advertisement is better in that it gives the times of performance, but the one on the



right uses fewer words to describe the story. This descriptive matter is apt to be read by but few of those who get a throwaway and the shorter the paragraph the more likely it is to be read. One hundred words that will be read are better than a thousand that only ten per cent. will read. This holds equally true of the throwaway and the newspaper advertisement. The brevity that is not gained at the expense of clearness is the thing most to be desired in any advertisement from the 28 sheets down to liners. In preparing copy it is always a question as to whether the star or the attraction should be played up. Generally it is the star, unless the play is so well known that the mention of that title is apt to draw better business than the star. Broadway Jones without George M. Cohan should be featured above the chief player, but Broadway Jones with Cohan should name the author above the play. Both advertisements are well displayed in type, but the Hardwickes have their printers trained and well trained.

The next reproduction shows six small slips about two by six inches each, though some are slightly wider than others. Compare first the two Fairbanks advertisements on the left. The first of these is a jumble of type. Nothing stands out distinctly and there is far too much to be read. You do not know what to read first to get the information and so nothing is read, but the slip is apt to be thrown down. On the other hand, the second example is almost ideal in that it permits the reader to see at a glance that Douglas Fairbanks in "Flirting with Fate" is to be seen at the Lyceum theater. Here the word theater seems to have been added to the house name to give balance to remainder of the advertisement. The rest of the display is in double lines. A single line for "Lyceum" would have spoiled

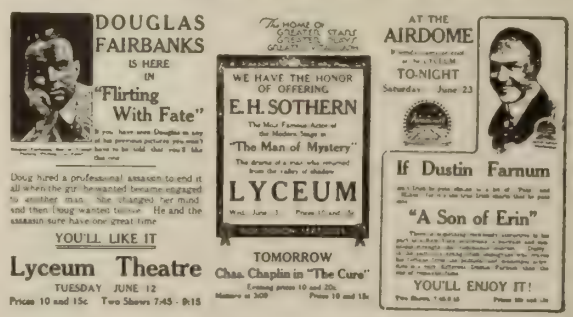


the effect. In general the word "theater" is supposed to be understood, but here it gives balance, and so its use is good form. The copy for the second advertisement is also more direct. The lines run, 'Douglas Fairbanks hired a professional assassin to end it all when the girl he wanted to marry became engaged to another man in 'Flirting with Fate'," and goes on to tell how the girl changed her mind and Fairbanks had a lively time sidestepping his hired murderer. In a few lines it gives a good idea of the story, an idea that will tell the person of average intelligence that the story should be a good one. It will make him want to see it that he may tell how it came out.

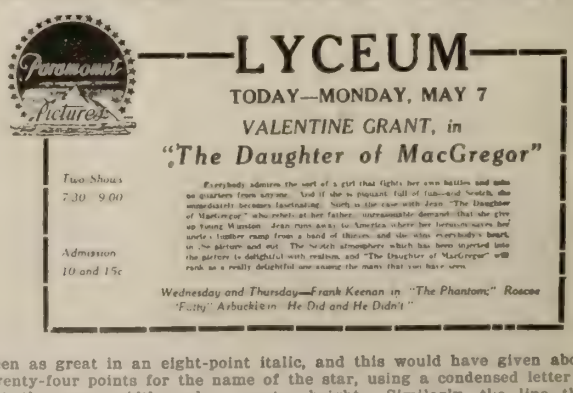
The third example uses a stock cut. Note how the black "today' and "tomorrow" hide the titles. It obscures the name of Miss Pickford, almost wholly obliterates the title of her play and reduces the other title to nothingness. As a general thing it is a mistake to advertise two attractions on the same throwaway, and it is always an error to use the same paper for two days with different programs. Get them the Pickford today and get after them on the screen for the next subject on the morrow. If you cannot afford two throwaways, at least get them in for the Pickford and then tell them on the screen of the fine attraction for the following day. Do not offer a choice lest indecision cause the prospect to stay away from both.

The fourth example also uses a stock frame, and in an effort to make the use of the frame plain, it features the minor attraction above Chaplan. This would serve if the name of Chaplin were played up more strongly, so that it stood out above the other, but this is not done and the value of the advertisement is almost negative. The fifth display is too much small type for a throwaway. It is good copy if it is read, but unless the throwaways are sent into the residential district few will have the time to read all the copy. It would have been better to have played up "If your Father" in larger type, even at the cost of pulling the leads from the Roman. Then, by breaking the title to two lines, interest could have been roused to get some, if not all, to read in between. As it stands, the full face is too nearly the size of the body type to attract. The last specimen is about the poorest of the lot. The type is jumbled and the use of the small cut is even worse than the square of Fairbanks. A cut that size might work well with considerable copy and other cuts in a half or quarter-page layout, but it is too small to be impressive on a small sheet. It looks unimportant. It will convey the subtle suggestion that the subject is unimportant. A cut is an attractor only when it is large enough to seem worth while and a thumbnail cut has no place on a throwaway of any size, even when used in combination with others. It is too small to stand out and, therefore, too small to be used. Where it could be used, the name should fall below the cut and not above it. A cut four times that size (twice as wide) might have worked well, for then it would look like something, but this is too small to be used for any throwaway work. This does not apply with equal force to the trade-mark cuts, for a trade mark is not supposed to be as important as a star, but the mind instinctively argues that if Fairbanks or Miss Stewart were important they would have larger cuts.

The next display offers three samples, each about five by eight inches. Here the cuts are large enough to look important and so serve their purpose as attractors. That on the right has an odd use of rule


DOUGLAS FAIRBANKS
IS HERE
IN
"Flirting With Fate"
Doug hired a professional assassin to end it all when the girl he wanted became engaged to another man. She changed her mind and then Doug wanted to live. He and the assassin sure have one great time
YOU'LL LIKE IT
Lyceum Theatre
TUESDAY JUNE 12
Prices 10 and 15c Two Shows 7:45 - 9:15
The Home of Greater Stage Stars
WE HAVE THE HONOR OF OFFERING
E. H. SOTHERN
The Most Famous Actor of the Modern Stage in
"The Man of Mystery"
The drama of a man who returned from the valley of shadow
LYCEUM
Wed. June 13 Prices 15c and 25c
TOMORROW
Chas. Chaplin in "The Cure"
Evenings prices 10 and 20c
Matinee at 2:00 Prices 10 and 15c
AT THE
AIRDOME
TO-NIGHT
Saturday June 23
If Dustin Farnum
"A Son of Erin"
YOU'LL ENJOY IT!

work, but to some extent it isolates the name of the house and the date from the name of star and attraction. On a throwaway this is less important than it would be in a newspaper space, but it is best to enclose all of the matter within the same rule if it all relates to the same subject. The arrangement of type is good in both of the outside examples, but Fairbanks is better connected with his portrait than is Farnum. It would have been better had the Farnum text kept up in 36-point through two more words, making the display line read, "If Dustin Farnum Isn't Irish," dropping to twelve for the matter that follows. The important line is not "If Dustin Farnum," but if he is not Irish. and the display should be kept up to carry the message over. By doing this the value of the line would have been increased many times. The middle example is all right as to copy, but the printer went wrong on this. The honor of offering Sothern is not worth what is virtually an eighteen-point face. The honor would have


Paramount Pictures
LYCEUM
TODAY—MONDAY, MAY 7
VALENTINE GRANT, in
"The Daughter of MacGregor"
Two Shows 7:30 9:00
Admission 10 and 15c
Everybody admires the sort of a girl that fights her own battles and asks no quarters from anyone. And if she is piquant full of fun and wonder, she immediately becomes fascinating. Such is the case with Jean "The Daughter of MacGregor" who rebels at her father's unreasonable demand that she give up Young Winston. Jean runs away to America where her fortunes serve her until a lumber camp from a band of thieves, and she wins everybody's heart, in the picture and out. The Scotch atmosphere which has been injected into the picture is delightful with realism, and "The Daughter of MacGregor" will rank as a really delightful one among the many that you have seen.
Wednesday and Thursday—Frank Keenan in "The Phantom;" Roscoe "Fatty" Arbuckle in "He Did and He Didn't"

been as great in an eight-point italic, and this would have given about twenty-four points for the name of the star, using a condensed letter to get the same width and a greater height. Similarly, the line that follows could have been cut down to give greater display to the play title. As it stands the lines are too nearly of equal value for any one of them to get the proper display. This is a matter that calls for personal care. The printer will not do it for you. You must tell him. If he knew enough to always play up the most valuable lines, he would be in a position to get a job as advertising man that should pay him better than sticking type. Here, too, it is a tactical error to announce Chaplin on the Sothern bill. They should be coaxed

to see Sothern. They are more likely to come for the Chaplin without persuasion. To announce Chaplin is virtually to take some of the business from the Sothern night. Of course it is necessary to announce him before the day of playing, but not on the same bill.

The next sample is not unlike some that we reproduced last summer. The layout is particularly good, but apart from the layout the display is well planned for a model. The chief facts are given at the top of the display. If you read the copy at all you will know that Valentine Grant is at the Lyceum in "The Daughter of McGregor" on Monday, May 7. The times of showing and the prices of admission are also clearly indicated. If you are interested you can read the small type, but about five lines pulling up the big facts would be better still, perhaps—

> She ran away from her strict Scotch father.
> And by joining a traveling circus she was able to go to
> Her uncle in the lumber camps of Florida, where
> She foiled a band of desperate thieves.

This picks up the big facts and hands them to you in brief.

The last examples give two sizes of advertisement. The smaller is 7½ by 7 inches, and the other 10 by 7. The former (on the right) is the better planned; not because it makes a prettier display, though this helps not a little, but because there is no distraction. The larger

space seeks to give equal display to two big attractions, and it cannot be done. It is better to drive home one title than to merely mention two without making an impression for either. Three cuts are not three times as attractive as one cut. They are three times more confusing. One cut is an attractor, two or more are distractors. Even the two Arbuckle cuts would not be as good as a single cut, as a rule, and with Miss Clark in between the effect is really confusing. You have neither the time nor the space in which to drive home a lot of facts, and to attempt to display two or more subjects on a single sheet is to waste most of the endeavor. It is better to tell one title well than to advance two of them indifferently.

And here is a little thing to be remembered. A portrait cut should invariably face the copy and not seem to be lookin away from it. The best cuts are those which seem to face the reader. The next best are those which seem to be looking directly at right angles, but they must be looking at the copy to which they belong. In the case of the Clark cut she has turned her back upon her own type, and is directing attention to the Arbuckle copy. The two displays should have been reversed to get the proper effect.

The rules for throwaways are very simple.

Say as little as possible and say it as strongly as possible.

Get the house, the time, and the attraction in letters so much larger than the rest of the type that these facts cannot be overlooked.

Trust to type rather than to small cuts for attraction.

Use the plainest possible type consistent with a good looking job.

Have the job as neat as possible, but not fussy. Elaborate rule work and ornamentation are out of place.

Try to drive but one fact home. If you have two days, use two bills.

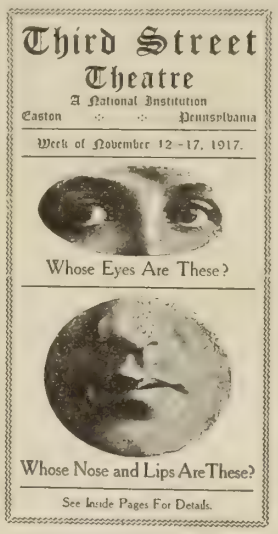
A Noisy Ballyhoo.

A. L. Middleton, of the Queen, De Queen, Ark., sends in the photograph of a recent ballyhoo for a Fairbanks. The film was played for the benefit of the Central School and the boys all helped with the ballyhoo. Mr. Middleton seems to make a point of standing in with

the march of local events, and we know of nothing better to help business. The school is given a benefit. Every youngster in the school immediately becomes a plugger, not alone for that particular show but for the house in general. This is a scheme too many exhibitors overlook. They do not realize that the best way to make money is sometimes to give some town movement a chance to make money too. The work must be done with intelligence, but with proper discrimination charity cannot alone be made directly profitable at the moment but can be made to yield permanent results.

A Feature Contest.

The Third Street theater, Easton, Pa., has sprung its "eyes, nose, and lips contest." It shows the eyes and nose and mouth of some star, and asks to whom the features belong, offering a free admission to persons correctly naming the owner. The first five correct replies get two tickets each, good for any day. Replies are not to be sent in before Tuesday nor after Saturday of the week following the publication of the program. The cut shows the placement of the cuts on the program front. The scheme is not wholly new, but if the cuts are made from photographs not generally used the results will be surprising. It is seldom that many identifications will be made, and probably in many weeks the correct replies may not equal in number the five pairs of tickets offered, but general interest will be excited, and it will make talk, which is the main point. Also it may add to the mailing list. It must be remembered, however, that in order to keep away from any entanglement with the post office department it will be necessary to give programs to any persons applying for them, and tickets must be sent those who win. They cannot be required to call at the theater for them. This might be held to be the valuable consideration that in part determines a lottery. The Third Street seems to be working the scheme in an entirely safe way. That is the way they do most things. It is also well to remember that if you offer only one prize or a first prize of greater value than others, in the event of a tie a similar award must be made the others. Another way to work the scheme is to use it for the launching of a serial or a new star. Us the features from a photograph largely used in the advertising, and then offer a free admission to any person presenting the same at the door with the identity of the star and the name and address of the person making the tender written on the back. Here the cut is so like the rest of the advertising that most persons will identify the features and will come down, many of them being people who would not use the customary form of free tickets.



The Public Be——

The Third Street theater, Easton, Pa., sends in one of the most vividly red cards we've seen in a long time. It is 11 by 14, printed across the long way, and it runs:

> PUBLIC OPINION
>
> Demands the manager of the Third Street theater to place matresses in the aisles so patrons won't hurt themselves falling off their seats while laughing at Charlie Chaplin as "The Adventurer," on Friday and Saturday, November Nineth and Tenth. Safety First Committee.

The "Public Opinion" is much larger than the other matter, and stands out as an eye-catcher somewhat similar to the old "Public Notice." That "Public Notice" did valliant service. Why not revive it? And use this, too, along with the other. You don't have to use Chaplin in "The Adventurer." It will work with any good comedy of better than average merit. Take it up.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Judgment.

THREE letters in one week asked where the services of a good critic might be obtained, as the writers wanted to know whether to keep on working or quit. A fourth letter carries this phrase: I've not sold any stories yet. I've not written any. And when I do write a story I'll know it.

This last refers to fiction stories and is from a photoplay writer who announces his turning to the other field. He went through the photoplay end and no one had to tell him when he had arrived. He sold until the company he dealt with went out of the market. Now he'll start work on fiction and wait until he can write before he seeks to sell. He is writing stuff steadily, but he knows that what he has written are not stories. And here is another line that speaks of the right way:

> I have Esenwein's book and find it helps, but I am doing as I did with photoplays. I am studying stories themselves and not books.

That is not what he really means. What he does mean is that having a book of technical rules, he is now gaining an understanding of those rules through the dissection of current fiction as well as his own experiments. If you will do that, you'll soon know whether or not you can eventually write plays or fiction. No one can tell you. The knowledge must come from within. If you do not *know* that you can, probably you cannot and never will succeed.

Some Do.

Most writers declare that there is no market, and they are right if they find none, but some still seem to be selling. Mrs. Bertie Moyer wrote the other day to announce the sale of her sixth script to Sidney Drew (which is one better than we could do), and she added that she averages $75 a week from her plays. This is exceptional in the present staff writer craze, but it shows that it can be done, even now. And Mrs. Moyer sells both one-reel comedies and five-reel dramas, which is still more unusual.

Quit Kidding Yourself.

The technique of photoplay writing is the art of telling a story in action instead of in words. It is a waste of time to ignore this for the trick work and stunt stuff. It is very true that a knowledge of the possibilities of the camera is essential to the proper telling of a story, but these are accessories and not the end aimed at. It is easier to study the technique of form, and for this reason too many do so. They split hairs over close-ups and resplit the same hair on dissolve and fade, they proudly invent phrases such as "circle-to-full-screen," "diaphragm-and-sold-open-at-half-field," and stuff like that and feel that they are making progress. They are, but it is in a rearward direction. What sells a story is a good idea and not a light effect or a new scheme for leaders. Use effects as a means to an end and not as an ultimate goal. Perhaps the novice is not to be blamed when he sees so many releases that depend upon sky shots and similar stuff, but he should remember that this is the work of incompetent studio writers who cannot originate stories and trust to effects. He cannot compete with these on their own grounds. He must make attack through a different angle and offer the ideas the studio writers lack.

Be a Surprise.

We think that some—indeed, many—authors make a mistake in plugging too hard at the market. They start sending out when they begin to write, and stop only when they quit through discouragement. They argue that some editor might, at some time, take a story. Very true, but there is danger that before they achieve success the editors will have grown so tired that they will find no appeal in the stories. You see yourself in the glass every day. Unless you suffer some physical or mental worry there is no perceptible change from day to day. You notice no alteration, nor do the friends with whom you come in daily contact. But you meet a friend you have not seen for a year, and at once he notes the changes that are imperceptible to those who see you daily, and yet clearly discernible to one who has been absent. He comments that you have lost or gained flesh, and you are surprised. You have not noticed this because the change has been so gradual. It is the same way in sending in stories. If you make improvement slowly, the change is so gradual that an editor does not notice it. If you stay away for a year, and then come in again the editor will see a pronounced difference. It is hard to hold off for a year, but it will pay the beginner.

Changing Demand.

According to late reports the demand for rough comedy in England is abating and a more polite form of entertainment is required. The English people have passed the stage where they desired enforced gaiety and now there will probably come a market for an appeal to the gentler emotions. Their characters have ripened under the hand of war, and the human interest story is more nearly what is wanted. It is probable that over here a somewhat similar condition will prevail. For a time the rougher comedies and stressed drama, without reference to war, will be the demand, changing back to heart interest as we become more used to the actual war condition. But at no time is the purely war drama going to be in demand, for we have war in our real lives and have no desire to see repeated on the screens the worries of the day. The picture theater is pre-eminently the theater of the masses and it is foolish to seek to make appeal to producers with war dramas. The time for these will come twenty years after the war, not now.

Holding It.

What you find out for yourself sticks. What you are told is soon forgotten. Learn to do your own remembering.

Even Worse.

There is just one thing less in demand than a patriotic story just now and that is a peace propaganda story. Comedy and comedy drama will be increasingly in demand, and studios are going to count their production costs more carefully than has been their wont, so do not write stories that are expensive in production. Try to get your effects through less costly means. And more than ever be careful to avoid giving offense of any sort.

Getting Facts.

Be inquisitive. Get all the facts you can. Some day you can use some if not all of this material, and you can never tell what part you can use. Keep your eyes open. If you see something you do not understand, ask someone who knows. On the elevated roads here in town the conductor puts a key into a box above the door of the second coach and takes out a slip of paper. He does it each trip and thousands see this done, but scarcely one in each thousand knows that the little strip he takes out records the saving in current consumed, and that he gives it to the motorman, who turns in his slips at the end of the day and gets a bonus on the current saved, yet anyone who asks the conductor will be told. It is the same wherever you go. Get facts and when you have enough facts you can make your stories more real. Some of the best stories written have been suggested by the most ordinary facts, looked at with the creative imagination. Get the facts and cultivate the imagination.

Contentment.

The first requisite to authorship is a contented mind, but contentment does not mean self satisfaction over one's own stories or progress. It means an acceptance of the conditions as they are instead of discontent.

Do It All.

Don't write a halfway good story and offer it to the editor with the suggestion that you are certain that Miss Blank's charming personality will do the rest. Do it all yourself and you'll have the personality as an added attraction.

Reversing.

The true story is too true to be good.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

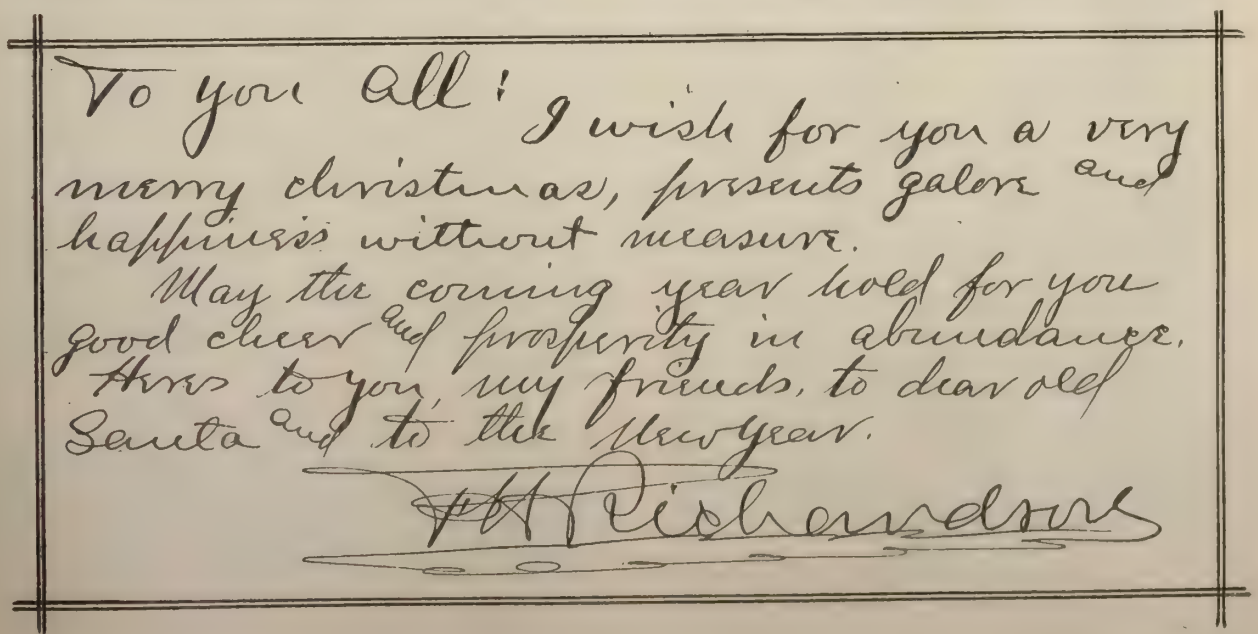
Condition of Film.

From Halifax, Nova Scotia, comes a letter and box of cutouts. At this time it is not my purpose to name names. The complaints as against the exchange in question are and have been many and just what it may eventually become necessary to do in the matter I cannot say, but hope the producer in question will see his way clear to remedy the intolerable conditions complained of. Halifax writes, in part, as follows:

> Am sending, under separate cover, a box containing one hundred and two (102) cut-outs from the feature ————, used at this theater yesterday and today. The cutouts show the exact condition of the film as received from the ———— exchange, Montreal; also it is an average sample of the service received from this exchange each week. My manager has taken the matter of film condition up with the exchange repeatedly, and Mr. Wall, our Nova Scotia censor, has been after them pretty strong, but it does not seem to remedy matters. Last week I personally sent Mr. ————, Canadian General Manager for the ———— service, 84 cut-outs from ————, our feature for that week, together with a bill for services in overhauling and putting the films into runable condition. To date that gentleman has not even had the ordinary business courtesy to reply to my letter. Aside from the unfairness in compelling me to do hours of labor each week for nothing, our films do not arrive until 11 A. M. of the day of showing, and it is no unusual thing to lose a dinner hour in order to put this JUNK into runable condition. The other portions of our pragramme, viz., the Greater Vtiagraph, World and Goldwyn, is invariably in excellent mechanical condition. Now if you can do anything in New York City to wake the Montreal and St. John branches of the corporation in question up, you will certainly confer a very great favor on Nova Scotia exhibitors and operators.

Upon receipt of this letter and the box of cut-outs I immediately addressed the following to the General Manager of the producer in question:

> Attached hereto find self-explanatory letter from Halifax, N. S., which same I would commend to your very earnest consideration. I presume to bring to your attention a few points which I believe you will concede to be of very decided importance. First: The moving picture industry, as such, has certain RIGHTS in matters of this kind, by reason of the fact that any production which is displayed on the screen of any theater in any other than the best possible way is a DIRECT blow at the popularity of the motion picture as a form of high-class theatrical amusement. This is, I think, a fact which you will admit cannot be seriously questioned. It therefore follows that the producer owes a distinct duty to the industry in matters of this kind. The producer is not altogether a free agent in the matter, because his act may work serious injury to others. Interlocking rights are involved, which each individual producer must be made to understand and respect, if the industry is to reach and maintain that high plain its inherent possibilities suggest for the future.
>
> Second: I would call your undivided attention to the fact that the theater patron is an involuntary partner with you in matters of this kind. The theater patron reads your advertisements setting forth the beauty and excellence of your production. He or she purchases a theater ticket on the presumption that the production in question will be displayed on the screen in the best possible way. He trusts to the honesty of the theater manager to see to it that it is properly projected and correctly interperted on the screen. He or she must also, perforce, trust to the honesty of your corporation to, through its exchange, supply films to the theater which are in mechanical condition such as will permit of their being properly projected and interpreted on the screen, and not in condition to be dangerous, as were the films in question, from which more than 100 defects were cut out by the operator. To send out films in such mechanical condition that their proper


To you all! I wish for you a very merry christmas, presents galore and happiness without measure.
May the coming year hold for you good cheer and prosperity in abundance.
Here's to you, my friends, to dear old Santa and to the New year.
F. H. Richardson

projection is a physical impossibility IS NOT HONEST WITH THE THEATER PATRON.

Third: But by no means least, the projectionist (operator) is employed to project the films and interpert the dramatic action contained therein. He is not paid to inspect and repair films, and to attempt to compel him so to do, without offering adequate financial remuneration is—well, my dear sir, I leave it to you to decide whether or no it is right, fair, just, decent or honest. But remember this: Unless the operator can and does place upon the screen high class projection—unless he can and does correctly interpert upon the screen the work of your high priced artists, then the work of those artists on that screen will not be equal to their original performance and your corporation must and will inevitably suffer. Of what use to expend many thousands of dollars in the production of a splendid screen drama and then, by reason of films in bad mechanical condition, film racing or other faults which mar their screen interpretation, either ruin or largely detract from the value of the finished result on the theater screen Answer me that, if you can.

The possible claim that your films cannot be kept in good mechanical condition by reason of tax, duty and other high expense in Canada absorbing the profit is met by the fact that films of other producers are kept in good mechanical condition. I was just recently in Canada, and while your company is not the only offender, it is unquestionably the very worst; also some exchanges keep their film in excellent shape, proof that it can be done.

In closing let me add the thought that when in a given field it becomes necessary to allow the films to go unmended in order to make a profit, it is high time to abandon that field.

In response to this letter the following was received:

Dear Mr. Richardson: Your letter of November 3 has received my consideration, together with the attached letter from the complaining exhibitor. First of all, let me say that I, of course, agree with you most heartily on the three points you mention to the effect that bad condition of film is unfair, unnecessary and a hardship on the exhibitor. I have already taken steps to remedy immediately the conditions causing the complaint from the Maritime Provinces, and intend to give my personal attention to the effort to secure better service for the exhibitor in this line throughout the United States, for I realize fully as seriously as you do the tremendous handicap to the entire industry caused by the improper care of film.

I wonder, however, if you have given a moment's thought to the fact that as producers and exchanges, we do not project the film, and that, therefore, practically all of the damage which puts the film in improper condition is caused by the operator. In saying this, I am not attempting to establish ourselves in a position where we disclaim the responsibility of keeping film in good condition, but merely point out that if it were not for inefficient handling or poor apparatus in the theater it would never be necessary for the exchange to do more than give the film on its reurn a superficial going-over. This company has for the past three years made numerous attempts to secure co-operation from the exhibitors through its various branch offices on the subject of taking care of film. I realize that from your angle, receiving the complaints of various operators, the condition must look unjustified and serious, but if you could study it from our viewpoint, perhaps you would bear with us more patiently. I have frequently had instances brought to my attention by our managers in which absolutely new and unused prints have been returned to us after only two, three or four days' showing absolutely ruined, and hardly a day goes by but that something like this happens where serious and unnecessary damage is done to a good print because of carelessness and negligence on the part of the operator. Naturally, therefore, to shoulder the entire burden ourselves, we would have to scrap such injured prints and at once replace them with new ones, and I can assure you that these things happen with such frequency that if we should attempt to do this, it would probably mean the use of four to six prints on every subject for each one we are using at present, which would, of course, be prohibitively costly and unprofitable to the exhibitor as well as ourselves. The best we can do is to put such prints, where it is possible, in good condition and use them until we feel warranted in issuing a new print on that particular subject. The subject of poor condition of film has been one which has been a source of expense and agitation for years. Yet we are placed entirely on the defensive. Probably the operator who has ruined one of our subjects beyond repair would utter loud protest if the next subject he received from us were in anything but absolutely perfect condition. We maintain in every office a sufficient staff of as competent people as is possible to secure. We have installed an inspection system whereby it is always possible for us to trace just which theater causes any damage to a film, and yet we are without any come-back, since I have yet to find an exhibitor or an operator who would admit that he had damaged an inch of positive. Yet surely someone damages it, for it hardly seems that sprocket holes can be torn, film can be scratched and otherwise mutilated while being inspected in our exchanges. The problem resolves itself into a situation where *we are always wrong*, and must make the best of circumstances utterly beyond our control save for that repairing and replacing which is feasible and judicious to do.

We maintain in our home office in Newark several projecting rooms with competent operators and perfect equipment, and I have personally seen with my own eyes sample prints of subjects which are being revised, or re-edited, projected through our machines literally dozens and dozens of times, yet such prints show a minimum of wear and tear, and after being projected perhaps thirty or forty times, show less damage than a film run for only three days by some supposedly first-class theaters. Mr. Richardson, this question costs organizations like ours thousands of dollars a year unnecessarily, and as you say, it costs many theaters dissatisfaction with their service, and many patrons dissatisfaction with the picture the theater projects for them. Do not think we are ignoring it, as you may depend we realize it is to our best interests to extend every possible means to improve the situation. But we must have the co-operation and help of the operators, for as I said before, film is not damaged materially save when it is improperly projected and improperly rewound. We can always trace where the damage is done, yet we have been forced to consider it a necessary evil to repair the damage to the best of our ability and still receive blame unprotestingly. I want to thank you for the co-operative spirit in which your letter was written. Please consider us always as willing, indeed anxious, to do more than "our bit." I can assure you the matter is receiving my personal attention.

Very truly yours, GENERAL MANAGER.

If the General Manager had followed the work of this department as he might well do, since it is the one big agency which for eight years has striven to improve the knowledge of the operator and the presentation of the photoplay on the screen, he would have known that we have long since recognized the conditions he has named, and that we have for eight long years been beating it into the head of operators and theater managers that in outraging the films they simply eventually outrage themselves more than any one else. The evil complained of is a many-headed one, therefore a hard one to kill since one "head" accuses the other and thus responsibility is shifted. The manager is all too often penurious and stingy in the matter of repair parts. The manager in a large number of cases demands that the films be enormously overspeeded; the manager when employing an operator looks first at the price and next at the item of ability—often not at the latter at all if the first be low enough; the manager demands of the operator that he not only project the pictures but that he do many other things as well, and these various items collectively and individually make for inefficiency in the operating room and damage to the films. The operator is all too often an operator in name only, having little or no real knowledge of his work; the operator is in all too many cases not only lacking in knowledge but in addition to that is careless, proceeding on a sort of I-should-worry basis, which is outrageous in view of the valuable property entrusted to his care, almost criminal. Machine manufacturers send out new projectors with the tension set so tight that heavy damage is done to every foot of film and operators do not know enough about their business to reset the tension or else are too infernally shiftless and careless to do it. And so it goes.

We fight these evils continuously for years, only to have the General Manager of a large producing corporation "wonder if we have ever given them a moment's thought." Heaven's, man, I have been one of the most cursed men in the entire industry because I have done that very thing and have insisted on the remedying of the very things you speak of. I have demanded higher grade talent in the operating room. I have demanded better working conditions to the end that the men could have a chance to do their work right. I have demanded of the operator that he take every possible care of the films entrusted to his care and have raked him fore and aft times without number for his failure in that respect. I have demanded of the manager that he employ higher class ability in the operating room, that he supply necessary repair parts to keep the projectors in first class condition, that he stop overspeeding, in itself a prolific source of damage to films. And for making these demands I have been abused by exhibitors as a trouble maker who might better mind his own business and let them run theirs—into the ground.

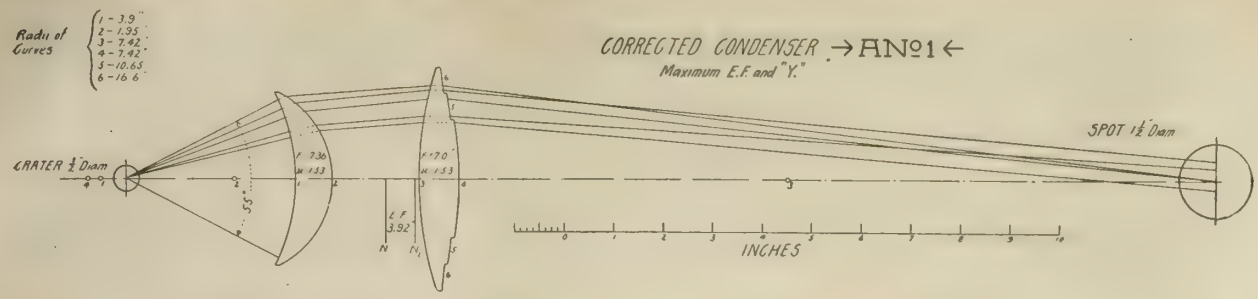
But this editor, nevertheless, intends to continue the war on conditions which make for film damage. Only last summer he made a tremendously hard 19,000 mile trip, lecturing to exhibitors and operators, and more than one-half of his address had directly to do with damage to film. The Moving Picture World stood the entire expense for this by the way.

The conditions General Manager complains of are still bad enough in all conscience, but God only knows what they would have been but for the work of this department during the past eight years, aided by our handbooks on projection. I think no one who knows and who is unbiased, will dispute the fact that those two agencies have accomplished much, but there is, unfortunately still much to do. We are glad to have awakened the corporation in question to the importance of this matter and trust it will not rest until every possible means has been employed to induce its exchange managers to keep their films in first class mechanical condition. There can at least be no excuse for loose patches, broken sprocket holes and other purely mechanical faults.

Old Scheme Resurrected.

Ralph Martin, Los Angeles, has dug up a scheme for condenser correction which was suggested and to some extent investigated by the editor some six or seven years ago. At that time he submitted it to the Scientific Department of the Bausch & Lomb Company and was by them informed that it was not practical. They gave reasons for this finding, but I have forgotten what they were and my files do not reach back that far. Brother Martin says:

> Something of this kind was suggested by the President of the Society of Motion Picture Engineers in one of his recent reports to that body. For this reason my plan may be of interest to that body as well as to yourself and your readers.



As shown in accompanying drawing, the corrugated lens principle works out fine—on paper—for the purpose of correcting spherical aberration in the condenser. Results shown in drawings were all obtained by carefully made calculations and they certainly do show possibilities, at least to the extent of eliminating enough spherical aberration to prevent any considerable loss of light from that source. Various experiments have proven conclusively that the correction of spherical aberration will produce a whiter light at the spot. The critical point of practicability of this design lies, to my mind, in being able to have such a lens accurately ground and polished to the required curvatures. Aside from this possible obstacle I can imagine nothing to prevent its working out and being adapted to present equipment.

Well, friend Martin, one obstacle would be that with given curvatures your net result would be changed with different lots of glass. Such a lens could be pressed alright, once the proper forms were made, but grinding and polishing would require the construction of special and very costly machinery, if it could be done at all and keep within practicable cost. Your heavy curvature meniscus I could not agree with, nor your spacing the lenses so far apart. When I received the last drawing (the one submitted herewith) I took it up to Eberhardt Schneider, who makes lenses, usually for special purposes only, and has very high standing as a maker of special motion picture apparatus for the testing out of ideas of various kinds. Mr. Schneider examined the drawing and expressed the opinion that the plan would not succeed, if for no other reason that that of glass variation. Such a lens could, he said, be made, though he would express no opinion as to its probable cost in quantities. Mr. Schneider's view supports and strengthens the opinion I myself formed when I investigated the matter six or seven years ago. Had the President of the Society of Motion Picture Engineers watched the work of this department he would have known that this idea had long since been examined and rejected. That, however, does not mean that the underlying idea involved may not be utilized successfully in some other way, nor does it place you at fault because it occurred before your time. Still another objection to it would be that stero slides could not be projected with such a lens, since the corrugation rings would inevitably show on the screen, the surface of the front condenser being in focus, or very nearly so, thereat.

The Rialto of New York City.

Until recently the editor had not entered the Rialto theater. The reason was that its managing director, Mr. Rothapfel, and he had had several heated arguments, while he, Mr. Rothapfel, managed the Strand, concerning speed of projection. I admired Mr. Rothapfel for the many things he had done and deeply regretted what I considered to be his sin in this one, but hugely important item. I had, however, of late been told that my objection would no longer obtain, so, having met Rotahpfel personally and buried the tommyhawk, I took courage in mine hands, planked myself down in a Rialto orchestra seat and waited to see what I would see, with result that at the end of the show I fared forth, piled added loam on the seupichre of the aforesaid implement of war, hoisted the olive branch and declared peace, sweet peace.

For, taken by and large, what I saw was good, from the speed-of-projection point of view, I mean, that being the only point on which Rothapfel and I have differed. The theater is a beauty, but has already been so often described that further setting fortu of its charm would be but as the carrying of coals to Newcastle. The orchestra is an immense affair, and when it is playing the screen is rather badly light struck, but this is, I think, unavoidable and is counterbalanced by the brilliancy of projection. This latter also excuses the comparative absence of dark colors near the screen. Some of the minor films preceding the feature might have been justly criticised in the matter of interpretation (speed), but on the whole the Rialto performance is remarkably well balanced, and since it is not to be expected that anything in this wicked old world of ours will be perfect, could not be subject to other than praise and admiration. The Rialto, a twenty, thirty and sixty cents admission, is, in my opinion, giving far better value, dollar for dollar, than are nine out of ten of the surrounding legitimate theaters. Proof of this is found in the fact that the Rialto is filled to capacity, whereas a large percentage of the legitimates are playing to losing business.

The main feature was splendidly presented. It was "The Woman God Forgot," a magnificently spectacular production. Brother Joseph Basson was on duty in the projection room, and not once during the entire run was there ground for criticism in the projection of interpreation of the drama. It gives me more than ordinary pleasure to say this, because of my former differences with my now friend Mr. Rothapfel.

Can You Answer This, Mr. Operator?

A certain man connected with one of the institutions conducted by Greater New York City, submits the following. Now, I am not, myself, certain as to exactly what happened, though I have my idea and have told the correspondent what it is. I will go down shortly and see if I am right. Let us see how many of you can dope out the right answer. The correspondent says:

> Inclosed find forty cents for which send both sets of question booklets. If the following query comes under the head of matter which may not be published in the department, please answer by mail and attach bill therefor.
>
> What is the reason for the round light on the screen, as projected with a Power's 6-A by applicants for New York City license before the examining board. I have held a New York City license for a number of years, but let same expire and in consequence had to be re-examined. I failed miserably on the projection end. Am not and have never claimed to be a real operator. Am an electrician by trade and only used the license to operate a Motiograph outfit for the benefit of patients in this hospital, which has more than 5,000 inmates. Recently we have added a Simplex motor driven projector to our equipment and give a show once a week, same lasting about two and a half hours. I now have a licensed operator run the machine for these shows.
>
> Since failing in the examination I have done considerable studying, using your Handbook and the department, and, needless to say have improved my weak spots. What bothers me most is the round, fuzzy light on the screen, and the scissor effect I got in same when adjusting the arc. The outside circle of light, while not bright, remained a true circle. When I adjusted the carbons the light on the screen did not get much brighter but produced two half-circles, with meeting lines in the center of circle. I now realize that I had a poor light at the arc; also that the examiners had my goat. But I got home and tried it out with our two machines. I was unable to produce the same effect, no matter what I did. The nearest thing I can liken the screen effect to is found in Plate 17, page 136 of the Handbook. Was unable to get a clear spot at the aperture, no matter what adjustment I made with the carbons. With but a limited knowledge of the projector, but with an abiding determination to know more, I will await your answer.

Personally I am inclined to think two things were wrong and am betting with myself as to whether or not I am right. What is your opinion, friend reader? Will give you the right dope later. Read the thing over carefully. You will observe that there are two distinct difficulties named, which apparently point to two separate seats of trouble. Now some of you wise guys get busy and let's see what kind of reasoners you have. With the answer I will tell you whither or no I, myself, am right or wrong.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Model Motion Picture Laboratory.

Ask any movie fan where the celluloid drama, the food that makes the movie giant grow, is produced, and he will doubtless tell you in California, New Jersey and New York. He has read his motion picture magazine and he picks up a lot of press agent gossip in the newspapers. You can't tell him much about Los Angeles in the West or the important studios in the East. He knows them as well, by name at least, as he does the bright and hectic features of Broadway's Rialto. Tell this same movie fan that one of the greatest plants in this extraordinary great industry is in Detroit, Michigan, and no doubt he will experience some surprise. He knows about Detroit's automobiles, pills and stoves, but he has never associated the City of the Straits with moving pictures. Yet had you told him so, you would have told the truth.

Detroit has one of the finest equipped and most productive motion picture plants in the country; and, curiously enough, it is merely a part of the organization that is making and selling one of Detroit's famous motor cars—the Ford.

And what have the movies to do with Ford cars?

Just this—they are used as one of the important mediums to disseminate the Ford idea in a very big and broad way—the Ford idea in manufacture and social and industrial welfare. And, incidentally, they instruct and entertain by putting the public in touch with world events.

Just how much of a factor in the movie world the Ford Motor Company's moving picture department has grown to be is indicated in the following facts:

Four million people are now viewing the Ford Animated Weekly every week in the year in 2,000 of the 20,000 or more theaters in this country.

As it is estimated that about 35,000,000 people attend moving pictures each week, the circulation of the Ford weekly is eleven and three-sevenths per cent. of the whole.

All this has developed in two years and the department is growing faster than the proverbial weed.

It was in April, 1914, that the Ford Motor Company determined to organize a moving picture department. It started with one man, and no equipment—merely a desk in a corner of the advertising department.

Now the department has a staff of 24 men and stretches for several hundred feet along the fourth floor of the plant, directly back of the administration building; equipment for taking pictures and manufacturing films the equal of any in the country and better than many of the great film concerns familiar to the public; and a distribution that any of the great exchanges might envy.

The principal product of the Ford's moving picture department is the Ford Animated Weekly. This consists of a brief film, running from 10 to 15 minutes, which is made up of miscellaneous topical events and an occasional picture of a Ford scene or Ford feature. The interesting events of the hour, wherever they may happen, are filmed for this weekly. Fires, parades, races, athletic events, the laying of a corner stone, the President opening the baseball season, the launching of a ship—any event that is important, interesting or picturesque, is sought for the Weekly.

Camera men are constantly on the road securing the pictures; and the equipment of the department includes an especially constructed Ford car for the carrying of motion picture apparatus used in the taking of news events in and around Detroit.

One hundred and ten of these Weeklies are now made each week and distributed directly to 2,000 theaters. The miscellaneous films, which are being made constantly and amount to about 200,000 feet a year, consist of industrial subjects, examples of educational work with employes and the "Safety First" idea as carried out in the Ford factory.

The Ford idea, if only suggested in the name and the radiator design on the Weekly title, is thus brought before millions of people every week—most of whom have not had and never will have an opportunity to visit the factory. As the Ford cinema executive says, it's a "circulation" 100 per cent good, because not one of the millions misses it, unless he goes to the movies to sleep. As a matter of fact, the Ford Weekly alone has a circulation larger than that of any national publication.

In the distribution of the Weeklies large posters are used to advertise them on billboards and in theater lobbies. In addition to covering the United States from coast to coast the Weeklies are now being circulated in the Hawaiian Islands, France, Italy, South America, England and Australia.

Industrial films, which show factory scenes, processes and methods, are now being made with Spanish titles and "leaders" for use in South America and Mexico. Many of the miscellaneous films go to schools, colleges, various societies, and Y. M. C. A.'s, and recently quite a distribution has developed in penal institutions.

In the series of studios, dark rooms, laboratories and work shops that confront the visitor to the Ford moving picture department, certain features stand forth prominently—notably cleanliness, order, system, fire protection and lighting arrangements. The production of moving pictures demands a high degree of manufacturing efficiency. Extreme care is taken by the Ford management to keep the motion picture department neat and orderly and to provide every possible means for fire protection.

At every hand are steel receptacles for scrap. Moreover, the floors are kept scrupulously clean, and every day at six o'clock the scrap is carried outside of the building, where it is burned. Numerous steel cupboards and cabinets hold stock and finished products. Radiators are covered with wire mesh. Fire extinguishers are easily accessible and there is a chemical fire station with hose and complete apparatus just outside the door of the department. Moreover, the staff is drilled to respond to a system of fire alarms, so that at the given signals every man knows instantly what to do and where he is expected to be. Like all the Ford factory, this department is thoroughly equipped with automatic fire sprinklers.

Discipline, order and system prevail everywhere and the department thus presents an excellent example of modern industrial good housekeeping.

In some sections of the department a great deal of light is needed; in other sections there can be scarcely any, and that little only of a certain kind. In the studio where interior pictures are taken are large movable batteries of the Cooper-Hewitt mercury vapor lights. These give an intensified light of great power and they provide the light for all the shop interiors, being moved about as needed.

Usually a photographer's dark room is literally dark, so that it is impossible to read a printed page. Not so in the Ford dark room. This department is illuminated by a safe light which has no actinic effect, and after one becomes accustomed to the peculiar radiance it is perfectly easy to read and write in this room. The effect is attained by placing an orange and red filter over the light, which is then thrown against the ceiling to be diffused indirectly.

There are about thirteen main sections to the Ford moving picture department. These are arranged in order as follows—Administration, Studio and Art, Stock, Enlarging Room, Developing Room for 8x10 still pictures, Laboratory, Title-Making, Printing of Films, Perforating, Developing of Films, Drying Room, Assembly Room, Shipping Room.

Interior scenes of considerable elaboration can be taken in the studio. All art work is done in this room and the art staff includes an experienced cartoonist, who makes the animated cartoons that are now a feature of Ford Weeklies. The Photographic Department also prints all its own titles.

As far as possible nothing is left to chance and the human element is eliminated in the making of Ford moving pictures. This is illustrated in an interesting manner in the title-making department. The titles of films are printed in an ordinary manner in white on a black cardboard. These must be filmed as though they were moving objects. If the filming were left to the judgment of the camera operator he might crank off too many feet for one title and thus waste footage, or he might not run off enough. Moreover, his speed would necessarily vary with each title. The filming is therefore done automatically and according to a standard scale. An electric motor operates the camera at a uniform rate and the operator has a schedule that tells him how many feet to grind out for a certain number of words.

Some pictures are taken in a very bright light, others with less light. This must be considered in printing the positive films, for the light exposure must vary from heavy to light according to the needs. Previous tests have been made to determine the various degrees of exposure required for certain results desired. These are worked out in chart form and the printing machine produces the exposure desired by means of a special punching device operated by means of the arbitrary chart.

All the film used by the Ford plant is perforated on their own perforating machines.

In the developing room the tank system is used, and as the temperature is accurately controlled development is not done by inspection but by the more accurate method of timing according to standards fixed by previous experiments. One of the features of the laboratory is the system of silver recovery from spent hypo.

(To be continued.)

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

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News of Los Angeles and Vicinity

By G. P. HARLEMAN

"Spirit of '76" Film Called Part of Plot

Picture Incites to Mutiny Is Allegation—Producer May Be Given Penitentiary Sentence.

AS stated in this department last week, "The Spirit of '76," a feature issued by the Continental Producing Company, was seized by Federal officers on Thursday night, November 30, at the Clune's Auditorium where the film was exhibited. Robert Goldstein, producer of the picture, was taken in custody by the Federal agents, charged with violation of the Espionage act. The Federal grand jury acted on the case Tuesday, December 4. An indictment against Goldstein was returned on three counts.

Only a few witnesses were examined by the grand jury, the list including W. H. Clune, at whose theater the picture was shown; C. White Mortimer, British vice consul, and two witnesses representing the American Protective League, at whose instigation the presentation of the picture was stopped by the seizing of the film.

When the inquisitorial body had made its report to Judge Bledsoe, Assistant United States District Attorney Gordon Lawson asked that the bond of Goldstein be increased from $5,000 to $10,000, as was originally recommended when Goldstein was arraigned before United States Commissioner D. M. Hammack.

"Does the investigation by the grand jury indicate a pro-German plot in connection with the exhibition of this picture?" the court asked.

"It does," replied Mr. Lawson.

"Then the bond of Robert Goldstein is fixed at $10,000," said Judge Bledsoe.

Under the indictment Goldstein may be sent to the penitentiary for a period of two years on each count, or six years in all. The first count alleges a violation of section 3 of the Espionage act; count two, a violation of Section 22 of the act, and count three a violation of Section 37 of the Penal Code relating to the selective service act.

It is charged that on November 28 Goldstein "wilfully and unlawfully attempted to cause insubordination, disloyalty, mutiny and refusal of duty on the part of the military and naval forces of the United States," in that he presented at Clune's Auditorium a certain moving-picture play entitled "The Spirit of '76," designed and intended to arouse antagonism, hatred and enmity between the American people and the people of Great Britain, at a time when the defendant well knew the government of Great Britain, with its military and naval forces, was an ally of the United States in the prosecution of a war against the imperial government of Germany.

The second count asserts that by the exhibition of the picture Goldstein attempted to influence those not yet called for military duty, who had so far failed to present themselves to the proper military authority.

The third alleges that by the exhibition of the picture Goldstein conspired with others to influence those who had not yet been called to selective service.

Theaters Observe National Red Cross Day

Monster Benefit at Mason—Many Prominent Stage and Screen Stars Participate.

NATIONAL Red Cross Theater Day was observed Friday and Friday night, December 7, by Los Angeles theaters, the entire proceeds being given to the American Red Cross. Many thousands of dollars were raised through the theatrical performances. Locally the monster benefit performance at the Mason Opera House attracted the largest crowd. A program of fifteen numbers was presented. Three orchestras of thirty musicians provided the music. Talent was secured from various other theaters in the city and from local musical ranks.

Standing out as the premier attraction was Maggie Teyte, prima donna soprano of the La Scala Grand Opera Company. Trixie Friganza, breezy and witty, always a Los Angeles favorite, was enthusiastically received. An original sketch, "For France," with Lewis Stone, Miss Bessie Barriscale, Howard Hickman, David M. Hartford and Sam Wood, scored heavily.

Baby June Hovick, billed as the miniature Pavlowa, also delighted. "Food," an intensely interesting and funny travesty on the food situation presented by Louise Huff, Raymond Hatton and Herbert Rawlinson, and the ballet "La Vogue" presented by the Celeste School of Dancing, were two especially good numbers.

Miss Frieda Peycke in musically illustrated poems; Miss Ella Carlisle, whistling soprano; Willard, "The Man Who Grows"; Aveling and Lloyd, S. R. Parmegianni and a double sextettes of saxophones; Toto, the famous clown; the Rolin Four, Mercedes, and Charles Murray, screen comedy star, took part in the program.

Russian Embassy Visits Universal City.

The members of the Russian Embassy at Washington who have been touring the country appealing for moral, financial and material help for Russia as an ally, who, as they said, will rally from the unfortunate position into which it has been plunged by the radicals, went to Universal City during the few days they spent here recently.

The members of the mission were extended the courtesies of the plant by the officials of the company and devoted several hours to their journey over the city of make-believe.

Jones Directing at Universal City.

A new member among the directors at the Universal studios is Edgar Jones, who has started the filming of a story entitled "The Quest of Joan," in which Louise Lovely will be featured. Philo McCollough, a player new to the Universal ranks, will appear opposite Miss Lovely.

Just prior to joining the Universal Company Jones completed the staging of "Who Is Number One?" a Paramount serial. During a year's engagement with the Metro company he filmed a number of feature productions. Previous to his connection with Metro he had been with the Lubin Company for nearly five years.

Miss Clifford Gets Loving Cup.

Kathleen Clifford, diminutive serial queen, was the honored as well as a most surprised guest at the recent party given Fatty Arbuckle by the Horkheimer Brothers in their new glass studio, at the Balboa studios. Miss Clifford was on the receiving end of a presentation ceremony in which Arbuckle, on behalf of President H. M. Horkheimer, bestowed upon the little woman a handsome silver loving cup in appreciation of her loyal and faithful work in filming "Who Is Number One?", the serial now running on the Paramount program. The trophy was nearly as large as the star, and it was with difficulty indeed that Miss Clifford was able to tote it around to show her many admirers.

Donald Crisp Leaves Lasky.

Donald Crisp, well known picture director, who gained fame through his work in directing "Ramona" and "The Eyes of the World" for W. H. Clune and pictures starring Wallace Reid, Julian Eltinge and George Beban, has finished his contract with the Lasky company, and will take a month's vacation before returning to the harness. He will take his vacation in and around the Yosemite, with a gun and a dog as his companions.

Mr. Crisp has been offered a renewal of his contract with Lasky, and has received also a number of other offers from various firms.

George Ovey Leaves Horsley.

The Rialto had the news that George Ovey, the Horsley comedian, has left that concern to make a new affiliation. The announcement came in the nature of a surprise, as Mr. Ovey has been featured by Horsley for the last two years.

In that time he was starred in over 150 single-reel comedies under the well known brand name of the "Jerry" series, which were released on the Mutual program. Mr. Ovey has not as yet determined which of several offers to accept and will not endeavor to decide upon the matter of his new affiliation until his return from a vacation in the mountains.

Miss Fischer Working on "High Heels."

The complete cast of the American Film Company production, entitled "High Heels," featuring Marguerita Fischer, has been announced. It includes Jack Mower, David Howard, Golda Madden and Perry Banks. The present production is Miss Fischer's third of a new line of comedy dramas. Miss Helen Starr wrote the story, and the scenario is the work of James E. Hungerford.

Auto Race for Russell Picture.

A thrilling auto race between Eddie Hearne and Eddie O'Donnell, first and second in the Liberty Sweepstakes staged at Ascot Speedway, Thanksgiving Day, will be an added feature of the American Film Company's production, "Detective Dan Cupid." The picture contains an entirely new role for Big Bill Russell

Honors for Mary Miles Minter.

Mary Miles Minter, American star, has been honored by an appointment as California State President of the Children's Patriotic League of America, by Miss Lillian Bell, of Chicago, National President of that organization.

Washburn Temporarily Blinded.

Owing to temporary blindness as the result of working too long a time under a battery of lamps, Bryant Washburn has been confined to his home for several days. For two consecutive nights he worked in a hotel barber's shop from 9 in the evening until 6 in the morning making scenes for his first Pathe release, "Kidder and Ko."

Mena Company Building Stage.

Work has commenced on the new stage for the Mena Company, which will be glass inclosed, 100 by 120 feet, and will be thoroughly equipped with the most modern and scientific lighting system. A concrete tank 20 by 30 feet is being installed under the stage, which with specially installed water connection can be filled within a very short time. Separate compartments around the tank will provide for camera room, and glass apertures in the sides of the concrete walls will permit underwater scenes to be made.

In addition to the new stage, property rooms and new equipment for the enlarged laboratories, concrete vaults are being built for the storing of film.

Griffith Working on War Picture.

David W. Griffith, with Lillian and Dorothy Gish and Bobby Harron, has been doing some quiet work at his old location in East Hollywood and an inclosed space has protected them all from the dust caused by the destruction of the big "Intolerance" set. Soon Mr. Griffith will be cutting and assembling his film made in several countries, including scenes taken at the French front and in England.

Emerson and Loos Leave Fairbanks.

It is understood that John Emerson and Anita Loos have left the Fairbanks organization and are due to take a trip East in regard to a new affiliation. "Doug" has not announced who will take the place of Mr. Emerson as alternative director with Allan Dwan.

Myrtle Gonzalez Weds.

On Saturday morning, December 1, Miss Myrtle Gonzalez became the bride of Captain Allen Watt of the Three Hundred and Sixty-third Infantry, at Camp Lewis. Mr. Watt was a former assistant director at Universal City. The couple were married in the Gonzalez home at 908 West 13th street, this city. Only their parents and two or three close friends were present. An informal reception was given in honor of Captain and Mrs. Watt the evening following the ceremony. Watt won a commission as captain of infantry and went to Fort Sill, Okla., for musketry instruction. Captain Watt left for Camp Lewis on Friday, December 7. His bride will remain here until the first of the new year, when, with her parents, she will go to the military camp to join her husband.

Mary MacDonald MacLaren Resumes Work.

After an absence from the screen of several months, Mary MacDonald MacLaren, the Horsley star, has returned to the screen and is to start work upon a new state-right feature under the Horsley banner. Miss MacLaren's vacation was occasioned by her being injured a month or so ago in an automobile accident.

Lee Arthur, Playwright, Dies.

As a result of injuries sustained in an automobile accident, Lee Arthur, the noted playwright and screen scribe, died on Saturday, December 8, at the Clara Barton Hospital. Mr. Arthur was confined to the hospital for ten weeks with several broken ribs and his death was caused by pneumonia setting in. The interment was in Louisiana.

Los Angeles Film Brevities.

Word has been received from Duke Reynolds, former assistant director at the Triangle-Keystone studios, to the effect that he has been transferred to the Aviation Corps and ere now has departed for the training quarters at San Antonio.

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Working as an extra at the Balboa Amusement Producing Company, Long Beach, is Eloise Lorrimer, of Chicago, member of the famous Lorrimer family and cousin of "Billy" Lorrimer, former United States Senator.

* * *

Arthur J. Hoyt, casting director at the Triangle Culver City studio, is back at work after being in the hospital with a bad foot and is now going around on crutches.

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The many friends of Harvey Gausman, who is the road man for Manager Irving Lesser's All Star Feature Distributors, are congratulating him upon an addition to the family, who will be known as Harvey, Junior.

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Catherine MacDonald, who is rapidly climbing to a place in the sun approaching that of her sister, Mary MacLaren, has just been signed for the leading role opposite Charles Ray in his next Ince feature. Miss MacDonald has recently been with Pathe and Lasky.

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Al E. Christie intends to have his new indoor stage ready for production purposes within the next two weeks.

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Jack G. Blystone, who, in spite of the high sounding title of Director-General of the L-Ko studios, is a regular human being, is busily engaged in tying up odds and ends of various productions before taking a six weeks' vacation.

The twelfth episode of "The Mystery Ship" is under production at Universal City by Director Harry Harvey. The serial features Ben Wilson, Neva Gerber and Kingsley Benedict.

* * *

Director Elmar Clifton is making rapid progress filming his own story, "More Power to Him," in which Herbert Rawlinson is playing the featured role. The scenario was prepared by Waldemar Young. Rawlinson has a strong supporting cast, including Claire Du Brey, Neal Hart and Sam De Grasse. Clifton is filming the production in five reels.

* * *

Owen Wister's story, "Lin McLean," is being filmed as a five-reel Universal photoplay under the direction of Jack Ford. Harry Carey is playing the title role, while Betty Schade portrays the part of "Katie." Others in the cast are Molly Malone, Roy Clark, William Carroll, Millard K. Wilson and Ed. Jones.

* * *

Ella Hall and Emory Johnson are playing the featured roles in "Dona Perfecta," a five-reel photoplay which is being directed by Miss Elsie Jane Wilson. The story was written by B. Perez Galdose as a book and was adapted for the screen by Elliott J. Clawson. Other important roles are being played by Ruby La Fayette, Winter Hall, Gretchen Lederer, Maxfield Stanley and Harry Holden.

* * *

After spending three weeks in a Los Angeles hospital Marjorie Daw has returned to the Douglas Fairbanks studio and resumed active work in "A Modern Musketeer" Due to her accident, a broken knee, at the Grand Canyon of Arizona during a scene of the new Fairbanks picture, it was necessary to send Miss Daw to Los Angeles.

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Bessie Barriscale is now working at Paralta in a picture called "Blindfolded," from an original story by Richard Schayer. Her director is Raymond B. West.

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Frank Lloyd, Fox director, has moved into a Hollywood "bungaloo" and bought a new car.

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Triangle-Keystone Director Herman Raymaker and his seafaring company have been busy at San Pedro harbor where they have been making the boat scenes for "A

Sea Serpent's Desire." Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, James Donnelly, Lloyd Bacon and Frank Opperman are all figuring in the picture.

* * *

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh.

* * *

Viola Dana and company have returned from the Mojave Desert, where they went to film scenes for the forthcoming Metro "The Winding Train," adapted for the screen from the story by June Mathis and Katherine Kavanaugh, and in which B. A. Rolfe will present Miss Dana as star. The town of Mojave, headed by Sheriff Guy Hamilton, paid homage to the petite screen star and barbecues and dances were arranged in her honor.

* * *

Horace Williams has been engaged by B. A. Rolfe as casting director at the Metro West Coast studios in Hollywood. Williams has occupied the same position at the Lasky studios.

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A service flag bearing eleven stars was raised this week over the Christie studios by Al E. Christie.

* * *

Director Tod Browning, after filming night scenes, discovered his new car had been stolen from in front of the studio and a very much dilapidated car of the same make left in its place. He telephoned the police and while waiting their arrival decided to take another look at the car so thoughtfully left by the thief. The second car also had been stolen.

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B. A. Rolfe has engaged R. C. Godfrey as technical director at the Metro studios.

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Bobby Vernon has finished his first picture under his new contract with the Christie Film Company. He was supported by Ethel Lynne, under the direction of Al E. Christie.

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Bringing with him the film of a big motion picture feature made in the Hawaiian Islands, George Melford, Lasky director, has returned from Honolulu.

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The first picture which Constance Talmadge will make in the West is "The Shuttle," being adapted from a story by Frances Hodgson Burnett. Rolin Sturgeon, formerly of Vitagraph, will direct, and the picture will be made at the Lasky studios.

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A joy-making drama is being made by Henry Lehrman for Sunshine Comedies. Ford Sterling plays the leading part. Among other things it is remarkable for its presentation of the famous humorist in an entirely new make-up.

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Wallace MacDonald has been engaged by H. O. Davis to play leads for Triangle specials. MacDonald's last work in California was opposite Mary Miles Minter in "Youth's Enduring Charm," since which he has been playing in O. Henry pictures.

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"Amarilly of Clothes Line Alley" promises to become a picture before it is a stage play. The picture version is the present vehicle of Mary Pickford, Artcraft star, who is being directed by Marshall Neilan. Engaged for the leading male juvenile role opposite Miss Pickford is Freddie Goodwins, who has of late been distinguishing himself in Christie comedies.

* * *

Jewel Carmen is about to begin a new photoplay at the William Fox studios in Los Angeles, the author of which is Bernard McConville. Miss Carmen will be directed by C. M. Franklin, and her supporting cast will include G. Raymond Nye and L. C. Shumway.

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Tom Mix is completing for William Fox "Cupid's Round-Up," the story of which was written by George Scarborough and the scenario by Charles Kenyon.

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Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's crook comedy, "The Hopper." William V. Mong is cast in the title role.

Paramount Secures Fred Stone

Famous Comedian of Stage as New Comedy Star for Paramount Pictures.

FRED STONE, famous scare-crow of the "Wizard of Oz," star of a dozen of America's most popular and successful musical comedies, and at present playing at the Globe Theater in his greatest success, "Jack O'Lantern," is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer to begin work on the first of a number of new pictures, the scenarios for which will be provided to exploit the personality and accomplishments of one of the most popular and successful comedians on the American stage.

Fred Stone.

Concerning his new venture into the motion picture field, Mr. Stone said: "In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long and pleasant association with Charles B. Dillingham.

"This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures."

Since the days of "The Wizard of Oz," when the famous team of Montgomery and Stone first scored their country-wide success, Fred Stone has been one of the greatest character comedians on the stage. The long string of successes in which he appeared with his late partner, Dave Montgomery, included "The Red Mill," "The Old Town," "The Lady of the Slipper," "Chin Chin" and others. After the death of Montgomery, Stone appeared as a single star and has achieved the greatest success of his career in "Jack O'Lantern."

Mr. Stone is known almost as well for the many, varied "stunts" he has been able to introduce in his work as for his own inimitable powers as a dancing and pantomimic comedian. Lariat throwing, tight-rope walking, bare-back riding, ventriloquism, pantomimic piano playing, skating and a number of the most difficult of the "Fairbanks' stunts" were all grist to his mill in the course of his various appearances in one new success after another.

Mr. Stone's appearance in the silent drama will not be his first essay at pantomime. Several years ago he appeared as a pantomimic star under the management of Robert Arthur in London and Liverpool. His success in pictures is already assured, by reason of his world-wide popularity, his extraordinary powers as an eccentric comedian, his indefatigable capacity for mastering whatever he goes into, his well-defined powers as a pantomimic artist, and his extraordinary likable and magnetic personality.

NEW EDITOR FOR AMERICAN SCENARIO DEPT.

Will Ritchey has been engaged this week for the American Film Company scenario department at Santa Barbara, and will henceforth be editor-in-chief of the whole works. His staff will consist of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. Better stories for better pictures is the order of President Samuel S. Hutchinson, of the American, no matter what they cost.

Fred Wright Rejoins Pathe

Returns to Scene of His Earlier Successes After Absence of Three Years.

THE directorial forces of Pathe Exchange, Inc., have been augmented by the return to the fold of Director Fred E. Wright after an absence of three years from Pathe activities. Mr. Wright has the distinction of being one of the oldest directors in the industry and one of the first stage directors to devote his services to the production of picture plays. His theatrical experience commenced at the age of sixteen as an actor in the company with Thomas W. Keane, where he served an apprenticeship of three years. Later he was associated with Oliver Doud Byron, A. M. Palmer, Augustin Daly, and Frank Mayo.

Fred E. Wright.

Just prior to his entering into the world of pictures he acted as stage director for many well known stock companies in New York, Brooklyn, Philadelphia, Cincinnati, Indianapolis, Kansas City, Denver and Seattle. His first work as a director of picture plays was in the independent field where the quality of the productions made under his direction attracted the attention of the old Pathe Company, then known as Pathe Freres. He remained with Pathe Freres until 1914 and then became a director for Essanay, producing many of the best features released by that company during the three-year period of his contract.

Mr. Wright started work for Pathe immediately upon the expiration of his Essanay contract and is now engaged in the direction of "The Mysterious Client," starring Irene Castle, supported by Milton Sills and Warner Oland, the famous trio of shining lights that made up the brilliant cast of "Patria," and Caesare Gravina, who distinguished himself in "The Fatal Ring."

"The Song and the Soldier"

One Reel Production by Plimpton Epic Pictures Calculated to Promote a Greater Use of Music—Part of National Plan.

UNDER the auspices of the National Bureau for the Advancement of Music, the Plimpton Epic Pictures, Inc., has just completed a one-reel subject, entitled "The Song and the Soldier," the first of a series of similar subjects intended to encourage the more general use of music everywhere. By pictured illustration of the manner of using music and the good that can be accomplished by its use the National Bureau hopes to make music more general in its application to American life. No special form of music or method of presenting it is suggested, but every instrument and all worthy compositions are to be encouraged. The head of the National Bureau is C. M. Tremain, formerly with the Aeolian Company.

Scene from "The Song and the Soldier" (Epic).

"The Song of the Soldier" presents the subject in a very understandable and impressive manner. There are scenes in the home, in the trenches and in the hospital which prove how valuable music is as a comfort and even a remedy to those in mental or physical distress. There is a touch of home life portrayed that is certain to reach the heart of those who witness the picture and to impress the fact, known in medical practice, that music is almost invaluable in certain cases of great nervous stress.

The idea of applying motion pictures to this use is peculiar and new. Mr. Plimpton seems to have caught the inspiration in his first production which not only illustrates the principles but holds the attention and stirs the soul.

There should be a market for this series of subjects on both entertainment and educational grounds.

Frieda Hempel in Pictures

FRIEDA HEMPEL, Gatti Caszaza's famous dramatic prima donna, who has been a favorite of the Metropolitan Opera house for several past seasons, will certainly add to her popularity in connection with her now heralded appearance in motion pictures. While there are unquestionably many singers in the first rank of artistry, it has been almost a rule that their voices make up what is lacking in dramatic action. In Frieda Hempel and occasionally in one or another the exception to this rule is found.

Frieda Hempel

None can fail to be impressed by the aspect of this splendid woman, who seems to gain height by reason of her wondrous lines, and who moves toward her audience with a simple, natural majesty. In presenting this remarkable luminary to the moving picture screen, one can be assured that Frieda Hempel will soon subject countless numbers.

The cenario that is being prepared for the starring of Frieda Hempel will be the product of several collaborators, who, making a close study of her personality, will present a story especially suited to her varied artistry.

Work on her picture was to start some time in January, but the Edison Phonograph people have succeeded in contracting for her exclusive services at so attractive a figure that the beginning of her screen work will perhaps be delayed for a month or two.

The Edison Phonograph people, who are to feature her as their leading star, are reported as entering into a tremendous advertising campaign for the product featuring Frieda Hempel. Unquestionably this will be a great asset for the pictures that are to be made starring Miss Hempel, for after all the two entertainments—motion pictures and the phonograph—are the most popular known in the world.

PRESIDENT HUTCHINSON RETURNS FROM SANTA BARBARA.

Samuel S. Hutchinson, president of the American Film Company, has returned from a quick trip to the Santa Barbara studios, where he found everything started in good order for the winter's work.

Among the Picture Theaters

Big Theater Opened in Montreal

Loew Adds to List of Spendid Picture Houses in Canadian City—Rich Decorations One of Its Features.

MONTREAL'S new million dollar theater was opened Monday evening, November 19, when 3,400 people crowded into the doors, eager to see what Loew's had in store for them. Critics say that this is one of the largest and loveliest moving picture theaters on the continent. Every contrivance and innovation that modern ingenuity has devised for the amusement and comfort of the pleasure-seeking public has been provided. The decorations of the interior are of classic design, with the severity of the antique tempered somewhat to suit the love of ornamentation of today. Cameos are used extensively, and medallions in white and gray appear charmingly on every side. The color scheme of the interior is, strictly speaking, rose, gold and gray. The walls are paneled with old rose brocade to match the thick carpet and the draperies that sweep in long lines between the Corinthian pillars of the boxes. Everywhere the seats are dull gray, on the balcony, in the orchestra, and the light cane chairs in the boxes. Gold sunbursts and wheels are effectively used in the mural and ceiling decoration, and the proscenium arch that outlines the stage is made of a lacy fretwork painted gold. The oval above the lounge is gilt, broken in the center with cameo medallions. The frescoes are exceedingly fine, depicting classical scenes and mythological deities in pale pastel colorings. Throughout the theater, marble has been freely used, which heightens the richness of effect. The greatest triumph of all is the marble staircase in the lounge. The lighting of the theater embodies all the latest theatrical devices. Nowhere is there a sign of an electric bulb, but nevertheless light seems to radiate from every part of the building. The glass background of the proscenium arch lights up, forming a huge glowing semicircle. From the center of the ceiling hangs a dome of colored glass with a number of smaller domes around it. When these lights are lit the effect is rich and subdued. Rather a novel device is the glass panels underneath the balcony which are transformed into brilliant slabs at a turn of the lever.

To describe the plan of the theater is almost the task of an architect. On entering, one passes through the marble lobby into the rotunda. This apartment is oval in shape, and is provided with comfortable seats and sofas, where the men may smoke. A huge fireplace gives a final note of coziness to the whole scene, and doors lead into cloak rooms or telephone booths. At this point the ticket holders of balcony and orchestra seats part company. The marble staircase leads down into the main body of the theater, while a short sloping corridor brings one up into the mezzanine balcony. Besides the row of brass-railed boxes in the front of the balcony, there are six boxes on each side of the stage. The stage itself is large, being some thirty-four feet deep with a forty-five foot front. Japanese cloths predominate, and the curtain is aglow with gorgeous oriental coloring. Hidden in the unknown recesses of the theater are the dressing rooms with modern lighting and plenty of mirrors. Special care has been taken to insure a good view of the stage from every seat in the house, and the balcony is swung without a single pillar. The safety of patrons has been given especial thought. Probably no other theater has a better system of fire escapes. The vast auditorium can be emptied in two minutes.

With the opening of Loew's, Montreal has two large moving picture and vaudeville houses, in addition to two other large theaters devoted solely to pictures. A third picture and vaudeville show will shortly enter the field, when the new Princess Theater is finished.

EMPRESS THEATER NOW OPERATED BY GRAND MANAGEMENT.

The American Amusement Company, Faribalt, Minn., which operates the Grand Theater in that city, has taken over the Empress Theater, also in that city. The Empress was formerly conducted by Louis Holmen, who, owing to bad health, had to go South. The Empress is a successful house and was in Mr. Holmen's hands for the past three or four years. The American Company will redecorate its new house.

GRANTS PASS, ORE., HAS DANDY LITTLE THEATER.

A dandy little theater in the Willamette Valley, managed by one of the most progressive exhibitors in the territory, is the Bijou, Grants Pass, Ore. The house seats 250 and now charges 5 and 20 cents. The programs used are Perfection, Metro, Triangle and Vitagraph and the management is always ready to book the big specials.

The members of the Caldwell family, which operates the

Bijou Theater, Grants Pass, Ore.

Bijou, are old timers in the show game, and all the work, from operating to music, is done by a Caldwell. The Caldwells came from Nez Percez, Idaho, where they also conducted a photoplay theater. When they took over the Bijou it was considered a "Jonah" by the Portland wiseacres, but real showmanship soon put it in good shape and it is now one of the most popular little theaters in Southern Oregon.

Scene from "Love Letters," a Paramount Release for December 24.

New Allen Theater, Toronto, Ont.

First of the Large Downtown Houses to Be Devoted Exclusively to Pictures—Has No Balcony or Gallery and Tiers of Seats Rise in Amphitheatre Style—Owned by Allen Family, with Extensive Interests in Film Business.

THE first large downtown theater in Toronto to be erected exclusively for the presentation of moving pictures is the Allen Theater at Richmond and Victoria streets. The house was opened on Saturday evening, November 10, under most auspicious circumstances, great crowds of enthusiastic people filling the amphitheater for the two performances. No special ceremony was staged to commemorate the birth of the beautiful structure and this feature, or the lack of it, merely reflects the Western nature of the man who has been placed at the rudder, J. B. Cronk, formerly manager of the Allen Theater, Calgary. When he was placed in charge of the house three months ago he did not set about to have a special gathering of notables at the opening performance.

J. B. Cronk

"The people I want to see at the first performance are those whom I may expect to see in the theater the following week and the following," declared Manager Cronk with emphasis when questioned by the Toronto correspondent of the Moving Picture World. "I do not want to have it said that our prospective patrons were not given a look-in on the opening night. If the theater is good enough for them afterwards it is good enough for them when the first picture is screened."

Thus Cronk makes friends, and judging by the attendance on the first night the Allen Theater appears to have a lot of good second and third nighters.

The Allen Theater is one of a prominent string of big houses in the Dominion controlled by the Allen family. It is their only theater in Eastern Canada, although they made their start with a mere store show in Brantford, Ontario, ten years ago. Incidentally, the home of the manager, Mr. Cronk, is in Brantford, and he started with the Allens in their first theater venture there. The first theater erected by the Allens in the West was the Monarch at Calgary, after which they secured Allen theaters in Calgary and

New Allen Theater, Toronto, Ont.

Moose Jaw. They built the Rex Theater at Regina, Sask., in 1912 and other houses in their Western chain are the Rex of Winnipeg and the Allen of Brandon, Manitoba. The latter was opened last July. While in the West the Allens became interested in the distribution of films as the Famous Players Film Service, Limited, with six branches of the company to cover the country. Two years ago they moved their headquarters to Toronto. Today they control the exclusive distribution in the Dominion of all Artcraft, Paramount, Select and other releases.

The company which operates the Allen Theater, Toronto, is known as the Temple Theater Corporation, of which B. Allen, the father, is president; Jule Allen is secretary-treasurer, and Jay J. Allen is vice-president. The staff of the theater includes Manager Cronk, L. B. Goodman, formerly of the Famous Players Film Service, who serves as assistant manager; S. Sternberg, treasurer; A. Cohen, formerly of the Allen Theater, Calgary, chief operator; C. Dentlebeck, second operator; H. Chauncey, assistant operator; H. Linch, stage manager, and M. Cavendish, house superintendent.

As might be expected, much attention has been paid to the detail of music. Luigi Romanelli, formerly of the Strand Theater, Toronto, is the musical director, and under him is an orchestral organization of sixteen pieces. The organist is Roland Todd, an artist of renown. Naturally, the orchestra played a prominent part in the proceedings on opening night, and its presentation of the overture from "Phedre" (Massenet) as the opening number was received with enthusiastic acclaim. A special musical number was the premiere of Estell Beder, the young Russian concert pianist, a pupil of Djane Lavoie. The young artiste has been raised in an atmosphere of music, as his birthplace was Vilna, West Russia, the natal place of Cesar Cui, the Russian composer. The film feature of the opening program was Artcraft's "The Little American," starring Mary Pickford. Other film numbers were a Christie comedy, the Universal Screen Magazine and Gaumont Weekly. The program was continued throughout the week.

The presentation of moving pictures has been accorded a magnificent setting in the new Allen. The theater is absolutely new from the ground up and many of the details are innovations. The dominant color scheme is old rose, gold and gray, with the carpets, rugs and draperies in old rose. The decorations are dainty and not ultra-ornate or gaudy. The house possesses a cozy and comfortable atmosphere without an evidence of crowding. There is no gallery or balcony, the tier after tier of seats rising in Roman amphitheater style. The great slope is roughly halved by a semi-circle of "auto boxes" in which are found attractive white wicker chairs. These are reserved as well as the proscenium boxes. The "auto boxes" and various sections of the auditorium are bounded by white fences of neat design. There is no stage in the ordinary sense of the word, the orchestra having been placed immediately under the screen with a low fence of classic design and in a semi-circular form separating the orchestra from the seats of the public. There are no stairways, access to various portions of the auditorium being provided by means of inclined runways. Immediately opposite the main entrance is a cozy rendezvous which invites ease of mind. To the right and left are the retiring rooms, which are substantially fitted. Because of the absence of an airy upper structure over the "stage" and of the usual balconies, the acoustic properties could hardly be improved. There are numerous aisles and exits, with the result that seated patrons are little disturbed by those entering or leaving the theater.

The Allen has adopted the policy of presenting programs by the week and the theater is opened at noon each day. Evening performances start at seven and nine o'clock. The adopted schedule of admission prices is not high. All seats at matinees, with the exception of boxes, are 15 cents except on Saturdays and holidays, when evening prices prevail. The night price is 25 cents for all seats with the exception of the boxes, which are 50 cents. The matinee charge for boxes is 25 cents.

For the opening week the management issued an elaborate twelve-page souvenir program in which the policy of the theater, its constructional features, coming attractions and other details were described, and which also contained the opening program and a house directory. The finesse of this book was only in keeping with the grandeur of the building.

North Yakima to Have $10,000 Theater.

Frederick Mercy of North Yakima, Wash., is building a $10,000 moving picture theater in that city. Mr. Mercy also operates the Yakima, where road shows are the main attraction. The new house is expected to be ready for business in a few months.

Hood River Gets New Theater.

In the not very distant future there will be opened in Hood River, Ore., a moving picture theater with a seating capacity of 500. The new amusement house will be known as the New Liberty, and as indicated by the plans nothing will be omitted that would contribute to the convenience and comfort of the patrons. In short, it is to be one of the most up-to-date picture houses in the State of Oregon.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Land of Promise"

Paramount Presents Billie Burke in a Domestic Comedy-Drama of Unusual Opportunity, in Which the Star Is at Her Best.

Reviewed by Louis Reeves Harrison.

IN many ways "The Land of Promise" is a peculiar story, but it opens up a unique situation, and it offers a characterization for Billie Burke which brings out the finest quality she has yet shown as an actress on stage or screen. A composite of her previous roles would be that of "Miss Smirk"—in this case she gives a portraiture of submissive and enduring womanhood under trying circumstances, occasionally revolting against her narrowed environment, forever straining on the leash, yet led back again to the inevitable imprisonment of her individuality by a dominant sex trait, that of sympathy. The characterization is so admirably conceived and so consistently interpreted by Miss Burke that it holds attention through a wandering story, which often gets away from the main line of interest, clean and clear to the end.

The girl goes the limit of human patience as the companion of an invalid who promises a great reward at her death, but death comes unexpectedly, and the only will is one dated ten years back. The girl is left penniless, and goes to the farm of a brother in Manitoba. Here the crudest sort of domestic life is in progress, and no little amusement is brought out of contrast with the life the girl has known. There is slowly developed, but nevertheless surely, an antagonism in this household which makes it impossible for the girl to remain, but she is without resource and has nowhere else to go. One of the hands is a powerful and coarse-fibred young farmer who has been unfortunate with his own crop and compelled to hire out until he can raise money enough to start again, and this he obtains. He decides that he ought to have a "woman" to clean house and cook his meals, and, as it is purely a matter of business with him, he will find a wife at an employment agency. The forlorn girl, now at the end of existence in her brother's house, torn by conflicting emotions because of her early refinement and high hopes, desperately seizes this opportunity and becomes the primitive young farmer's wife "in name only," it being understood that the relation is merely one of mutual service in field and household.

Scene from "The Land of Promise" (Paramount).

He is manly enough, and a hard worker, but he is so utterly and hopelessly coarse that she does not succeed in refining him, much less loving him. He is beginning to revolt her later on with rather crude overtures, when she receives a belated remittance of money, one large enough to enable her to quit her hateful surroundings. Her new plans are upset when he forces the door of her room one night and brutally compels her to be his real wife. She decides next morning to leave him forever, but she learns that all his labor has been in vain—his farm crop is doomed to official destruction because his place has been over-run by a prohibited weed, whose spread means the destruction of neighboring farms. He is once more in the depth of misery, and his penitent mood softens her more than his misfortune. Out of a deep well of native sympathy she decides to give him the money she has received to stay with him as his loving and faithful wife, and the story so ended to the satisfaction of a large audience at the Strand theater.

"Beloved Jim"

Five-Reel Universal Special Production Features Priscilla Dean, Harry Carter and Joseph Girard in Christmas Offering.

Reviewed by Robert C. McElravy.

A CHRISTMAS story filled with genuine Christmas sentiment at the beginning and leading up to a strong series of emotion situation—such is "Beloved Jim." It goes a step further than the usual Yuletide narrative, several steps in fact, in that it combines a real story with the customary holi-

Scene from "Beloved Jim" (Universal).

day atmosphere. And Jim's heart problem is not an obvious one, for the observer is kept wondering until the very close whether sorrow or happiness is to be his final lot.

Harry Carter makes his first appearance since "The Gray Ghost" in the title role, which he handles with pleasing skill. Priscilla Dean, who had the feminine lead in "The Gray Ghost," plays the part of the orphan girl, Mary, around whose past the story centers. Joseph Girard, who wrote the present piece, plays the part of the "Derelict," and J. Morris Foster appears as the scapegrace nephew, Donald.

With this well balanced cast the story is given strong and convincing treatment. It opens with the return of Jim's nephew, Donald, for the holidays, and pictures the way in which the youth and his friends are caught badgering a hungry old derelict at the club. Jim takes the derelict home, where he is bathed and properly clothed and fed. The old fellow then enters Jim's employ.

A second Christmas rolls around and Jim has been persuaded by his three friends, known as "The Trinity," to marry the orphan girl.

Donald returns again from college and he and Mary recognize one another. Donald knows something of her past, and he trades upon this knowledge in a way that compromises her good name. Jim, thinking her untrue to him, accuses both his wife and Donald of treachery. The old derelict, who suspects Donald of all the guilt, chokes the truth out of him. The confession, to which Jim listens, clears Mary from any suspicion, past or present, and restores happiness to their home.

The holiday atmosphere is well suggested all through this number, which was directed by Stuart Paton. Others in the cast are Charles Hill Mailes, Frank Deshon, Sydney Deane, Ed. Brown, and Mrs. A. E. Witting.

Nazimova Will Play Gypsy Princess.

Mme. Nazimova will eat her Christmas dinner in St. Augustine, Fla. She and her entire Metro company will leave at once for the southern city, where they will spend several weeks in the preparation of a new special production de luxe under the direction of George D. Baker. The production which Nazimova and her company will stage in the southern location is a gypsy play, the title and authorship of which are as yet unannounced. The star herself will be seen as a gypsy princess.

"Runaway Romany"

Marion Davies Featured in Colorful Five-Reel Story of Gypsy Life—Produced by Ardsley, Released by Pathe.

Reviewed by Robert C. McElravy.

THERE is a great deal in "Runaway Romany" that will appeal to the imagination of the public. Its opening scenes unfold the beginning of a story of the highly romantic type, a tale in which commonplace probabilities are disregarded in favor of the picturesque and the beautiful. It has the charm and color of the open road, and carries the observer away from everyday affairs.

The cast is an attractive one headed by Marion Davies, who was given the title role in the Dillingham-Ziegfeld revue, "Miss 1917." She has a naive beauty that fits her particularly well for the part of Romany, the missing heiress, reared by a band of gypsies. The story and scenario are also credited to Miss Davies. W. W. Bitner appears as Zelaya, chief of the gypsy band, and Pedro de Cordoba as his son, Zinga, who desires to marry Romany. Matt Moore plays the part of Bud

Scene from "Runaway Romany" (Pathe).

Haskell, the fortunate suitor; Ormi Hawley appears as Anitra, and Gladden James as "Inky" Ames, the press agent who precipitated the trouble. Joseph Kilgour plays the father.

The story opens with "Inky" Ames searching in desperation for some means of bringing his star into publicity. He reads that the wealthy Theodore True is searching for his daughter lost many years previously, and writes a yarn to the effect that the actress, Anitra, is the missing girl. He even induces the actress to paint a birth mark on her shoulder by which to further aid the deception. Theodore True falls a victim to the plot and accepts the actress as his daughter.

The scene then shifts to the far West, where Romany is discovered with the wandering gypsy tribe. The settings here are chosen for their romantic character, and the subtitles, with their artistic embellishments, aid very nicely in achieving the glamour of the wild. The millionaire carries Romany back East with him much to Anitra's disgust, and in the course of certain rather melodramatic events the true story comes out. Anitra's deception becomes known, and Romany's position as the real daughter is established. The full dramatic effect of several situations is not obtained, but the story interest is strongly developed and holds the interest well.

The number was produced by Ardsley Film Corporation and directed by George Lederer.

"The Victim"

Joseph Levering Produces Interesting Roman Catholic Propaganda Story for Catholic Art Association.

Reviewed by Margaret I. MacDonald.

IT IS a well-known fact that clergymen in general have been none too well pleased with the manner in which their "cloth" has been made to serve the moving picture. Directors with little knowledge of and less regard for the etiquette of the church have repeatedly made annoying mistakes which have been held as just grievances by the clergy of different denominations. The producing of "The Victim," a multiple-reel picture, directed by Joseph Levering, appears to be not alone a matter of propaganda for the Roman Catholic Church, but an effort of the church to set itself right in the eyes of its people after a long line of such grievances.

The picture, which as exhibited at Aeolian Hall on the evening of Dec. 6 requires considerable cutting for the purpose of concentrating the action, is based on an interesting story of a priest at whose door a friend was found murdered, stabbed with a knife belonging to the priest. The secret of the story, cleverly withheld for a disclosure at the end, is that the knife, dropped on the lawn by a child to which it was given to whittle a wooden plaything, was picked up by the real murderer and used to slay the victim. In terror the murderer, having avenged a supposed wrong, rushes to the priest at sight of approaching policemen and confesses to him. The priest, bound by honor of his faith not to disclose what is told him in the confessional, allows himself to be dragged to the electric chair on circumstantial evidence. The news of the dying confession of the murderer reaches the prison just in time to save him from death.

Prominent in the cast are Robert T. Haines, Joyce Fair, Inez Marcel, Harry Benham, and Armand Cortez.

"My Unmarried Wife"

Carmel Myers in Five-Part Bluebird Adapted from Novel by Frank R. Adams Is Pleasing as Unconventional Heroine of Story with New Twist to Old Theme.

Reviewed by Edward Weitzel.

A HASTY marriage where the heroine or the husband consents to the wedding for entirely practical reasons and then learns to love the other party to the contract has been a favorite theme with authors long before the invention of moving pictures; but "My Unmarried Wife" has a new twist to the complication. This five-part Bluebird, adapted from the novel by Frank R. Adams, and known as "Molly and I," opens very seriously, but develops into a comedy-drama with a fair share of amusing situations. Phillip Smith, a young novelist reduced to his last penny, is injured by an explosion, and the pretty young nurse in the doctor's office where he is taken falls in love with him. Fearing that he will always be blind, Phillip determines to end his life, but the nurse reaches his room in time to prevent him from firing the shot. She gains his consent to marrying her at once by telling Phillip that a large fortune will become hers if she has a husband within a certain time. In return for making her Mrs. Smith she agrees to give him money enough to employ the greatest experts for his eyes, and to let him get a divorce whenever he desires. Phillip goes abroad for treatment, and his wife returns to her old position.

His sight restored and back in this country, Phillip earns a reputation and a handsome income with his writing. He hasn't the slightest idea of what his wife looks like, and doesn't bother to find her. Mrs. Smith is not so indifferent. She dresses herself as an Italian girl, and obtains a position as cook and housemaid for her husband. Phillip has a friend named Pat Calhoun, an artist, and the two men grow very much attached to Molly's cooking and to the way she keeps the apartment and finally to Molly herself. A wealthy young widow who has fallen in love with Phillip threatens to interfere with Molly's plan to win her husband's love herself. The ex-nurse heads off the danger cleverly, and the picture closes with Mr. and Mrs. Smith preparing to spend the rest of their lives like real married folks.

The acting and production are of good quality. A pleasing

Scene from "My Unmarried Wife" (Bluebird).

personality and a gift for comedy make Carmel Myers more than acceptable as the nurse. Kenneth Harlan acts Phillip in a satisfactory manner, and Beatrice Van, Pat Calhoun, Mark Fenton, and Jack Hutchinson round out the cast.

"In the Balance"

Five-Part Vitagraph Blue Ribbon Feature from Novel by E. Phillips Oppenheim Features Earle Williams.

Reviewed by Edward Weitzel.

E. PHILLIPS OPPENHEIM'S novel, "The Hillman," is the source of "In the Balance," a five-part Vitagraph Blue Ribbon Feature directed by Paul Scardon. The story has for a hero a sort of modern caveman who has always dwelt among his native hills and knows little of the outside world or of women. Chance throws a celebrated stage beauty in his path and she is entertained at the hero's home. The actress was on her way to the castle of the Prince of Seyre, when

her automobile broke down. She goes back to town, and Strangeway, the hillman, follows her. He is deeply in love, and ready to pick a quarrel with the stage lover he sees embracing the object of his affection at a rehearsal.

The hothouse life in which he finds himself is not at all to Strangeway's liking, but he is ready to go any place if only Louise Maurel is there. The prince learns of Strangeway's devotion, and also that the actress is growing fond of him. The titled gentleman tries to entrap his rival by introducing him to a dancer of the vampire type. Strangeway refuses to be caught, and makes such good headway in his wooing that the prince intimates the worst possible about Louise. The hillman promptly knocks him down, has a brief interview with the actress, and takes the next train for home. He is just about to drink confusion to all women, when Louise walks in and confesses she was on her way to become the mistress of the prince at the time she met Strangeway. The meeting showed her what a mistake she was about to make, and she learned to love the hillman from that moment. Realizing that Louise has always been a good woman, Strangeway proposes that she become his wife with as little delay as possible.

This romantic story is capably acted by Earle Williams, Grace Darmond, Miriam Miles, Denton Vane, Robert Gaillard, and Templar Saxe.

"Alias Mrs. Jessop"

Fine Metro Picture—A Triumph for Emily Stevens' Acting—Has Ably-Handled Plot and Shows Sense of Proportion in Direction.

Reviewed by Hanford C. Judson.

THE extremely high quality of the recent Metro picture in five reels, "Alias Mrs. Jessop," is due in large measure to the artistic work of Emily Stevens. Artistic reputation is a fickle jade, but there are some who get hold of it by power and keep their hold. Emily Stevens plays the gamut of her art instrument with technical perfection and something more that puts at her command a faculty rare even in a world full of players. This picture of Blair Hall's story, scenarioized by A. S. Le Vino and directed by Will S. Davis, gives Miss Stevens a splendid chance in a double role—a woman without character and her sweet-natured cousin—and she makes excellent use of it. The other characters, among whom are Howard Hall, as the English aristocrat, who marries the willful woman and later finds his true mate in her lovely cousin, and Donald Hall, as the man the bad wife lures to destruction and who kills her, help carry the story with a reasonableness that is markedly pleasing. As a director, Will S. Davis has another excellent picture to his credit.

The story is something like the better known "Masquerader," but with a different angle and much more interesting, to my mind. Of two girls, cousins who look exactly alike, the characterless and selfish one marries a rich man and heir of an earl. She disgraces her position and the husband leaves her. Their son is in charge of a faithful nurse. The father of the wife falls sick in America and she goes to him solely so she can be near a man "friend." In America she persuades her cousin, in disgrace on account of one of the bad woman's early escapades, to take her place by her father's bedside as his daughter, Mrs. Jessop. Track of her is then lost. The alias Mrs.

Scene from "Alias Mrs. Jessop" (Metro).

Jessop gets a call to return to England; because her "son" is sick. The earl comes home and finds "his wife" changed. Then the usual denouement.

Edith Storey in "Revenge."

Edith Storey is now acting in "Revenge," a picturization of the novel, "Hearts Steadfast," by Edward Moffat. It is a Western story, and brings her back to the sort of picture which first endeared her to the public.

"Uneasy Money"

The First of Essanay's Special Features Gives Taylor Holmes a Fine Opportunity to Show His Stellar Ability, and He Meets It Worthily—The Supporting Cast Is Strong.

By James S. McQuade.

IT has long since been accepted that the story is the chief asset of a successful photoplay, whether it be comedy or drama, and "Uneasy Money," while it can claim an excellent cast and efficient direction, can best of all boast of a story that holds the spectator in its meshes from the first to the last scene.

This fine comedy-drama has been adapted by Raymond E. Dakin from the story by Pelham Grenville Wodehouse, which

Scene from "Uneasy Money" (Essanay).

appeared some time ago in the Saturday Evening Post, and it is hoped that Mr. Wodehouse will be moved to furnish us with other stories that will make as strong the appeal to popular favor when adapted for screen service.

Lawrence C. Windom has so happily directed the production that the screen version retains the enjoyable comedy attractiveness of the written story, besides furnishing in person the living characters in their snappy comedy situations.

In brief the story shows how Elizabeth Nutcombe (Virginia Valli), niece of Ira Nutcombe (Chas. Gardner), an aged American millionaire, is left only a solitary quarter of a dollar in the last will and testament of that cranky old gentleman, while Lord Dawlish (Taylor Holmes), an Englishman, is left five million dollars. And this remarkable bequest was made Lord Dawlish because he had been kind and patient enough to teach the old millionaire, during one of his visits to England, not to "slice" when playing golf!

The English nobleman, seeing the unfairness and the brutality shown his niece by the dead millionaire, comes to America to find her and to share equally with her the million pounds bequeathed him. He writes Elizabeth Nutcombe to that effect, but she returns a sharp reply and refuses. Then he contrives, through Elizabeth's scapegoat brother, "Nutty" Nutcombe (Arthur Bates), to visit incognito the chicken ranch on which Elizabeth makes a living. There the most amusing incidents of the comedy-drama take place, and I leave it to the screen to conclude the story.

A minor comedy, in which some of the principal characters of the main story figure, is contained within the narrative which has to do with the love passages between his lordship and Elizabeth Nutcombe, and it furnishes much enjoyable entertainment.

Taylor Holmes will impress the critical observer by his nice versatility in the role of Lord Dawlish. This will be enjoyably apparent to those who have seen him in his former roles on the screen. In his impersonation of this honorable nobleman Mr. Holmes shows most happy method. No vulgar effort is made to win a laugh at the expense of the character. Culture, breeding and the indefinable something that stamps a gentleman of this type are always present in his characterization of Lord Dawlish.

The scenes in which the nobleman figures at Elizabeth Nutcombe's chicken ranch, near Brookport, N. Y., are veritable explosions of the mirth line. His attempt at washing the dishes after his first breakfast at the ranch is a scream. So is his effort to whitewash the chicken coops, which he pronounces "jolly good sport" to his task mistress, who is slowly losing her heart.

Virginia Valli is a most likable Elizabeth Nutcombe. Everybody will admire the forceful American way in which she makes Elizabeth acknowledge her love for the man who had willed to her the entire five millions left him by her uncle, and then had gone away to face the future and his great loneliness.

Space forbids capitulation of the merits of other characterizations by the fine cast; but praise is due Arthur Bates as

Nutty Nutcombe, Virginia Bowker as Lady Wetherby, Fred Tiden as Lord Wetherby, Lillian Drew as Claire Edmont, James F. Fulton as Mr. Pickering, Charles Gardner as Ira Nutcombe and Rod La Rocque as Johnny Gates.

This special feature in six reels will be released by George K. Spoor, January 1, through the George Kleine system.

"The Fair Barbarian"

Vivian Martin Is Featured in an Entertaining Paramount Comedy with an English Locale.

Reviewed by George Blaisdell.

IN "The Fair Barbarian," a Paramount comedy released December 17, Vivian Martin shows how a girl of the West attempts to inject pep into a slow English village—and with entertaining results. Director Robert Thornby has surrounded Miss Martin with a large and competent cast. The scenario was written by Edith M. Kennedy from the story of Frances Hodgson Burnett.

The picture at no time strikes any high level, nor, on the contrary, does it hit a low one. It will make good straight entertainment. There is zest in the action and in the titling. Miss Martin has the role of a pet of a rich father; Octavia Bassett brings up herself in her own willful and winsome way, and father, mildly protesting, yields whenever between them issue is joined.

The story opens in the West, but soon shifts to England, where Octavia goes to visit an aunt in a small community. Lady Theobald is a dictator of matters social, and she and those dependent on her are properly shocked at the unconventional and direct methods of the breezy daughter of the West. It is possible the English may not be disposed to confirm the impression the picture gives of rudeness on the part of the village dwellers to those whom they may not like, but it is understandable why they should not heartily welcome one who in manner and speech is so far removed from their conception of the normal.

Jane Wolfe finely portrays Aunt Belinda, the prim Englishwoman who changes her garb in accordance with the suggestions of her niece, to the consternation of the female villagers. Charles Ogle is father Bassett. Josephine Crowell is Lady Theobald, the boss of the parish. Al Paget is a wholesome mill owner, and Charles Gerard is a rather unmilitary captain as we conceive him here. Helen Jerome Eddy shows what a real leading woman can do with a bit when in the role of the maid she appears in a costume bestowed upon her by Octavia. It is a ball gown with all the orthodox absence of roof. The maid wears it for her coming-out party, but the part of her that is not covered by the gown is completely shielded by a garment, perhaps of flannel, that comes well up on the neck

Scene from "The Fair Barbarian" (Paramount).

and down to the wrists. The combination looks good for a real laugh.

The picture does not depend for its interest on a love theme—although Olivia has a fiance in the beginning, and in the end characteristically retracts her rejection—but it does not have to.

Charles Ray Coming December 24.

One of those stories which go straight to the heart, awaken a new appreciation of American manhood, and prove beyond the peradventure of a doubt that success is won only by consistent effort is "His Mother's Boy," in which Charles Ray will star for Paramount. The production is to be released December 24, and was directed by Victor L. Schertzinger. The story is a picturization by Ella Stuart Carson of Rupert Hughes' story, "When Life Is Marked Down."

Following this picture, in which Mr. Ray is supported by a fine cast of players, the star will be seen in "The Hired Man," by Julian Josephson, to be released in January.

"The Volunteer"

Madge Evans and Henry Hull in Novel Photoplay Which Shows Inside Workings of World Studio.

Reviewed by Edward Weitzel.

WILLIAM A. BRADY, Carlyle Blackwell, Kitty Gordon, Ethel Clayton, Evelyn Greely, June Elvidge, and Montagu Love are introduced in the studio scenes of "The Volunteer," a five-part World photoplay featuring Madge Evans and Henry Hull. Little Miss Evans appears as herself in the picture, and her father and mother are supposed to enlist for service in the war, one as a soldier and the other as a Red Cross nurse. It is decided to send the child to her grandparents, and it is when she goes to bid the other World stars good-bye that they are brought into the action. The rest of the story shows Madge's life with the old people. Her grandfather is a stern old Quaker, who is a most decided pacifist, and will not hear to his son Jonathan becoming a soldier. He has already quarreled with Madge's mother for

Scene from "The Volunteer" (World).

marrying outside of the Quaker faith ,and treats the little girl with coldness. When he learns that she is an actress he is horrified, but when one of his granddaughter's pictures, "The Little Duchess," is shown in the village and the rest of the family go to see it, Friend Timothy sneaks in and enjoys his first visit to a theater.

Madge also helps to win her grandfather over when Jonathan enlists on his twenty-first birthday and the young man is leaving home without his father's blessing. Another of her acts is to mount the platform at a recruiting rally and plead for volunteers. The picture has good heart interest, and its novel features should add largely to its commercial value. Harley Knoles was the director.

Henry Hull is starred jointly with little Miss Evans. He plays Jonathan excellently, and Jack Drumier gives a strong character portrayal as the old Quaker. Muriel Ostriche, Victor Kennard, Kate Lester, and Capt. Charles have important roles.

"Without Honor"

Triangle Five-part Photoplay from Story by C. Gardner Sullivan, Featuring Margery Wilson, Has Well Constructed Theme.

Reviewed by Edward Weitzel.

WOMAN'S devotion is the foundation of "Without Honor," a five-part Triangle photoplay, from a story by C. Gardner Sullivan, directed by E. Mason Hopper. The scenario is the work of George Elwood Jenks, and Margery Wilson is the featured player. Jeanie McGregor marries Roy Hanford to reform him and after two years of happiness is forced to choose between claiming that no ceremony was performed or seeing the man who has deceived her arrested for bigamy. She allows her sentimentality to overcome her common sense, and Hanford goes back to his first wife. Jeanie has a struggle with poverty and at last finds a refuge near the village Hanford came from. His father is a stern religous bigot, and when Jeanie meets him at a church service he denounces her before the congregation.

Not satisfied with this, the old deacon calls a meeting and persuades the church members to accompany him to the farmhouse where Jeanie is staying and drive her from the community. The plan has a different ending. The right man, who has always loved Jeanie, arrives just in time, makes her produce her marriage license and turn the tables on the deacon. His son, having had the deceney to fall over a cliff and break his neck in the meantime, the little woman and her baby start life anew with the right man.

Taking on its own grounds "Without Honer" is an interest-

ing and well-constructed story. It does not go very far beneath the surface of things, and its characters are of the ordinary everyday type, but it builds up to a climax that rewards virtue and punishes vice in a most satisfying manner.

The picture is acted with excellent effect by the entire cast. Margery Wilson as Jeanie McGregor wins all the sympathy possible for the character and acts with feeling and judgment Arthur Moon presents a breezy impersonation of a flesh-and-blood traveling man, who is also the right man of the story. Darrel Foss gives a convincing portrayal as the spineless Roy

Scene from "Without Honor" (Triangle).

Hanford, and Walt Whitman is equally successful as the deacon. Laura Sears, Anna Dodge and Walter Perkins have the other roles. Charles Stumar was the photographer.

"The Hand of the Hun"

Harry Raver Has a Novelty Picture Made in Italy—In a Boy's Dream His Toy Soldiers Come to Life and Fight.

Reviewed by Hanford C. Judson.

A TOUCH, deep and sincere, of sentiment and a good deal of fantastic and amusing comedy, mark "The Hand of the Hun," a four-reel novelty film, owned by Harry Raver. It has been staged by Giovanni Pastrone, the producer of "Cabiria," and shows an artistic and painstaking care for little things that works to its advantage as entertainment. tI was shown in a church a few weeks ago at a Red Cross show in Glen Head, L. I., and pleased the audience. Primarily, it may be called a children's film; but, on account of the freshness of the idea behind it and the comic touches and the smoothness with which its producer has overcome the difficulties of his material—it is made largely with little toy soldiers as players —it will likely delight most of the older patrons.

It is light entertainment and has a poor name. If the spectator comes with the idea of seeing a great war melodrama, he

Scene from "The Hand of the Hun" (Raver).

may feel disappointed, while if he comes to see a children's picture he will certainly be tickled by it. In a couple of its scenes there is shown a charge of cavalry, a row of wooden horsement, built to show the correct perspective, go over the field to capture a fortress. A miniature country-side had to be made to give setting for much of it and it is all astonishingly well done.

As a specimen of its comedy, one of the Hun's big black Berthas is made to shoot poison gas over the valley. On the other side, the Allied soldiers bring a bellows into play and capture all the gas which they bag. The bags are marked "Return to the Sender." Again we see the Grand Emperor come out on his wooden horse to distribute iron crosses The charger is not forgotten and, on having his cross hung around the neck, salutes his master like a major.

All this is in the dream of a child whose father is away fighting the Hun. We are first shown the heart-break of the war, and then get the comedy relief. The reviewer enjoyed the picture.

"The Auction Block"

Goldwyn Releases a Drama of Strong Motive and Elaborate Treatment by Rex Beach.

Reviewed by Louis Reeves Harrison.

THE photodramatization of Rex Beach's story, "The Auction Block," aims high and hits the mark in its symbolism. Its purpose is strongly enforced in the beginning and end, and the costly elaboration of development between, worked out with great care, is almost extravagant in prodigal settings, rich costumes, crowded ensembles and breadth of cast. Mere flashes are given of scenes wrought with all the care and nicety of detail required of "high points" in the average screen story of importance. With a dozen fine types in the cast and the characterizations well-balanced, it is difficult to select those of highest merit, but popular attention will be attracted to the performers of largest opportunity, Rubye De Remer, as the pretty country girl whose family sends her to the auction block of metropolitan life, the girl show, is a star in the making, just now too much inclined to sit for her picture, facing camera-ward, and not deeply enough interested in the feelings of a pure-minded girl struggling with an environment of New York theatricalism to be entirely convincing. Eager, earnest and sweet to the eye, she is still preoccupied with the impression Rubye De Remer is going to make, a common fault among

Scene from "The Auction Block" (Goldwyn).

screen debutants. Looking the part also, Mr. Tom Powers is a most interesting young spendthrift, and possibly true to life in his characterization so far as the sons of Pittsburg millionaires are concerned. He has a much more winning personality than could be found among the gilded youth of New York—he also lacks some of their savoir faire, French for knowing what to do in society.

One of the strongest impersonations in "The Auction Block" is that of Florence Deshon as the daughter of a Pittsburg mill worker gone to the bad in New York, where she learns the futility of vengeance after blackmailing and murdering her father's heartless employer. Her story on the screen is one of those side tracks which are easily handled in a novel, while they are dangerous in a screen product, but it is brought naturally to the main line of interest and serves to complicate a situation after the heroine is married. It also serves to divert attention from the theme. Miss Deshon's interpretation, slightly exaggerated at times, is on the whole so satisfactory that she may be easily classed as a winner. George Cooper, Alec Francis and others of screen experience add greatly to the generally satisfactory performance.

Rex Beach adds the big element of zip to the presentation with his forceful and appropriate sub-titles. When all else fails he can easily find work as a writer of titles. They are effective even when he philosophises. He wrote the story in illustration of woman's tremendous influence for good, or for evil, over organized society, ourselves as we live, move and have our being, with always that generous view of broadminded men that women are more sinned against than sinning. He has taken a strong-armed way of enforcing the theme, scattering his forces at times, but getting there in the end. He will get there more surely and swiftly when he adheres to a single line of interest, cuts his cast in two and concentrates his action into as brief a time as possible. The unities are more

essential in screen production than in that of the stage. The release should prove a big winner on the grounds of determined purpose and rich story development.

"Nan of Music Mountain"

Remarkable Cast Supports Wally Reid in Fine Western Drama Produced by Lasky.

Reviewed by George Blaisdell.

A REMARKABLE cast supports Wally Reid in "Nan of Music Mountain," a strong western production coming from the Lasky studios and released by Paramount December 17. Some of the players in this story of a country reached only by railroad stage, of outlaws and straight shooting property defenders, are Anna Little, Theodore Roberts, Charles Ogle, James Cruze, Raymond Hatton, Hart Hoxie and Guy Mason. There's a combination which would do much with a weak story, and "Nan of Music Mountain" is in no such category.

George Melford has staged the subject in the big tree country; there are picturesque views of shady valleys and distant

Scene from "Nan of Music Mountain" (Paramount).

mountains. He has incorporated a snowstorm, blinding, pitiless in its ferocity, one that is rare in photodramas. Beulah Marie Dix has written the scenario from the story of Frank H. Spearman.

Mr. Reid has the role of Henry De Spain, a railroad employe who is given the task of straightening out affairs in a lawless country, to clean it up. Adventures are pretty surely to follow close on an assignment of that sort, and they do here. In the course of his work he meets Nan Morgan, the daughter of the chief of the men who do as they please unretarded by consideration of the representatives of the law or the railroad, which in earlier days was one and the same thing. Mr. Reid gives a fine performance.

Miss Little finely fits the role of Nan. The part might have been written around her. Nan is no soft-hearted female who implicitly follows the instructions of father when those instructions run counter to her own plans. She is a chip of the old block, standing her ground in the family differences of opinion as to who shall be her husband, and taking adequate measures to frustrate the designs of her father and carry out her own.

Messrs. Roberts and Ogle are Duke Morgan and Sassoon, the chief and his assistant. They put into the portrayal of their parts the skill and art of which they are masters. Mr. Cruze is Gale, the nephew of Duke and a suitor for the hand of Nan. There is a long cast.

The picture is above the average in quality and should go strongly in any house.

"Who Is Number One?"

"Walls of Gas," Eighth Episode of the Paramount Serial, Interesting and Well Produced.

Reviewed by Margaret I. MacDonald.

THE eighth episode of the Paramount serial, "Who Is Number One?" is entitled "Walls of Gas," for the reason that the T-T-T, in an attempt to possess the fortune of Graham Hale, make use of a poisonous gas, the fumes of which cannot be withstood without the aid of gas masks. The episode is well staged and interesting despite the fact that the star, Kathleen Clifford, has less to do than usual. Considerable footage is taken up with good effect by scenes showing the activity of the T-T-T previous to the blowing up of the bank vault in which Hale's fortune is confined, the actual severing of the vault door, and the escape with bags of what they believe to be money, but find out later to be filled with bogus coins. Effective scenes portraying the effect of the gas on the policemen and others who attempt to enter the building are followed by the breaking of the news of the burglary to Hale.

"New York Luck"

William Russell Featured in Five-part Comedy of Entertaining Quality for Mutual Program.

Reviewed by Margaret I. MacDonald.

ONE of the best of William Russell Productions is "New York Luck." An amusing theme has been used as the basic idea of the picture; and while the most interesting part of it is contained in an imaginary continuation of the real story by the hero in a letter written home during his New York sojourn, the production as a whole has quite a strong appeal in a comedy way. At times the impersonation of the raw country youth by William Russell lacks in subtlety, while at other times the spectator experiences a sense of total satisfaction with the work of the star. One of the most fetching pieces of business given him to do is found in the hero's imaginary story where he registers a comical embarrassment at having dropped his bow tie in the presence of the girl he adores.

The story treats of the fulfillment of the desire of a country youth to come to New York—a city of dreams and realized ambitions. After a series of disappointments during which time he continues to write glowing accounts of his luck in the big city, his imagination leads him to tell a wonderful tale of how he found his way to the home of a beautiful girl, whose purse he had picked up in his home town, where the train on which she passed through had been side tracked. This tale includes the rescue of the girl and her father from the machinations of a pair of crooks with whom he grapples successfully. This part of the picture, by the way, presents an aspect of thrilling melodrama. The return of the real story, from which we suddenly realize that we have departed some time ago, brings on the scene a moving picture director originally from the youth's home town. After reading the letter picturing acts of wonderful prowess, the director tells the youth that if he can turn out stories of that calibre he will give him one thousand dollars on the spot and a steady position. The actual meeting of the youth and the girl, who is a moving picture actress, takes place later and is quite amusing. Francelia Billington plays in her usual fascinating way the role of the girl. The picture was ably directed by Edward Sloman.

O. Henry Stories

General Film Company Releases Two New Subjects Alive with Humor and Pathos of Master Story Teller.

Reviewed by Robert C. McElravy.

IN the careful adaptation of "Whistling Dick's Christmas Stocking" and "Two Renegades" the O. Henry flavor is as distinctly evident as in the short stories themselves. It is scarcely too much to say that one familiar with the racy, ironic style of this well known writer would recognize the

Scene from "Whistling Dick's Christmas Stocking" (General Film).

touch in a screen presentation of one of his tales whether he had read the original story or not. Which might go to prove that more of a writer's individuality lies in his conception of a story than in the manner of its presentation.

Both of these new offerings, presented in two reels each, adhere closely to real life and character even though the plots are of a whimsical, humorous sort. The direction has been carried out in an intelligent way, and such subtitles as are used are in line with the development of the action.

"Whistling Dick's Christmas Stocking" is a timely number, featuring George Cooper as the hobo here and Adele De Garde as the girl in the case. Dick is first seen emerging from a box car whistling "The Wearin' of the Green." This genial performance wins him a drink from a kind-hearted cop, which gives his day a pleasant start. He then hits the open road, and picks up a silk stocking dropped from an automobile by a pretty girl. In the course of the tale Dick saves a house party from a raid by his fellow hoboes on Christmas eve. He is abundantly fed and given lodging for the night, but when morning comes he creeps out of the window and resumes his

travels in characteristic fashion. The characterizations are excellent, and the settings very attractive.

"Two Renegades" is one of O. Henry's fanciful yarns of the Panama country. The chief character is one Bernard O'Keefe, admirably portrayed by W. L. Rodgers. O'Keefe, while a Northern man, is discovered in a Confederate Soldier's Home, and, when asked for an explanation, tells the way in which he first claimed adherence to the "stars and bars." The yarn is an enjoyable one, full of humorous touches, and the Panama settings are unique and pleasing.

The two pictures were directed by George Ridgwell and David Smith, respectively.

"Blue Jeans"

Seven-Part Screen Version of Famous Old Melodrama Presented by B. A. Rolfe, with Viola Dana as June, Should Duplicate Its Former Success—Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel.

MELODRAMA with good "heart interest" and a sensational punch in the proper place will always have a large following. "Blue Jeans" was a record-breaker when produced on the stage, and the screen version, presented by B. A. Rolfe, with Viola Dana as June, should duplicate its former success. Joseph Arthur, who put the original play together, did not attempt to introduce any fine writing into his work, but he did understand how to appeal to that large class of theatergoers that belong to what Lincoln called the common people. The trials and tribulations of the little heroine of the story were made very real to the audiences that filled the theaters whenever the play was given, and the sawmill scene never failed to impart a most delightful thrill.

The screen version of "Blue Jeans" retains all the old "heart interest," has a remarkably realistic arrangement of the sensational rescue in the mill, and dispenses with some comedy characters and scenes that are not necessary to the advancement of the story. June Mathis and Charles A. Taylor, who made the scenario, have shown excellent judgment in their choice of material, and John H. Collins, the director, has managed his share of the production admirably. The correct atmosphere is maintained throughout, and the action moves forward with but little interference in the way of cutbacks.

Rising Sun, Indiana, in the early '80s, is the scene of the story, and June, the heroine, is an orphan girl who runs away from the poorhouse and comes to the town where her grandparents are living. She marries a young fellow who is claimed by another woman, and fate so mixes up matters that she is led to believe that her husband is her own brother. While the man she has married goes to find the proof that his first wife had a husband living when she went through the ceremony

Scene from "Blue Jeans" (Metro).

with him, June is left to face the ordeal of motherhood alone. Her grandfather turns her from his home for marrying a man he hates, and the minister refuses to baptize her child because he and his congregation believe that June is not the legal wife of its father. Sue Eudaly, the woman in the case, succeeds in fascinating Ben Boone, an unscrupulous politician, and when June's husband returns with the proofs against her Sue influences Ben to try to murder the man she deceived. The scene takes place in the sawmill. The two men have a struggle. Boone overpowers his opponent, throws him upon a log and starts the saw. He is rescued by June just in the nick of time. And once more attention should be called to the fact that this situation is a "thriller" of uncommon power.

Following a long line of stage Junes, the screen star, Viola Dana, quickly proves her right to her heritage. All the qualities called for by the character, the youth, charm, fine sincerity and adequate art are supplied by her in full measure. Robert Walker is an upstanding and likable Perry Bascom, and Sally Crute gives Sue Eudaly the necessary attractiveness and want of good morals. Russell Simpson is a Jacob Tutwiler drawn from life. Henry Hallam as Col. Henry Clay Risener, Margaret McWade as Cindy Tutwiler, and Augustus Phillips as Jack Bascom are all competent. The picture was photographed by John Arnoud. The only drawback to "Blue Jeans" is the backgrounds for the subtitles.

"The Narrow Trail"

After Many Days the Hart-Artcraft Picture Is Shown in New York—Has Thrills and Heart Interest.

Reviewed by George Blaisdell.

A STIRRING picture is "The Narrow Trail," the William S. Hart-Artcraft picture the showing of which has been delayed in New York and its vicinity by reason of an injunction. It will rank with the best of the Hart productions. It has real heart interest. It has thrills, several distinct specimens of that most desirable photodramatic accessory, in fact. Standing out above the others, perhaps, is the battle in which Ice Harding engages with a half-dozen or more of the habitues of the Barbary Coast resort. The scrap will bring grown men

Scene from "The Narrow Trail" (Artcraft).

to the edge of their seats. It is no fifty-foot affair, but runs long enough to give a sufficiency to even the more than ordinarily pugnacious. It ought to rank with the big fist-fights of the screen, and Hart has made some notable contributions to these.

Then there is the getaway from the sheriff following the stirring horse race in which Fritz wins a thousand for his owner, the county authorities waiting for the rider to claim his winnings in order to arrest him as a highwayman. Harding has overheard their plannings. He has warned Betty Werdin to be out on the track after the race. Harding takes the money, knowing the sheriff is standing at his back. Scarcely looking behind him he bowls over the county executive, jumps from the platform to the back of the horse, and reaches down and picks up Betty. As the horse with its double load jumps the fence inclosing the track several women members of the Board of Censors audibly betrayed their excitement—and they were not to be blamed.

It is likely, too, that "The Narrow Trial" will be remembered by many photoplaygoers because of its marking the valedictory of Fritz, the pony of Hart—that is, so far as rough riding is concerned. For three years this fine animal has held the regard of the admirers of his owner. Fritz passes from the screen as its one famous equine performer. His rider gives him full play in his farewell, and we can see that like the real actor he goes out in all his strength.

The story is written around a highwayman and a woman of the honkytonks who at first in their effort to win each other's regard conceal their past. Later the man discovers the truth in regard to the woman and flies into a rage. In cooler blood he meets her and begs her pardon—and reveals his own wrongdoings. He proposes and is accepted. Sylvia Bremer is Betty, the girl who rebels at her surroundings. Somehow Miss Bremer does not look the part; it is not easy to believe a girl living in such surroundings can possess a face of such apparent ignorance of the seamy side of life—to put it more plainly, perhaps, a face of innocence. Likable she is, beyond question.

"The Narrow Trail" is a western that will stand out.

Victor Moore in "Oh! U Boat."

Klever Pictures, Inc., will release on Dec. 31, a timely comedy called "Oh! U Boat," featuring Victor Moore. It was written by Thos. J. Gray and directed by Chester M. DeVonde.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives and swims like a fish. This comedy will go very big and is full of lots of laughs and excitement. It is so timely it will fit in anywhere. Moore is supported by a large cast, including a bevy of Beach Beauties who are interrupted by the U Boat.

"The Fighting Trail"

Vitagraph's First Serial Lives Up to the Claims of Producers and Is Filled with Interest and Action from First to Last Episode.

Reviewed by Edward Weitzel.

THE release of "Out of the Flame," episode fifteen of the Vitagraph serial, "The Fighting Trail," completes the J. Stuart Blackton and Cyrus Townsend Brady story, in which William Duncan and Carol Holloway are the star players. The pictures lives up to the claims of its producers as "The Most Marvelous Melodramatic Photoplay Serial of the Great Outdoors," and is filled with interest and action from first to last episode. Much of the credit for the success of the serial belongs to William Duncan, who directed the production, as well as acted the role of the hero, John Gwyn. Everything connected with the picture, cast, locations and the realistic and hair-raising "stunts," leave nothing to be desired. Lovers of melodrama will find a steady stream of thrills in each one of the episodes.

Carol Holloway, as Nan Lawton, the sweetheart and companion of John Gwyn, demonstrates her fitness for the position in each of the numbers released. No incident has been too strenuous or too full of danger to daunt her. George Holt, as "Deep Cut" Rawls, and Joe Ryan, as "Shoestring" Drant, contribute strongly-drawn character studies.

Aside from the speed and punch of the story, it contains touches of heart interest and neat bits of construction that add greatly to its merit.

"Wages No Object"

Metro-Drew Comedy in Which a Gloomy Cook Causes the Family of Two Much Distress.

Reviewed by Margaret I. MacDonald.

RATHER an original idea has been found as a basis for the Metro-Drew comedy, "Wages No Object." Among the frequent domestic troubles of the Minor family arises the necessity occasioned by Mandy's decision to return to her home in old Kentucky, of looking for a new cook. A nicely worded advertisement which states that the party in question is more desirous of gaining a good home than a high wage lures Mr. Minor to investigate and causes him to return with a refined and gentle person who proves a delight as far as the table is concerned, but who breaks into tears at the slightest demonstration of affection in the Minor family. Mrs. McGuire's propensity for gloom finally gets on the nerves of first one and then the other, and finally when the opportunity to get rid of her presents itself in the shape of a western friend looking for a cook for his ranch, the unhappy cook is easily disposed of. A few months later brings the news that in spite of her faults Mrs. McGuire has succeeded in placing herself so firmly in the affections of her employer that he has married her.

This number is not quite as amusing as other Drew comedies we have seen, but it makes good on its refinement and originality.

Flynn Serial in Twenty Episodes"

Big Secret Service Story of German Intrigue in America Will Command Wide Attention.

EVERY facility of the great Wharton studios, at Ithaca, N. Y., is being utilized in the production of the new serial, "The Eagle's Eye," founded on a story by William J. Flynn, Chief of the United States Secret Service. This attraction will be presented in twenty episodes, each complete in itself, but making a part of a powerful story possessing a wonderfully compelling love interest and thrillingly sustained suspense. The character in this serial will be played by a large and very competent company, headed by King Baggot, who will play the role of the hero, and by Marguerite Snow, who will act the part of the heroine. Both these players are popular stars and widely known through their appearance in many notable productions.

While this production is a private enterprise, it has a great public purpose behind it and it is believed that it will prove a powerful factor in the propaganda of the United States Government to arouse the public of this country to the menace of the Imperial German Government's secret spy system now in active operation in this country.

The constantly increasing influence of the motion picture as a moulder of public opinion is now recognized and appreciated by every thoughtful person. Its singular power in this direction has been most effectively demonstrated since the declaration of war by the United States against the Imperial German Government—that insidious and conscienceless autocratic machine which, for more than thirty years, has plotted against the peace of all nations, even of Germany itself, to the attainment of the realization of a dream of world-power conceived in ultimate criminal interest against the peace, prosperity and self-government of all peoples.

To the attainment of this purpose the Imperial German Government created two wonderfully effective forces—a military organization of greater efficiency than any in the history of the world and a secret power—a political, military, naval and industrial spy system, with a scope and potency almost beyond appreciation by the human mind.

This spy system was extended all over the world, the German industrial secret service being its actual foundation. Although this government was at peace with Germany, autocracy's secret spy system, numbering many thousands of men and women, soon began to make itself felt here in sabotage, incendiarism and other crimes to the detriment of the Allies and in the carrying out of a propaganda which would influence public opinion in this country adversely to the Allies and against taking any part in the war, no matter what provocation the Central Powers might offer.

The trend of events leading to the Government of the United States entering the war—in effect as an antagonist to the personal ambitions of the Kaiser to rule the world—the conspiracies to invade Canada, to blow up the Welland Canal and to embroil this country in a war with Mexico, the repeated sinkings of unarmed American merchant ships at sea in contravention of international law and in disregard to the protest of the President, the fomentation of labor disputes, the breeding of class hatred and of alien interference in governmental affairs, are known, but the powerful secret influences behind them are little appreciated by the people in general.

The story of "The Eagle's Eye" deals with these events only in so far as they may have effect on the future by making known to the American people, in a practical and convincing way, something of the hidden intrigues of the Imperial German Government against the United States and the safety and well being of its people.

While the incidents, founded on fact, pictured in Chief Flynn's serial, will relate to cases of the past, investigated and finished, there will be much in them that will prove very enlightening as to the present and the future. In the telling of the story such noted German Government representatives as Count von Bernstorff, Captain von Papen, Captain Boy-Ed, Wolf von Igel and Dr. Albert, the arch-conspirator of them all, will be seen in very convincing impersonations. While they are no longer in this country, they have left behind them an organization of far-reaching power to harass and endanger the safety of the people, and it is believed that the publication of Chief Flynn's serial will give to the public such a clear insight into the enemy's spy system now at work that this organization will soon find itself under such scrutiny as will result in greatly curtailing its activities. General public vigilance on every hand will undoubtedly deter enemy spies from carrying out some of the dastardly plots they may now contemplate putting into execution.

High Speed at Astra Studios

Pathe Plays and Gold Rooster Productions Keep Entire Staff Busy.

THE greatest activity prevails at both Astra studios, where the entire directorial force is at work on the forthcoming big-star, big-story Pathe features.

George Fitzmaurice is directing the Al. Woods stage success, "Innocent," with Fannie Ward in the star role supported by John Miltern, playing the same part he interpreted in the stage production. In this feature many scenes are laid in the Far East, and Mr. Fitzmaurice's long residence in the Orient will assure accurate atmosphere.

Albert Parker is directing the screen version of the Al. H. Woods stage hit, "The Other Woman," in which Peggy Hyland, Milton Sills, and Anna Lehr will have leading roles.

Hobart Henley is putting the finishing touches to "Mrs. Slacker," a story of present day war conditions by Agnes Johnston that will arouse the last drop of latent patriotism even though it is not a war story. In it Gladys Hulette, Creighton Hale, Walter Heirs, and Paul Clerget, the famous French pantomine artist, make up an irresistable cast.

"Convict No. 993," adapted from Wallace Clifton's baffling mystery story, "The Frame-Up," with an all-star cast including Irene Castle, Harry Benham, Warner Oland, Helen Chadwick, J. H. Gilmour, and Paul Everton, has been completed under the direction of William Parke. It is released January 6.

"The Mysterious Client," a mystifying tale with many gripping situations, is rapidly rounding into shape under the direction of Fred Wright, who recently rejoined the Pathe directing forces. Playing in this picture are Irene Castle, Milton Sills, and Warner Oland, the famous trio of stars of the serial "Patria," and also Caesare Gravina, who distinguished himself in "The Fatal Ring" serial.

New Arrangement of L-Ko Directors.

President Julius Stern, of L-Ko Comedies, remains on the Pacific Coast for another month to observe the outcome of several changes he has made in consultation with Director General J. G. Blystone at the Hollywood studios, where L-Kos come from. There has been a general shift of players and directors brought about by the addition of new stars for the L-Ko list, and the new schedule of operations is depended upon to work a general benefit to the product.

W. S. Frederick came to L-Ko with Mack Swain to direct the "Ambrose" comedian in a series of releases that will bring that character to the screen once a month. Vin Moore, directing Myrtle Sterling, will have Al Forbes as his principal comedian. Gale Henry is being directed by Robert Kerr, with Hughie Mack and Bobby Dunn doing the leading male comedy.

Dave Morris, transferred from Nestors, is being supervised in his offerings by Archie Mayo. The female contingent of assisting players in the various companies include Babe Emerson, Katheryn Young, and Rae Godfrey in prominent places, and the assemblage of bathing girls, "villagers," and supporting beauties has been liberally augmented. L-Ko is going in for better results than ever, according to advance promises.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

TOO MUCH ELEPHANT (Selburn Comedy).—A one-reel comedy, featuring Neal Burns and Gertrude Selby. The action takes place in a small town. The hero is forced to attach a trained elephant from a circus, as payment for hay and grain. The elephant's tricks are very amusing and there is also the usual love story. The number is slight in plot, but entertaining and well presented.

ON THE LOVE LINE (Sparkle Comedy).—A rough and tumble number which follows the fortunes of a waitress named Letty. After a mix-up in the restaurant, she returns to her home, where an entangled love affair between her "rube" lover and a count ensues. The action is of a burlesque nature and gets up a fair amount of humor.

A DISAPPOINTED LOVE (Jaxon Comedy).—This number features Burns and Stull in the characters of "Pokes" and "Jabs." Some of the action is funny, but the connecting plot is too slight to get the best effects. The most amusing episode is that in which Jabs tries to kill himself by taking powdered sugar, which he thinks is rat poison.

PHYSICAL CULTURE SCREEN NO. 2 (Physical Culture Photo Plays).—This entertaining subject shows Bernarr Macfadden in numerous muscular poses, Vera Roehm in breathing exercises and various acrobatic, dancing and swimming feats by trained athletes. There is also a demonstration of a children's gymnasium framework and a game of "water tag." Instructive and informing along physical culture lines.

LAKE LOUISE (Essanay).—A splendid scenic subject, showing Lake Louise and its picturesque environment in the Canadian Rockies. Views of the Victoria glacier, Bow river, the Chateau hotel and innumerable natural wonders are included. This scenic will appeal to a wide public, many of whom have seen the actual wonders depicted.

TWO RENEGADES (Broadway Star Feature), Dec. 22.—An O. Henry story of the Panama country, directed by David Smith and featuring W. L. Rodgers as the narrator and chief character. The yarn pictures the adventures of Barney O'Keefe in Panama, where he joins a party of revolutionists and is sentenced to death. His friend, a doctor, purchases his freedom with confederate money. The offering contains much good humor and is very enjoyable. Reviewed at length elsewhere.

WHISTLING DICK'S CHRISTMAS STOCKING (Broadway Star Feature), Dec. 15.—A typical O. Henry story in two reels, directed by George Ridgwell and featuring George Cooper and Adele De Garde. The tale centers about a genial knight of the road, who picks up a silk stocking, dropped from a passing automobile. He saves a house party from being raided by his fellow-hoboes, is then fed and promised a good job. But he resumes his travels on the road. The number is strong in presentation and very entertaining. Reviewed at length elsewhere.

Bluebird Photoplays, Inc.

MY UNMARRIED WIFE (Jan. 7.—Taken from the novel "Molly and I," this five-part Bluebird feature, with Carmel Meyers at the head of the cast, contains a number of amusing comedy scenes. It is reviewed at length on another page of this issue.

George Kleine System.

UNEASY MONEY (Essanay), Jan. 1.—This special feature in six reels can be commended as a mirthmaker of a high order. Taylor Holmes shows talented versatility in the chief role and is ably supported by Virginia Valli and an excellent cast. For detailed review see another page, this issue.

Goldwyn Pictures Corporation.

THE AUCTION BLOCK, Dec. 2.—An elaborately developed story of metropolitan cabaret life, replete with striking ensembles and forceful in purpose, by Rex Beach. A large and interesting cast, all well typed and a general presentation of decided merit and importance.

Greater Vitagraph, Inc.

IN THE BALANCE (Vitagraph), Dec. 15.—Five-part screen version of E. Phillips Oppenheim's novel, "The Hillman," this Blue Ribbon Feature, starring Earle Williams, tells a romantic story of a modern caveman's love for a famous actress. The girl has promised to become the mistress of a prince, but the hero saves her and makes her his wife. The picture is well acted. A longer review is printed on another page of this issue.

OUT OF THE FLAME (Vitagraph), Dec. 15.—The last episode of "The Fighting Trail." This is not a strong climax. The troops fight the outlaws and win. Von Bleck, the agent of the central powers, commits suicide, leaving a note saying, "I have lost. It is the fortune of war."

Metro Pictures Corporation.

ALIAS MRS. JESSOP.—A five-reel picture in which Emily Stevens plays a double role with great ability. It is an interesting story and is commendable for any audience who will appreciate a really artistic presentation. For a longer notice see elsewhere in this issue.

Mutual Film Corporation.

JERRY'S BOARDING HOUSE (Cub), Dec. 12.—A fairly entertaining number of the Jerry comedies, which, by the way, are improving by degrees. The girl element having been eliminated and a semblance of plot having been incorporated in each, we find considerable to be thankful for. In the boarding house episode Jerry and associates, for nonpayment of board, are treated to rough usage by the boarding-house keeper and her husband, who is trying to hold down his job. Some funny near escapes occur which will be found very laughable to some audiences.

MUTUAL WEEKLY NO. 155 (Gaumont), Dec. 16.—The opening scenes in this number show some of the fire scenes at Halifax. Interesting scenes from the battle of the Aisne follow, showing big guns in action, prisoners being sent to the rear, etc. Auto races at Los Angeles and Navy Relief Day at Boston are among the other features.

NEW YOR KLUCK (American), Dec. 17.—A five-part production, featuring William Russell with Francelia Billington playing opposite him. The production takes the form of a comedy and is one of the best of the William Russell pictures. A full review will be found elsewhere.

Pathe Exchange, Inc.

ALONG THE VARDER (Pathe), Dec. 16.—A half-reel subject, taken in European Turkey, apparently during the present war. The views are exquisitely tinted and the scenes include pleasing glimpses of a winding stream and unique bridges.

THE PEARL OF THE ATLANTIC (Pathe), Dec. 23.—A tinted half-reel, picturing scenes on Belle Isle, off the coast of Brittany. The villages and towns of this historic spot, with its rocky, picturesque shore line, make an attractive subject. Foquet castle and the home of Sarah Bernhardt are also shown.

STRANGE FRESH WATER INSECTS (Pathe), Dec. 23.—On same reel with above. These are tinted microscopic studies of the water needle, snail, blind water shrimp and other tiny inhabitants of small pools and sluggish streams. An interesting nature study.

BASHFUL (Pathe-Rolin), Dec. 23.—Another amusing variation of the familiar comedy plot in which the hero must obtain a wife and baby in order to get his inheritance. Harold Lloyd, the hero of this subject, gets a wife and a whole room full of babies. The situations are very laughable and some of the small humorous touches are exceptionally good. Bebe Daniels and Harry Pollard are also in the cast.

RUNAWAY ROMANY (Ardsley-Pathe), Dec. 23.—A five-reel feature, written by Marion Davies, who also appears in the leading role. The story concerns a girl, named Romany, who had been lost years previously and was reared by a band of gypsies. Her wealthy father is successfully imposed upon by an actress, who poses as his daughter, but in the course of the tale the truth comes out and Romany obtains her rightful place. There is also the usual love story. The number is particularly notable for its romantic flavor and the picturesque character of the opening reels. The melodramatic scenes are not so strongly developed, but the number is one that will have wide appeal. Reviewed at length elsewhere.

THE EIGHTH ANNUAL ROUND-UP—PENDLETON, ORE. (Pathe), Dec. 30.—This event, taken from the actual round-up at Pendelton, Ore., this year, gives a comprehensive view of both the old West and the West of today. It leads off with the grand parade through the streets of Pendleton, a lively western city, headed by full-blooded Indians from eight different tribes. Other features are a cowboy band, stage coaches and other vehicles and notable western riders gathered for the big event. Thousands of visitors are assembled at the circular track, where the cowboys and cowgirls do competitive racing; fancy roping, trick riding, steer "dogging" and other stunts. The events are full of excitement and numerous accidents and injuries are recorded. The bucking broncho contests and wild horse race are features that would be hard to duplicate. A strong three-reel feature.

ARGUS PICTORIAL NO. 4 (Pathe), Dec. 30.—A diversified number, leading off with scenes depicting fox hunting in Virginia. The next subject deals with "garden monsters," giving close-up views of the cricket, June bug, robber fly and other tiny creatures, some of which look more alarming under the microscope than might be expected. Pictures drawn by a swinging pendulum, regulated in some way by a system of numbers, makes an interesting feature. The number closes with "Sciasorographs," consisting of animated cut-outs by Freuh, an item that will particularly amuse children.

OVER THE HILL (Astra-Pathe), Dec. 30.—A quiet, naturally developed story of a small town in which some young men are trying to succeed with a "yellow" newspaper. The heroine and her grandfather are book agents. In the course of the story the girl obtains employment on the newspaper and sets fire to an entire edition of it in order to save her friend from scandal. The story interest is quite strong in this number, though it lacks something of the suspense and dramatic development it might have had in places. It is a simple story of considerable human interest. Reviewed at length elsewhere.

Paramount Pictures Corporation.

THE LAND OF PROMISE, Dec. 10.—An unusual domestic comedy-drama, with Billie Burke in a characterization more human and interesting than any in which she has hitherto appeared.

THE FAIR BARBARIAN (Lasky), Dec. 17.—A comedy, opening in the West and transferred to England. Vivian Martin is featured. It is an entertaining subject, as is pointed out in a review on another page.

WHO IS NUMBER ONE? NO. 8 (Paramount),—Dec. 17.—The eighth episode of the serial "Who Is Number One?" is entitled "Walls of Gas," and holds the interest well. The big point in the episode is the unsuccessful attempt made by the enemy to possess Hale's fortune. This attempt is made in a forceful way and encompasses a thrilling attack on the Hale bank by means of a poisonous gas. As firemen, trying out a new method of extinguishing a fire, they manage to get by the watchman, blow open the vault and get away with bags of what turns out to be bogus money. A review will be found elsewhere.

Harry Raver.

THE HAND OF THE HUN (Raver).—A four-reel novelty film, made by the producer of "Cabiria." It is more a child's picture than one for older people, but on account of its fresh comedy and artistic handling and also on account of the sincere sentiment of its introduction, will go well in most places, especially in neighborhood theaters. A longer notice is printed on another page of this issue.

Triangle Film Corporation.

WITHOUT HONOR (Triangle), Dec. 23.—C. Gardner Sullivan is the author of this five-part photoplay which shows the extremes of a woman's love. The story is well constructed, and the cast, led by Margery Wilson, does it justice. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 2 (Universal), Dec. 12.—The chief features of this number include arrest of four alien enemies in Chicago, Omaha military pagent, new draft call, music at bluejacket training station and first aid for Halifax. Other features and cartoons by Hy Mayer are shown in this entertaining topical subject.

CURRENT EVENTS NO. 31 (Universal), Dec. 15.—U. S. declaration of war on Austria, Queen Wilhelmina opening the Dutch parliament, New York hotels entertaining our fighters, scenes from the third battle of the Aisne and cartoons from various newspapers are the important features of this diversified issue.

BELOVED JIM (Universal), Dec. 17.—A five-reel number, written by Joseph Girard, featuring Harry Carter, Priscilla Dean and the author. This has a strong holiday atmosphere and tells a story of unusual sentiment and emotional strength. The chief characters are a middle-aged bachelor, an orphan girl whom he marries, an old derelict whom he befriends, and his rascally nephew whom he banishes from his home. A strong holiday offering. Reviewed at length elsewhere.

GUY AND THE GUYSER (Nestor), Dec. 24.—A comedy number, by Craig Hutchinson, featuring Dave Morris, Gertrude Astor, Wadsworth Harris and Gladys Tennyson. The scenes occur on a mountain top and Mr. Engerbritzen pushes a man over a cliff. A great time is had in hauling him up the side. Later a fake geyser creates considerable excitement. An amusing offering of the nonsensical, slapstick sort.

AMBROSE'S ICY LOVE (L-KO), Dec. 26.—A two-reel comic, featuring Mack Swain in his familiar character of Ambrose. The knockabout action is very funny at times and the leading characterization is laughable as usual. Ambrose is foreman of an ice house. An abduction, a bomb and a bear are features of the number. A good subject of the type.

THE BURNING SPAN (Universal Special), Dec. 29.—Episode No. 11 of "The Red Ace." This instalment witnesses the dash of the foreign agents for the United States, bringing with them the stolen platinum. Virginia and Winthrop escape from their jail confinement, after much delay, and follow in an auto. The number closes with a daring leap in the auto across a blown-up bridge. This has a real thrill at the close.

THE FIRE GOD (Universal Special), Dec. 29.—Episode No. 5 of "The Mystery Ship." This continues the adventures on the "Island of Hate." Betty, seeing Gaston struck down from behind, has compassion on her enemy and tries to save his life. Later Gaston and Jack Fay go to rescue her when the natives threaten to offer her as a sacrifice to the burning volcano. This serial has a strong story interest, which develops nicely as it proceeds, and the adventurous happenings are carried out with good illusion.

World Pictures.

THE VOLUNTEER, Dec. 24.—Madge Evans and Henry Hull are featured in this five-part novelty picture which introduces all the World stars and has a good heart interest besides. It is given a longer review on another page of this issue.

Miscellaneous.

THE VICTIM (Catholic Art Association).—A multiple reel production, which it is assumed is to be used entirely for propaganda purposes by the Roman Catholic Church. The picture, which was directed by Joseph Levering, is fully reviewed elsewhere.

Future Bluebirds

Some of the Features That Will Appear During the First of the Year.

VIOLET MERSEREAU, star of Bluebirds, will appear February 4, next, in a picture that reflects war but not the present strife. "Morgan's Raiders" is the new title, illuminating and self-explanatory, of Bess Meredyth's story and scenario from which Wilfred Lucas worked in directing Miss Mersereau's latest Bluebird. The initial title was "The Wild Cat," and the picture has been thus referred to in previous mention, but "Morgan's Raiders" has been decided upon as its permanent caption for distribution.

Previous to her appearance in "Morgan's Raiders," Miss Mersereau will appear as the star of Bluebird's December 31 attraction (New Year's week), playing "The Girl by the Roadside," screen version of Varick Vanardy's novel of the same title, scenarioized by John C. Brownell and directed by Theodore Marston, with Allen Edwards leading man for Miss Mersereau. "The Girl by the Roadside" is being pre-released this week (December 16-22) at the Broadway theater, New York.

Another feature that has been fixed for the Bluebird program is at present titled "The Catamount," in which Franklyn Farnum will appear week starting January 28, next. The story was written by R. N. Bradbury and F. H. Clark, the scenario having been prepared by Charles Kenyon. Joseph DeGrasse, who has produced all of Franklyn Farnum's later Bluebirds, directed the feature. Before the picture is marketed a new title will be selected. Edith Johnson, who became Mr. Farnum's leading lady with the production of "The Scarlet Car," to be distributed December 24, will be featured in the new attraction as the star's chief support.

"My Unmarried Wife," shown at the Broadway during the past week, will be Carmel Myers' second Bluebird, and will be released on the regular program January 7. Mae Murray will furnish the January 14 fixture, appearing in "Face Value," as her second Bluebird. For January 21 the attraction will be Dorothy Phillips in "Broadway Love," rounding out a list that is set nearly two months ahead.

With the Bluebird program arranged well into February stars and directors are busy on locations with future subjects for release in the early months of the New Year. With the exception of Violet Mersereau, who operates at Bluebird's Leonia (N. J.) studio, all of Bluebird's stars are working on the West Coast, with Universal City as their base of activities.

Mae Murray, under direction of Robert Leonard, has just completed "The Eternal Columbine," written for her by H. Sheridan Bickers, especially created to introduce Miss Murray's dancing. Carmel Myers will be the star of "The Green Seal," to be released late in February, with Ashton Dearholdt her new leading man. A. G. Kenyon prepared the scenario from a book written by Charles Edmund Walk, and Stuart Paton, who has lately been directing Universal serials, supervised the production.

"The Girl Who Dared" will present Dorothy Phillips as a February star among Bluebirds, with William Stowell and Lon Chaney featured in her support. Allen J. Holubar is just finishing the production from a magazine story written by James Oliver Curwood. Priscilla Dean will, in this feature, appear for the first time in Miss Phillips' support, the company also including William Burress, Harry DeMore, Joseph Girard, J. Gordon Russell, and Frank Brownlee.

Two features starring Ruth Clifford, with Monroe Salisbury sharing the advertising honors, have been created by Rupert Julian. "The Highest Card," from a story and scenario by Elliott J. Clawson, and "His Wife From Arizona," contributed by the same writer, are depended upon to maintain the popularity of the Clifford-Salisbury-Julian combination at the standard lately obtained through their Bluebirds of artistic excellence. Both plays were produced in the foothills of the Sierras at Seven Oaks, Cal., where three companies from Universal City were, at one time, profiting by the scenic beauties of the natural surroundings.

SCENES IN "NAULAHKA" DOUBLED.

George Fitzmaurice, who directed Pathe's de luxe production of Rudyard Kipling's great story of adventure, "The Naulahka," on the production of which over $100,000 has been spent, says it is the most interesting picture he has ever staged. The original scenario called for some 400 scenes, but Director Fitzmaurice increased this to 800 scenes. The additional scenes doubling the number originally laid out were added as a result of the inspiration that Mr. Fitzmaurice says came to him as the work progressed.

DWYER BROS. OPEN CINCINNATI BRANCH.

The Dwyer Bros. & Company, formerly known as the Columbus Equipment Co., have opened a branch office at 631 Walnut street, Cincinnati, Ohio. A complete line of Simplex Projectors and theater supplies will be carried in stock to supply the wants of exhibitors in Kentucky and Southern Ohio. Arthur H. Fix, well known to the trade in and around Cincinnati, will act as manager.

State Rights Department

Conducted by A. K. GREENLAND

Abramson Reveals Large Plans

Graphic Head Announces First Production for Release During February—"Moral Suicide" in Seven Parts.

IVAN ABRAMSON must be accounted one of the most serious men in the film business. When he engages upon the making of a production his whole being is centered in it, he becomes a part of it, and, to quote his own expression, "prizes it as his own child." The success of his productions while he was directing for the Ivan company attests that he consistently struck the responsive chord in the moving picture theater-going public. The realism of his work, artistically handled in his "One Law for Both," "Sins of Ambition," and features of that kind, has resulted in prompt and generous salability both in this country and throughout the foreign market.

Now that Mr. Abramson has launched the Graphic Film Corporation, which is located in the Godfrey building temporarily on the seventeenth floor, but shortly to occupy one half of the fifth floor as soon as M. H. Hoffman, Inc., settle in their larger quarters on the third floor of the same building, the independent market can expect even superior features, if possible, from the subject of this article. As president and general manager, as well as director general of the Graphic organization, Mr. Abramson will have full scope for the application of his art and ability.

As his first offering in his new surroundings he promises a seven-part photoplay under the title "Moral Suicide," to be released during the month of February. The story is the creation of the director himself, and is said to be a vibrant, virile exposition of certain forms of human cowardice and selfishness that will afford ample opportunity for the co-starring of ten prominent screen artists in the ten principal roles. The cast, as well as the male and female leads, have not as yet been selected, but this phase of the work is already under way, and announcements concerning the cast are to be completed by the holidays, at which time Mr. Abramson will depart with his organization for the Pacific Coast, insomuch as the majority of the exteriors concern themselves with life as it exists in San Francisco. The interiors will be made in an Eastern studio, except such as belong to Pacific atmosphere.

The Graphic head intends following this up with another production to be released late in March or early in April. The story, though not yet revealed, has been selected, and is related to be a typical vehicle for the able director to extract the fullest reality therefrom. It will also be a seven-reel production, and a worthy successor to "Moral Suicide."

Moses A. Sachs has been engaged as head of the scenario department, and other appointments in the business departments are being made this week. The Graphic company will conduct its own exchange for the territory of Greater New York, and this will occupy part of the space on the fifth floor of 729 Seventh avenue along with the parent concern. All other territories will be state righted, however. An exclusive exhibition room will also be installed.

The state rights field can well look expectantly toward the time when "Moral Suicide" will be offered it.

ARTHUR F. BECK HEADS STERLING.

The Sterling Pictures Corporation announces this week that they have concluded negotiations with Arthur F. Beck, whereby he assumes full control of its destinies. In order that he may be unhampered and have full authority to handle all future business deals and policies, Mr. Beck has been elected president and general manager, plus a stock interest in the corporation, and will hereafter confine his activities to the sole interest of Sterling Pictures.

Mr. Beck is authority for the statement that the Sterling Pictures Corporation was organized by men who are connected with the theatrical and motion picture industry—two being affiliated with the Shubert Enterprises and Klaw & Erlanger, and one with a motion picture manufacturing concern. "We are organized and financed," so the Sterling head announces, "to purchase and handle independent feature productions for all or any portion of the U. S. and Canada. We will purchase full negative rights or the rights to just one territory depending upon the nature and quality of the production. We will maintain a selling organization out in the field at all times—within the next ten days two of our men will leave for an extended trip to see the independent exchangeman right on his own stamping ground—the better to get at the situation and obtain the correct viewpoint. My own experience of eleven years in the exchange business enables me to feel and see the present crisis in independent exchange operations, and the plan we have worked out, in my judgment, cuts the Gordian knot of operations between the producer and the exhibitor."

"Mickey" For State Rights

Mack Sennett Comedy Spectacle Featuring Mabel Normand Ready for Market After Two Years in Making.

MABEL Normand in "Mickey" is the latest plum to be offered the state rights market. Mack Sennett has completed the final assembling of this big feature, and the world rights have been purchased by the Western Import Company, who will exploit this production.

Mack Sennett has always been conceded a master producer of comedy in this country. He has developed most of the leading screen comedians in the business, and his name in connection with a picture has come to mean the best. For a long time he had been anxious to produce a real big feature, one which would mark the arrival of something new to the screen and which would set a standard for all future work for picture producers. To that end he set to work upon the producing of "Mickey," and selected Mabel Normand as the star, because of her remarkable comic abilities.

The picture has taken two years to complete for the market and was made at a cost of $300,000. However, the time and expense has been justified by the result, and the combination

Scene from "Mickey" (Western Import).

of Mr. Sennett's genius and Miss Normand's talents, has created a picture that is reputed to be epoch-making. In announcing the release, an official of the Western Import Co. delivered himself in this wise:

"As 'Mickey,' Mabel Normand is placed in a class by herself. She has always been considered the leading comedienne in the screen world and her versatility in this production is beyond belief. She surpasses everybody and does everything. A prominent critic, who was present at a recent screening, expressed himself singularly—for a jaded patron of the theater. He said, 'there is nothing which she does not attempt and accomplish.' In fact, every one who has seen the picture is of the same opinion. They all say it is the best interpretation that has ever been put upon the stage or screen.

"If you have ever known what it is to laugh and cry at the same time, 'Mickey' will put you in that predicament. Miss Normand takes her audience back to the delightful days of childhood. for both troubles and joys are doubly magnified. She combines an impish deviltry with a tender pathos which goes straight to the hearts of every one. The picture has the human touch. It is real.

SILVERMAN SPRINGS NEW IDEA.

The announcement of plans for a co-operative film distributing company, to be formed in this city in the near future, has been made by Mayer Silverman, owner of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh. Mr. Silverman, who is organizing the new concern, states that it will be composed exclusively of exhibitors, and its purpose will be the buying of state rights productions and handling them co-operatively. A distinctly new movement, this—and one the development of which will be keenly watched by indpendent exchangemen elsewhere in the country.

Harry Rapf—A Man of Constructive Capacity

His Career Presents a Remarkable Rise to the Top of the Manufacturing Element in Three Years' Time.

BUT three years ago, Harry Rapf, a producer who needs no introduction to our readers, turned over his vaudeville agency and producing interests to the keeping of his partner, Lew Golder, and embarked into the producing of motion pictures as president of the Premo Feature Film Co., 11 East 14th street, New York, until then the long-time office of the Biograph company.

His product was successful from the start, a fact which promptly catapulted him into the limelight. This condition was no mere luck. On the contrary Rapf succeeded because he put the money into each picture, not lavishly, but judiciously and generously. Furthermore, he succeeded because he employed capable directors, featured popular stars, supported them with a cast that moulded itself with harmony and adaptibility, and because what is essentially a Rapf intuition, fitted the story to his star, and the star to the production. The result proved the salability of Premo wares, even though they were independently produced, quite as many of the other state right pictures of the current day. During the year and ten months of the existence of the Premo organization, Harry Rapf surrounded himself with such standard directors as Harry Knoles, now head director for William Brady, and later Ralph Ince, who is now the directorial authority for the output of the Advanced Film Corporation, Leonce Perret, and James Kirkwood, just returned to Paramount. As for stars, the Premo list included Robert Warwick, Adele Blood, Ethel Clayton, Nat Goodwin, Cyril Maude and Carlyle Blackwell.

Harry Rapf.

Of the product, "The Supreme Sacrifice," "The Devil's Toy," "His Brother's Wife," "The Master Hand," and "The Greater Will," the four first-mentioned were released through The World Film Co. during 1915 and 1916, while the last named was distributed through the Pathe Exchange..

By this time, Mr. Rapf was ready for a bigger step, and so organized the Robert Warwick Film Corporation during the last half of last year. Success again accompanied the move and such productions (all featuring Robert Warwick) as "The Argyle Case," "The Silent Master," "The Mad Lover," and "The Accidental Honeymoon" resulted. As leading ladies, Rapf engaged such favorites as Anna Little, Olive Tell and Elaine Hammerstein. The war and the star's patriotism abruptly interrupted the further activities of this company—for now it is Captain Robert Warwick at Camp Dix, New Jersey. However, before beginning training, the star had the satisfaction of knowing that "The Argyle Case" and "The Silent Master" were consigned to the Selznick enterprises, and "The Mad Lover" to the state right department of Pathe. "The Accidental Honeymoon" has not as yet been given to any concern for distribution, but the bidding for it is said to be quite spirited.

Mars only diverted Harry Rapf's capacity to a greater effort, which brought about the engagement of Florence Reed as star and Ralph Ince as director. The result was one of the standard productions of the period, and one which deserves the longevity that its artistic merit will achieve—"To-day." This feature is one of the best profit-making subjects on the market, as Tom North, head of the state right department of Pathe, will doubtless agree.

The reception accorded the film prompted Mr. Rapf to sign Miss Reed for four more pictures, the first of which, entitled "The Struggle Everlasting," is now finished and had its trade-showing at the Shubert theater Sunday evening, Dec. 16, the review of which will be found in next week's issue. The trade is willing to accept that it will be a winning production, though it will have to be measured against the high and critical standard of the last Reed offering. In the supporting cast appear Milton Sills, Wellington Player, E. J. Ratcliffe, Fred Jones, E. N. Hoyt, Albert Hall, and Irving Cummins. James Kirkwood directed the production.

This is the record that Harry Rapf has already made. It will not be surprising to find that his personal representative, Louis Jerkowski's, prediction that "The Struggle Everlasting" will surpass every previous Rapf undertaking," will be substantiated to the fullest.

"THE WHIP" SALES CLOSED OUT.

Hiller & Wilk, who have been the selling agents for "The Whip," the Tourneur picturization of the successful Drury Lane melodrama, feel highly gratified at the completed American sales record of this production, because it has vindicated their faith in "The Whip" since the first time they saw the picture in the Paragon projection room.

To the Superfilm, Ltd., of Canada goes the honor of being the first purchasers of territorial rights. They secured the rights to the Dominion of Canada. Other holders of rights to "The Whip" are the American Feature Film Company of Boston (New England); Marcus Loew (New York); J. Frank Hatch (Ohio, Pennsylvania and West Virginia); Sidney B. Lust of Washington, D. C., (Delaware, Maryland, Virginia, District of Columbia and North Carolina); the Civilization Company of Newark (New Jersey); the H. Lieber Company of Indianapolis (Indiana); the Big Feature Rights Corporation of Louisville (Kentucky and Tennessee); the Special Features Company of Knoxville (Georgia and Florida); the Yale Photoplays of Kansas City (Missouri, Kansas, Iowa and Nebraska); the Friedman Film Corporation of Minneapolis (Minnesota, North and South Dakota and Wisconsin); the De Luxe Features of Seattle (Washington, Oregon, Idaho and Montana); the All Star Features Distributors, San Francisco (California, Nevada and Arizona); the Supreme Photoplays Corporation of Denver (Colorado, Utah, Wyoming and New Mexico), and Jones, Linick & Schaefer, Chicago (Illinois).

SECRET SERVICE SERIAL IN DEMAND.

Foursquare Exchange in all parts of the country are being delighted with applications for bookings on the new Wharton American serial supreme, "The Eagle's Eye," written by Chief William J. Flynn, of the United States Secret Service. Communications from M. H. Hoffman, now entour to the home office, 729 Seventh avenue, New York, report an unprecedented volume of applications in Detroit, Cincinnati and Cleveland where he has been during the past week.

Manager Samuel Rubenstein, of the Boston Foursquare Exchange, writes that numerous New England exhibitors are eagerly awaiting the announcement of the release dates, and that the volume of business indicates that all serial booking records will be surpassed. Frank J. Flahery, of Chicago, and Sidney J. Baker, of St. Louis, are two Foursquare managers who find exhibitors in their territories appreciative of the qualities of this serial supreme—which is to expose the machinations of the Imperial German Government against the United States.

In the New York Foursquare office, Manager Hy Gainsborg is receiving applications galore for "The Eagle's Eye." All other Foursquare offices throughout the country are experiencing similar inquiries from exhibitors, and hosts of contracts are being signed—even in advance of the trade showing.

ANIMATED PRESS SYNDICATE ANNOUNCEMENT.

The Cinema News Syndicate, who formerly released the "American War and News Weekly" on the General Film program, has been absorbed by the Animated Pre s Syndicate, who will issue the "Independent-American Weekly" beginning Dec. 20, and weekly thereafter.

They report a staff of cameramen in all parts of the world, besides corresponding cameramen, and are gradually increasing this force.

Frederick W. Brooker, who was the president of the Cinema News Syndicate, is in charge of the affairs of the new company, and all technical matters are handled by Russell E. Bail. Territory is being closed with great rapidity for all parts of the United States and Canada. When all details are complete, they assert that they will be represented by the cleanest and strongest exchange organization in the motion picture business.

BRENON FEATURE OPENS NEW THEATER.

When the new Forest Hill theater in Newark opens on Christmas Day, New Jersey will have its first glimpse of Herbert Brenon's "The Fall of the Romanoffs."

The house is now receiving its finishing touches under the direction of its owner, Arthur W. Moore. It is one of the most magnificent, in points of architecture and modern improvements, in the East.

The first New Jersey showing of the big Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to present "The Fall of the Romanoffs" at a special invitation performance at the new theater on Friday evening, December 21. This opening will be attended by the foremost city officials of Newark and the leading exhibitors of all Jersey. A number of prominent New York screen men are planning to be present.

HORGAN VISITS NEW YORK.

Dan Horgan, general manager of the Hub Pictures Corporation, the state rights exchange, opened but six weeks ago at 53 Church street, Boston, Mass., visited New York during the past week on one of his buying missions. Several deals were entered into, the nature of which will be reported by Mr. Horgan upon his return to his New England territory.

"The Woman Eternal"

Hiller and Wilk Will Represent Advanced M. P. Corporation —Elaine Hammerstein Stars—Ralph Ince Directs.

THE second production of the newly organized Advanced Motion Picture Corporation, entitled "The Eternal Woman," in seven reels, is now being assembled by its director, Ralph Ince, for early trade projection and subsequent exploitation.

As a stage production some years ago, with Augustus Thomas as sponsor, it was offered as "The Battle Cry," after the novel of that name by Charles Neville Buck, it met with emphatic public acceptance.

"The Woman Eternal" is a dramatic reflex of the eternal clash, where a strong man loves and a woman hesitates.

Ralph Ince is said to have immeasurably surpassed himself in this newest manifest of his gift for appreciating big situations and transferring them absorbingly on the screen. Elaine Hammerstein, who essays the title role in this new picture, as she did in the first issue of the Advanced, "The Co-Respondent," is reported to be a veritable revelation in her tragic realization of a young society girl who, following her best instincts and social traditions, finds herself swept beyond herself by the compelling storm of a great heart note. The supporting cast includes many stage and screen favorites, principally Lawson Butts, George Anderson, Carlton Macy, George Macy, Violet Palmer and Cecil Chichester.

Hiller and Wilk represent the producers. Their announcement concerning the production will be found among the advertising pages of this edition.

S. R. D. NEW JERSEY FRANCHISE CHANGES HANDS.

C. Mell Simmons, general manager of the State Right Distributors, Inc., is authority for the statement that the New Jersey franchise to his organization, originally secured by Fred Falkner of the Masterphotoplays Corporation, Newark, has been sold at a decided monetary advantage to Herman Jans, head of the New Jersey Metro Exchange, on Thursday of last week.

Manager Simmons has arranged, immediately after the holidays have passed, to embark upon an extensive tour around the S. R. D. circuit of franchise holders. By that time, several new productions will have been secured. Incidentally, a telegram arrived on Tuesday last, announcing the safe arrival of President Sol. L. Lesser at his California stamping-grounds.

MURPHY RETURNS TO OLD EXCHANGE NAME.

Frank J. Seng desires to inform the exhibitors in the New England States that Fred B. Murphy, announced as the distributor of "Parentage" in that territory, will use the name of the United Film Service. Inc., for his two exchanges—one in Boston and one in Springfield, Mass.—instead of the name of the Liberty Film Co.

Mr. Murphy discovered that another organization had prior rights to the "Liberty Film Co." title. A trade showing of "Parentage," given in the Fenway theater, Boston, on the 6th of December, brought out a very large attendance of exhibitors. This augurs well for the success of "Parentage" in the New England States.

MORE APPOINTMENTS BY FRANK HALL.

Recent additions to the sales staff of the U. S. Exhibitors' Booking Corporation are R. S. Clarke, formerly of the Vitagraph and other film concerns. Mr. Clarke will supervise the marketing in the New Jersey district. He will make his headquarters in the Frank Gersten Exchange, New York, from which U. S. Pictures will be distributed in the New Jersey territory.

Harvey E. Gausman has been appointed to take charge of the Los Angeles district. He will establish headquarters this week in the Foursquare exchange, that city.

Walter Hopkins has resigned from the Mutual Film Corporation, New York office, to join the home office staff of the U. S. He will have charge of the shipping and purchasing departments.

VALENTINE GRANT AT HEROLAND.

Another Sidney Olcott production has been used to boost the patriotic cause at Heroland, the bazaar, which last week drew New Yorkers to the Grand Central Palace. Number one was "The Belgian," now the property of the United States Exhibitors' Booking Corporation—last Wednesday it was an old Olcott Famous Player production, "The Innocent Lie," featuring Valentine Grant, also the lead in "The Belgian."

During the day, Miss Grant took her place on the floor of the bazaar, and assisted Lady Kingston, who is in this country raising funds for the Irish Soldiers' Disabled Fund, by selling her autographed photograph and armsful of shamrocks. Of course, it is unnecessary to add that both Mr. Olcott and Miss Grant can trace their ancestral allegiance to Erin.

GROSSMAN RETURNS.

H. H. Grossman, president and general manager of the Oro Pictures, Inc., returned on Friday, December 21, from Los Angeles, where he has spent the past month on details of production. The trade can expect a comprehensive announcement concerning Oro activities, now that the head of the house has returned to New York.

GASKILL WORKING ON "CLEOPATRA."

Several years ago when the Helen Gardner production of "Cleopatra" was produced it was haled by critics and connoisseurs as one of the greatest motion picture dramas ever made. The dramatic quality of the Gardner picture has never been surpassed in any production made since, according to the Cleopatra Film Company, who are offering the Gaskill-Gardner feature to the state rights market. Her wonderful exposition of the charm and lure of the Lady of the Nile has lasted, for it may be said now as when it was first seen that it "is of the quality of genius, the rare art of the true artist." Harrison Fisher, the artist, pronounced Miss Gardner not only the most beautiful woman in the picture world, but its most talented actress. Nat Goodwin, whose judgment has never been questioned, added that the production of Miss Gardner's Cleopatra was the supreme pictorial expression of the woman supreme. Louis Reeves Harrison, the dean of picture critics, after witnessing the production, said that he "arose from his chair with the feeling strong upon him that he had not been looking at a picture, but the actual flesh and blood of life," and that "he could hardly tell whether he had been watching Miss Gardner's shadow or the living, breathing, pulsing form of Cleopatra."

This production is being remodeled to conform to the present standards of screencraft, and will be reissued at an early date. Charles L. Gaskill, the author and director, with Miss Gardner and a corps of assistants is now busily engaged in making many additions to the old production. An army of men and women, magnificent settings, tremendous battle scenes, and all the pomp and sumptuousness that combine to insure the big spectacle will be found in the revised production. This is all being accomplished without in the least degree spoiling the dramatic values of the original.

PATCH WORKING ON SECOND SERIES.

Work was commenced last week on the cutting, assembling and titling of the second series of official Italian war films which have just reached the United States and which are being handled for the Italian Government by the Fort Pitt Theater Company of Pittsburgh. William Moore Patch is supervising this work which will take about two months. He plans to give the second series of films an even more elaborate exhibition than that of the first series, "The Italian Battlefront."

A title for the second series has not been decided upon as yet. It is said, however, that he intends giving the pictures some such name as "Italy's Lesson for America."

Many of the scenes of the second series were filmed during the recent retreat of the Italians from the Gorizia. It is also said that the heroic stand of the Italian Army under General Diaz at the Piave River has also been photographed.

Joseph M. Gaites, manager of the Fort Pitt Theater Company, has arranged initial exhibition in the Pitt theater in Pittsburgh on or about February 1. After a two or three-weeks' engagement there they will be brought to a theater in New York. Private showings are being arranged for officials of the War Department in Washington and at the Military and Naval Academies at West Point and Annapolis.

"THE WARRIOR" AN AID TO PATRIOTISM.

Phil Kauffman, General Manager of Globe Films, reports this week that arrangements are complete whereby a great patriotic demonstration, in which "The Warrior" will play a prominent part, will be held at Massey Hall, the biggest place of exhibition in Canada.

The rally in question is being held under the direction of the Italian Consul and has the hearty support and endorsement of many of the leading Italians in Toronto. It has been deemed advisable to bring home to the resident Italians in the Dominion of Canada the wonderful exploits of the Italian army, as set forth in many of the scenes in "The Warrior."

Scene from "The Prospector" (King-Bee).

Raver Has Energetic Plans for 1918

"The Public Defender," "Enigma," a Series of "Foolshead" Comedies and an Italian Vampire in Four Productions a Portion of Releases Announced.

HARRY RAVER'S enterprises for the opening months of the coming year promise no less than twenty-five productions, all of which are in preparation or actually completed.

Among the list are "The Public Defender" and "Enigma," master crook, which serves to introduce Edmand Breese in a similar role to those which made him famous. Alma Hanlon plays the leading female role. An original drama of timely appeal by the dean of dramatists, Augustus Thomas, is now under way and will be ready in February or March. An all-star cast is being used for the Thomas production.

Seven spectacular comedies will be issued by Harry Raver, in which the international character, "Foolshead," will appear. These productions will be made on an elaborate scale, much consideration being given to special settings, unusual effects and large numbers of actors. The type of comedy accomplishes its purpose by the reckless destruction of buildings and other equipment. The modern "Foolshead," however, is improved by real stories and timely situations. The new comedy series will range from one to five reels each.

Mr. Raver assures a new star Italian importation, who promises to out-vampire all the sirens of the stage and screen. She will appear in "The Soul of a Vampire," from the book by Carlotta Murillo, and three other productions during the first six months of 1918.

"Motherland," a patriotic drama from the pen of Francis Allison West, will also reach the screen through Mr. Raver's production forces. "The Fires of Inspiration," a poesy in pictures; "Father and Son," a war-time story, and several additional manuscripts by well-known authors are included in the list of Raver productions.

RENOWNED SECURES "THE PUBLIC DEFENDER."

The Renowned Pictures Corp., of 1600 Broadway, henceforth will exploit the Harry Raver-Goldman-Harris production, "The Public Defender," by means of territorial franchises throughout the United States and Canada. The deal was closed last week between Messrs. Raver, Weinberg and Fleckles, before the latter departed for Washington. Messrs. Weinberg & Fleckles, of the Renowned organization, have arranged for daily showings of "The Public Defender" in their private show

Scene from "The Public Defender."

rooms, and a campaign of publicity will be used to assist buyers in creating a demand for theater bookings.

Herbert Landsdown, the English artist, has just completed a complete line of poster sketches, to be used in the exploitation of "The Public Defender." Seven colors are indicated by the artist for each style. A twenty-four-sheet, carrying panel portraits of the triology of stars, Frank Keenan, Robert Edeson and Alma Hanlon, three one-sheets, two combination three-sheets and one symbolical six-sheet are the styles to be used.

Two shipping points have been established by Renowned Pictures Corporation for the distribution of advertising matter. Points in the extreme West and eastward to Pittsburgh will be covered by shipments from Milwaukee. Eastern points will be served from New York. This method of supplying advertising matter will minimize delays and also reduce express rates.

Posters for "The Public Defender" will be furnished franchise holders at cost to produce.

ELEVEN CHRISTIE SERVICE STARS.

A service flag bearing eleven stars was raised this week over the Christie Studios by Al. E. Christie. Former Christie players are now serving the United States in various branches of America's fighting forces.

PYRAMID COMEDIES READY.

Featuring Ray Hughes, an eccentric comic, who, for a number of years past has been in vaudeville and musical comedy lines, the Pyramid Comedies, Inc., will begin the distribution of their product within the next few weeks.

Arthur Werner and Charles Abrams, during a visit to a Boston theater, saw Hughes and were conquered. They hired him forthwith and, securing studio arrangements in Manhattan, completed four comedies, under the direction of a former Keystone director, William A. Seiter. Hughes' work in these four comedies so established him with his producers that he was contracted for a long period of years and is now busily at work on others of the forthcoming twenty produc-

Scene from "In and Out."

tions which will complete the twenty-four annual features a year that is planned to characterize the Pyramid activity.

Hughes' work in "In and Out," "Beach Birds," "Love and Lunch" and "Beauties and Bombs" secured him his long-term contract, and the showing of the finished product to one foreign buyer succeeded in selling England, Ireland, Wales, Scotland, France, Italy and the Norwegian countries, and it is worth noting that they are the first American comedies to reach the Italian market since the war began. Inquiries now coming in forecast the quick disposal of all American territory.

Director Seiter has secured permission to make one of his forthcoming Pyramid comedies at Yaphank. It is to be called "Drafted" and will depict the humorous side of camp life.

BOOSTERS FOR "MOTHER."

In furtherance of the plan which Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., conceived some time ago for a specially written poem to be used in the exploitation of "Mother" arrangements are contemplated whereby the verses of "Mother" may be used as a means of exploitation. It is planned to issue reproductions of the poem in herald form and also on slides in order that the various exhibitors who will run the George Loane Tucker picture may use it to advertise the coming of the McClure production. The verses in question are said to be particularly appropriate, as they typify exactly the spirit of the photoplay.

JACK LAIT WRITING "WARRIOR" SUB-TITLES.

James R. Grainger, manager of the Allen Film Corporation, Chicago, which company controls an extensive part of the Middle West states for "The Warrior," announced this week that Jack Lait, well-known author and playwright, had been engaged to create a series of special comedy subject titles for several scenes in the spectacle.

Mr. Lait is the author of "Help Wanted," a Broadway success of a few seasons hence, and is especially well known for his stories, which are at present appearing in one of the leading Chicago dailies.

"THE PROSPECTOR" DUE JANUARY 1.

Billy West will start the new year as a prospector in the latest King-Bee comedy, to be released Jan. 1. Billy goes looking for gold but finds nothing but trouble and excitement.

The King-Bee company went into the "Rockies" to make this two-reeler, and it is said to be full of wonderful scenes and atmospheric splendor. It is to be released under the title of "The Prospector."

A trade showing is slated for the current week.

"PEG O' THE SEA" FOR STATE RIGHTS.

The Sterling Pictures Corporation have closed for the negative rights to a production in five reels featuring Jean Sothern entitled "Peg o' the Sea." The Sterling Pictures Corporation have made arrangements for a special line of distinctive advertising, and within the next two weeks will announce the date for trade showing of both the film and all advertising accessories.

Sales of the Week.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS Company announces the sale on all territories for the following seventeen two-reel reissued Hart subjects: "Dakota Dan," "Double Crossed," "The Last Card," "Knight of the Trail," "A Square Deal," "The Bad Man," "The Fugitive," "The Gentleman from Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-Flusher," "Mr. Nobody," "Across the Great Divide," "Shooting Straight," "The Grudge," to the following exchanges:

R. D. Lewis Film Co., Campbell Bldg., Oklahoma City, Okla.; Exhibitors' Film Exchange, Inc., 420 9th street, N. W., Washington, D. C.; Liberty Film Renting Co., 938 Penn avenue, Pittsburgh, Pa.; A. Warner, Standard Film Service, Columbia Bldg., Cleveland, Ohio; Standard Film Corporation, 207 S. Wabash avenue, Chicago, Ill.; Standard Film Corporation, 1305 Walnut street, Kansas City, Mo.; Standard Film Exchange, 406 Film Exchange Bldg., Minneapolis, Minn.; Standard Film Corporation, 1417 Farnum street, Omaha, Neb.; Standard Film Corporation, 307 Empress Theater Bldg., St. Louis, Mo.; Regal Films, Ltd., 21 Adelaide street, W., Toronto, Canada; Boston Photoplay Co., 195 Pleasant street, Boston, Mass.; Western Feature Film Co., 180 Goldengate avenue, San Francisco, Cal.; Western Feature Film Co., care Peerless Film Service, 100 Goldengate avenue, San Francisco, Cal. (Washington, Oregon, Idaho and Montana).

Furthermore, "Dakota Dan," "Double Crossed," "The Last Card," "A Knight of the Trail" and "A Square Deal" have been sold to the Exhibitors' Film Exchange, 286 Market street, Newark, N. J.; Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa.; Mr. M. Simonds, Inn Hotel Bldg., Carondelet street, New Orleans, La.; Wm. Hart Feature Film Co., 1920 Main street, Dallas, Tex (for Texas and Arkansas).

Furthermore, "The Bad Man," "The Fugitive," "The Gentleman from Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-Flusher," "Mr. Nobobdy," "Across the Great Divide," "Shooting Straight" and "The Grudge" have been sold to the First National Exhibitors' Circuit, Atlanta, Ga.; Electric Theater Supply Co., 13th and Vine streets, Philadelphia, Pa.; Wm. Hart Feature Film Co., 1920 Main street, Dallas, Texas (for Texas, Arkansas, Louisiana).

Furthermore the same series has been sold plus the one two-reeler, "Double Crossed" to the Foursquare Pictures Corporation, 1735 Welton street, Denver, Col.

This indicates that the W. H. Productions Company is establishing records in the sale of territories for its various productions.

The W. H. Productions Company announces the following territories sold on William S. Hart as "The Two-Gun Man" in "The Bargain" in six reels:

Colorado, Utah, New Mexico and Wyoming to the Foursquare Pictures Corporation, Denver, Col.; Minnesota, North and South Dakota, Illinois, Indiana, Iowa, Nebraska, Missouri and Kansas, Standard Film Corporation of Omaha, Minneapolis, Chicago and Kansas City; Wisconsin, to the Wisconsin Film Corporation; Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee to the Jake Wells, Inc., Richmond, Va.

* * *

The Merit Film Corporation, 130 West 46th street, announce that they have purchased from the Export & Import Film Company, Inc., the exclusive rights for New York and northern New Jersey of the Franko-American Company's release, "The Birth of Democracy."

This picture ought to prove a very big success at this opportune moment, when democracy is the great issue the world over.

Over 5,000 people are said to have been employed in the making of the picture.

* * *

The W. H. Productions Co. announce that William S. Hart, in "The Bandit and the Preacher," with a supporting cast of the following stars, Robert Edeson and Rhea Mitchell (5 reels), has been sold for California, Nevada and Arizona to Sol Lesser of All Star Feature Distributors, San Francisco; Washington, Oregon, Idaho and Montana to Mike Rosenberg of De Luxe Feature Film Company, Seattle.

* * *

The Phladelphia-Ideal Film Exchange, of 235 North Thirteenth street, Philadelphia, has bought the rights to "Hate" for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and Washington, D. C. The deal was consummated by Gus Mohme, of the Biograph Laboratories in New York, who has exclusive selling rights for this production.

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The Animated Press Syndicate, who announce the Independent-American Weekly, advise that Nathan Gordon, of the Globe Feature Exchange in that city, signed a contract to handle this release in the New England territory.

* * *

Nathan Hirsch, of the Pioneer Film Corporation, has bought the exclusive rights to John W. Noble production, "Shame," featuring Zena Keefe, for New York State and Northern New Jersey. Jules Burnstein arranged the deal with the Pioneer head.

General Manager C. E. Wallace of the Cosmofotofilm Company announces the sale of the George Loane Tucker production, "I Believe," starring Leona Flugrath, and not Elizabeth, as erroneously stated in our last issue, to Samuel Krohm, Dayton, Ohio, for the state of Michigan. It is surmised that the latter will conduct his bookings through the Dawn Masterplays Company, of Detroit.

* * *

Hiller & Wilk announce the sale of the two-reel Douglass Fairbanks reissue, "The Mystery of the Leaping Fish" to Jack Lannon, of Seattle, for the state of Washington.

* * *

A complete list of the state right holders who possess the various territorial rights to "The Whip," as sold by Hiller & Wilk, will be found on another page in this department of this issue. The Alma Hanlon-Irving Cummings feature is now sold for the entire continent.

* * *

Exhibition rights to the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," have been sold for Japan, China, India, Burma, Ceylon, Dutch East Indies, Philippines and Hawaii Islands.

* * *

Rights to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three first releases of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador.

* * *

Franklyn E. Backer, president of the Mammoth Film Corp., announces the purchase of "Persuasive Peggy," the six-part Mayfair production for Greater New York, including Westchester county and all of Long Island. Shallenberger and Priest engineered the deal.

W. H. PRODUCTIONS OFFER KEYSTONE RE-ISSUES.

On the heels of the successful exploitation of the Hart productions, W. H. Productions Company announces that they now intend to release on the state rights market twenty-eight of the most successful Keystone Comedies, featuring many of the standard comedians on the screen, viz., Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Mack Swain, Chester Conklin, Ford Sterling and Charles Murray. The W. H. Productions Co. makes the following statement:

"We are launching this campaign at this time for the purpose of helping the exchangeman and the exhibitor. It will be noted that we are first distributor to come out boldly and state the price we intend charging for these subjects to the exchange, $80 per reel. This price assures to the exchangeman the greatest galaxy of comedies and stars on the screen today at a price that will bring to them bigger profits than they have ever made before, and it will also assure a reasonable rental price for the exhibitor. In addition to this we also intend to pay the war tax on these subjects. We are getting up striking one and three-sheets, and careful attention is being given to the titling on each of these productions. Hal Reid is doing this work."

INDEPENDENT MANUFACTURERS IN CO-OPERATIVE MOVEMENT WITH EXHIBITORS.

The attention of the followers of this department is herewith directed to another section of this issue, further in the front of the book, where is to be found the story of last Wednesday's (December 12) session of the joint exhibitors' associations, whereat Joseph Farnham, spokesman for Harry Rapf, president of the High-Class Film Corp.; William L. Sherrill, president of the Frohman Amusement Corp.; I. E. Chadwick, president of the Ivan Film Corp.; Joseph A. Golden, president of the Triumph Film Corp., and Lester Park, general manager of the Ogden Pictures Corp., was given the opportunity to lay before the assembled exhibitors a proposition of far-reaching importance to the industry in general.

While moulded after the exhibitor-manufacturer co-operative idea already in vogue, the plan carries with it a purpose of further significance that makes it advisable for our readers to turn to the page in question as well as to read the report of the proceedings as presented on page 1919. The Moving Picture World will follow this movement faithfully and record all future developments.

GOLDBURG EQUIPS OFFICE.

Jesse J. Goldburg, state rights expert, now in business for himself, as announced in the last issue of the Moving Picture World, has finished the equipment of his office, which he took over from the Ogden Pictures Corp., on the eleventh floor of the Times Building. Comfort and efficiency are the striking features of his abode.

HILLER AND SPITZER BACK AGAIN.

L. L. Hiller and Nat. H. Spitzer, officials of the King-Bee Films Corporation, Inc., have finished for the time being with the joint traveling that this pair have been engaging in the past ten days. Their visits took them to Chicago, Boston and Washington.

WOLFBERG RETURNS HOME.

Harris P. Wolfberg, head of the Harris P. Wolfberg Attractions, Pittsburgh, has finished his tour, embracing the principal cities of the Middle West, and is once again to be found in the home offices of his institution.

Manufacturers' Advance Notes

Australia Flourishing Field for Films

That Is, for American Product, Says Harold Bolster, Goldwyn Representative.

FILM conditions in Australia, like all belligerent countries, suffered at one period a setback due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive, touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors," he writes. "Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli, where Australian troops lost heavily. But since the British fortunes on the battle field have improved, the war conditions at home have grown normal, the attendance at motion picture houses has steadily improved. For a time this year labor unrest also played a part in creating an unsatisfactory state; but the Government speedily solved the difficulty, and now the islands of Australia and New Zealand are in a steady and most satisfactory condition.

"The first film men to whom I spoke on landing at Auckland, N. Z., and Sydney, showed the warmest interest in American films and in what I had to tell them concerning Goldwyn's plans and accomplishment.

"Americans who reach Australia these days might think themselves at home in the United States, by a look at the posters outside the theaters. While English films have a certain 'home folks' appeal, the American products enjoy one advantage that outweighs at this time even the superior workmanship which our films in general display. It is the simple fact that the thousands of extra miles that England lies beyond the United States add immeasurably to the uncertainties and difficulties of shipment created by the war. Even for the American film company this has become a very serious consideration."

"CARNIVALS AND CANNIBALS" (L-Ko).

Woman's rights and prevailing fashions on the Cannibal Isles are featured in the L-Ko to be distributed through Universal exchanges January 2, with Myrtle Sterling star of the proceedings. Vin Moore directed under the supervision of J. G. Blystone, who is general director of all L-Kos. The Cannibal Chief will be Russell Powell, and Babe Emerson will have Al Forbes to share the lead in the supporting company.

Scene from "Carnivals and Cannibals" (L-Ko).

Gifts of beauty often fatal to some folks proved a life-saver for Myrtle Sterling when the Cannibal Chief decided to make her the base of a New Year's feast. Instead of converting her into a meal the chief fell in love with her, and she became Mrs. Chief No. 23. That's the story of "Carnival and Cannibals" minus all the mirth-provoking embellishments that go with the usual L-Ko.

"BUSTED HEARTS AND BUTTERMILK" (Nestor).

The Nestor to be released December 31 will be conspicuous among Universal comedies because of the membership of the presenting company, players who usually devote themselves to tense dramatic situations having, this time, turned their talents to light comedy of high speed and farcical construction. Hayward Mack, who has appeared in numerous Universal City features as a straight man, is the leading comedian. Adele Farrington and Roberta Wilson, names well remembered by devotees of the program type of pictures, will divide the work of provoking laughter with a selected company supporting them. "Busted Hearts and Buttermilk" was selected as one of the four comedies that were intended to continue Nestor's for a temporary period following Universal's decision to abandon them. It is believed that the excellence of this number will create a demand from exchange men and exhibitors that the series now be continued.

Scene from "Busted Hearts and Buttermilk" (Nestor).

STRONG VEHICLE FOR PAULINE FREDERICK.

A combination of happy circumstances in the productions of "Mrs. Dane's Defense," for Paramount, as a starring vehicle for Pauline Frederick, should make this picture of exceptional interest from every point of view. In the first place, it is far from the famous drama by Sir Henry Arthur Jones, and affords Miss Frederick a role that fits her perfectly. Its emotional qualities are far above the average, and the tensely dramatic situations are exactly suited to screen purposes.

Secondly, Hugh Ford directed the production. Mr. Ford has worked with Pauline Frederick both in legitimate and motion picture productions. He directed "Joseph and His Brethren," one of the last stage plays in which the star appeared. Third, a cast of highly competent players, many with individual records for splendid screen work, supports the star. Fourth, the setting and costuming of the production are the last word in excellence.

"Mrs. Dane's Defense" will be released by Paramount in January, and will be later followed by "Jealousy," the huge allegorical spectacle in which Pauline Frederick will be the star.

COMING FROM WEST COAST TO GET FASHION HINTS.

In order to make a survey of the present fashions and those of the near future according to metropolitan standards, Alpharette Hoffman, costume director at the Lasky studio in California, has started for New York City, and during her stay in Manhattan will get ideas for gowns to be worn by stars in Paramount and Artcraft pictures, that will be absolutely up-to-the-minute.

Owing to the fact that pictures are frequently made several months before they are released for the public, and also because the feminine fashions are constantly undergoing changes, it is necessary for the costume director to keep well ahead of the modistes.

"I Love You" Next Triangle Feature

Production Will Contain Many Unusual Scenes—A Bell with a History Used—Quaint Old Italian Houses Reproduced.

FOLLOWING the releasing of the first Triangle seven-reel production, "Because of a Woman," with Belle Bennett, on Dec. 16, the next seven-part feature will be "I Love You," starring Alma Rubens, scheduled for release Jan. 13. The seven-reel pictures are a part of the new Triangle service recently announced, that of supplying a seven-reel feature on each month's program without extra cost to the exhibitor.

In producing "I Love You," Director Walter Edwards has spared no expense in order to produce one of the most elaborate pictures yet featured on the Triangle program. The scenes throughout are said to be distinctly striking and, as many of them are laid in France and Italy, the ingenuity of the Triangle scenic artists at the Triangle studio was taxed to the utmost.

In one case the manuscript called for a Venetian scene, and Director Edwards had two palaces and the Grand Canal of Venice reproduced, for which especially brilliant night effects were made. A street carnival was also taken. Quaint old houses, with thatched roofs, the kind to be seen in Italy, were built especially at the Hartville ranch studio. The construction of these buildings resulted in a natural effect being secured and more than "local color."

Other features of great attractiveness that were used in making this picture, included relics of the days of the padres in Southern California. One was an old mission bell, formerly used in the days now long gone, by Fathers to call the Indians to worship. This relic was obtained from one of the first missions founded by Father Junipero Serra, the Franciscan monk. The historic bell was used to toll the Angelus in Director Edwards' picture. Another beautiful scenery effect was obtained when a vast acreage of chrysanthemums in full bloom was photographed, to be used as a garden setting, and furnished a wonderful background.

The cast selected for "I Love You" includes, besides Alma Rubens, Wheeler Oakman, one of the best-known leading men in the country, and Francis McDonald, also a well-known heavy. Both Mr. McDonald and Mr. Oakman are new to Triangle pictures. Others in the cast are: Frederick Vroom, Lillian Langdon and John Lince.

The story deals with a French artist who paints a beautiful Italian girl. She learns to love him, but the artist leaves her brokenhearted. A wealthy Frenchman, after seeing the painting, falls in love with the model and goes in search of her, and they are married. Later the artist tries to win back the girl's love and finally does take her from her husband, but in the end he is brought to justice for his actions. "I Love You" was written by Catherine Carr.

HALIFAX HORROR SHOWN FIRST IN MUTUAL WEEKLY NO. 155.

The news of the explosion of the munition ship in Halifax harbor, followed by the greatest holocaust in recent history, which killed four thousand outright, wounded thousands of others, and made twenty thousand persons homeless, had hardly been flashed over the wires when staff cameramen of the Gaumont Company were speeding to the scene. As a result the first motion pictures of this disaster are shown in No. 155 of the Gaumont-Mutual Weekly. These pictures were on the screen of the New York theaters within a few hours after the first cameraman returned with his negative, and were shown in other theaters throughout the United States as fast as prints could be rushed by fast trains.

Direct from the front, the first official pictures of the battle of the Aisne, that glorious victory which the French troops won with such intrepid valor, are also shown in this issue of the Gaumont-Mutual Weekly. Actual scenes of fighting; the handling of the famous French 75's and the big 400 m/m guns which pounded the Huns incessantly; the movement of the tanks in the early dawn to clear a place for the infantry; the rescue of the wounded; the capture of twelve thousand Germans and 180 guns, and the noble work performed by the Red Cross—all are graphically illustrated in the many scenes taken on the actual battlefield. Particularly enlightening is one of these scenes, taken while an icy rain was falling, which pictures thousands of German prisoners shivering in the insufficient clothing furnished by their "Fatherland."

Prominent among the news events pictured in the United States in the last auto race which will be held during the war, the Liberty Sweepstakes staged in Los Angeles, where fifty thousand spectators saw Eddie Hearn win, and an open-air concert in Boston by two world-famous actors, David Warfield and Harry Lauder, in which they aid a thousand "Jackies" in raising funds to help the dependents of naval men.

IRENE CASTLE IN NEW PATHE FEATURE.

Irene Castle, immediately upon the completion of the last scene of "Convict 993," the first of the "big star—big story" Pathe features to be released during 1918, commenced work in "The Mysterious Client," a big mystery story, the release date of which has not yet been announced.

In "The Mysterious Client," Miss Castle will be supported by an all-star cast that includes Milton Sills, Warner Oland and Caesare Gravina, all of whom have gained fame in the Pathe serials.

"THE FOURTH IN SALVADOR" (General Film).

A stay of several months in Central America enabled O. Henry to gather material for one of his most humorous stories "The Fourth in Salvador," the current release in General Film Company's Broadway Star Feature series. This is a rollicking story of a tea-cup revolution and what happened to it when it collided full-force with a small but exuberant party of Americans bent upon celebrating the Fourth in the gold old-fashioned way.

This is one of the group of "O. Henry" stories produced in

Scene from "The Fourth in Salvador" (General Film).

the western studios and features Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and others. The action starts with the difficulties in which Billy Casparis (Chet Ryan) finds himself with regard to his ice-making concession. He attempts to palm off a block of glass as a chunk of ice in order to prevent the foreclosure of his concession, but is detected. With ruin staring him in the face, he spends his last cent to help celebrate the Fourth in good style. Complications ensue when a revolution breaks out and the defeated rebel general flees to the Americans for protection. The latter, thinking the regulars are bent upon suppressing their celebration, turn in and give the army a good licking. As a reward the new president officially declares the block of glass to be ice of the finest quality, and Billy saves his forfeit money. The two reels of this film are crowded with stirring incidents and some of the most humorous action seen in many a day.

"THE KINDOM OF LOVE" (Fox).

Jewel Carmen, in her first production as a star, will be William Fox's Christmas week offering to exhibitors. The first photoplay which Miss Carmen may call her own will be released December 23 as a Fox special feature. The production, which is titled "The Kingdom of Love," deals with a situation developing from a girl being left alone in the Klondike through the death of her father.

The father, it appears, was a gambler who deserted his wife and son in the States. The son turns up eventually in the camp where his sister is and she learns his identity through a letter which he shows her when he asks aid in going to the bedside of his sick mother. Not telling the youth of the relationship the girl raises money for his trip by selling herself in the camp. The camp minister "bids her in," mortgaging himself to a saloonkeeper to obtain the necessary cash. Interested at first only in the girl's moral welfare, the minister eventually falls in love with her. The debt is canceled by the saloonkeeper's death.

"The Kingdom of Love" was made in the West under the direction of Frank Lloyd, who has thus occupied himself while William Farnum was taking a much-needed rest. The cast includes Nancy Taswell, Genevieve Blinn, L. C. Shumway, Fred Milton, Ernest Wade, Joseph Manning, G. Raymond Nye and Murdock MacQuarie, nearly all of whom are well known to motion picture theater patrons. The story was written by Doty Hobart.

BLACKTON LEAVES FOR COAST.

J. Stuart Blackton, producer of the novels of Sir Gilbert Parker for Paramount, left Wednesday, December 5, for California, to engage in further production work under the same auspices at the Lasky Studio. Mr. Blackton took with him Albert Dorris, his film editor, who is an expert cutter as well. Preparations are under way at the Lasky Studio for the reception of the producer, and a special building has been erected to house his personal office and the offices of his executive staff. The first picture that Commodore Blackton will make for Paramount in the West will be "Wild Youth," written by Sir Gilbert Parker, and said to be one of the author's most fascinating romances.

Triangle Program Features

"Without Honor" and "Until They Get Me" Will Be the Features on Triangle Program for Week of Dec. 23.

CONTINUING its efforts to furnish the most enlightening and most interesting photodramas of the day, Triangle offers two features for the week of December 23 that bear out the policy of the company. Triangle believes that in these days of war and trouble that the public should be given pictures so constructed that they will detract from thought of stress and woe.

"Without Honor," scheduled as the first release of the week, is a drama dealing with a true situation in life, and is one of a series that offers unusually realistic portraits of American life. It is a story of narrow minded Deacon Hanford (Walt Whitman), whose harsh policies and bigoted ideas cause nothing but trouble. Margery Wilson, in the stellar role as Jeanie McGregor, is said to achieve another success to be added to her long list. She has risen from the ranks solely on the strength of her work in parts demanding complete sympathy. Others in the cast who do excellent work are Walt Whitman, who does some of the best acting of his career, and Darrell Foss, who plays the part of the son with a realistic finish. Arthur Moon, Laura Sears, and Anna Dodge, who appear in this feature, are recent additions to the Triangle force.

"Until They Get Me," the second release of the week, is a dramatic story of the Northern country, showing the work of the Northwest Mounted Police in an interesting manner, and emphasizing most strongly the characteristics of this organization. Paulin Starke, the sixteen-year-old star, has the leading role in this feature, and her unaffected acting is said to be one of the best parts of the picture. Cast as the waif Margy, she puts real feeling into the character, and, according to reports, really is Margy, in no instance having to act the part. "Until They Get Me" has already been shown on the screen at the Rialto theater, where it enjoyed a week's run, and was generally praised by critics. There is an agreeable suspense maintained throughout the drama, and in the closing scenes, Miss Starke does the love scene in a manner that promises to relieve the boredom of the stereotyped fadeaway. Joe King as the mounted policeman and Jack Curtis as the outlaw, both make the best of their opportunities in this picture and produce real effect. Frank Borzage directed the production and Kenneth B. Clarke wrote the story.

In the Keystone comedy, "Afraid to Be False," also scheduled for release December 23, Milton Sims plans to elope with Dorothy Hagar in spite of the fact he already possesses one wife, in the person of Maude Wayne. But when the appointed day for the elopement arrives, Milt quits cold on the proposition and goes home to his wife and a mighty big surprise. Lloyd Bacon has designs on Milt's wife, and when Sims arrives home a lively scene follows.

"A Counterfeit Scent" and "A Birthday Blunder," one-reel Triangle Komedies, are also included in the week's releases.

MAE MARSH A MODELER IN CLAY.

The familiar press agent story of the versatile feminine star who rides, plays golf, cooks, dances and swims with consummate skill makes the not infrequently truthful press department of Goldwyn Pictures a little bit diffident about telling

Mae Marsh and the Portrait Bust of Herself Which She Made for Her New Goldwyn Production, "The Beloved Traitor."

people who might never believe it that Mae Marsh is an honest-to-goodness sculptor. But she is, and there seems no getting around making the fact public.

Goldwyn has known since Miss Marsh came under its wing as a star that she possessed this unusual talent, but it was with an interest not unmixed with skepticism that persons in the New York offices of the company regarded a photograph sent from the studios showing the little star at work on a life-sized clay statue, unmistakably of herself.

Inquiry revealed the astonishing fact that Miss Marsh had modeled the statue herself for one of the important scenes in "The Beloved Traitor," her newest Goldwyn picture. And she did it because her leading man, playing the role of a sculptor, hadn't enough knowledge of the art to have plastered the clay foundation on the dummy frame of the statue.

The statue was of Miss Marsh's own face and figure because the film scenario demands that it be just that. The hero, a poor Maine fisherman, has an undeveloped talent for sculpture which he exercises by making sand heads of the heroine, Miss Marsh.

The action of the story requires that the big statue modeled by Miss Marsh be broken in the course of a fight between the hero, now approaching fame in his new profession, and a rival. The star had the painful experience, therefore, of seeing her handiwork broken to bits to make a single scene. Needless to say, this "take" wasn't "shot" a second time.

LOUISE FAZENDA COMING IN "KITCHEN LADY."

Louise Fazenda, the empress of mirth, again comes into prominence with "The Kitchen Lady," to be released by Paramount January 13. This is a Paramount-Mack Sennett comedy of the screaming variety. It parodies social customs and paints the woes of the downtrodden servant girl in ludicrous hues. Miss Fazenda is thoroughly at home in this character, for she possesses the burlesque ability to a marked degree, so necessary for the rendition of this sort of type.

This bare skeleton of the plot gives no real idea of the hilarious humor of the comedy. The picture is made doubly laughable by the fact that so many of the animal actors of the Sennett studios are introduced—including a trained fish. Beside Louise Fazenda, Slim Summerville, Glen Cavender, Alice Maison and Eva Thatcher appear in the cast. Ed Cline is director and the production was made under Mr. Sennett's supervision.

Preceding this, comes "Taming Target Center," December 30, with Polly Moran and a cast of star laughmakers.

"THE HOPPER," COLLIERS' STORY, BY TRIANGLE.

Director Thomas Heffron, whose last picture under Triangle colors was with William Desmond in "The Sudden Gentleman," has begun work on "The Hopper," a screen adaptation from Meredith Nicholson's story by the same name, which appeared in Colliers' Weekly. Jack Cunningham did the continuity.

It is a crook comedy story, with a reformed safe-blower in the title role, and in this story the man who wanted to go straight finds himself forced into a kidnapping and a robbery. How he escapes the penitentiary and instead finds some warm friends, is the surprise of the story. Included in the cast are such well-known Triangle players as William V. Mong, who has the title role, Irene Hunt, Walt Whitman, George Hernandez and Peaches Jackson.

Bill Desmond, Triangle star, whose last picture was directed by Heffron, is so proud of his Irish ancestry that he has a harp and shamrock with his initials on his automobile, and now Bill is busily engaged in denying the rumor that his initials are "B. V. D.," for, from a distance, the harp between his initials B and D certainly does look like a V.

"HER SECOND HUSBAND" COMING DECEMBER 31.

Miss Edna Goodrich, one of the most popular and brilliant of the speaking-stage celebrities who have won additional fame on the screen, has a splendid dramatic vehicle in her new Mutual production, "Her Second Husband," a story of society based on Wall street and the strange social and financial alliances formed there. "Her Second Husband" comes to the screen December 31.

The plot has to do with a striving young capitalist's effort to make his charming and beautiful young wife pull his financial chestnuts out of the fire by diverting the men to whom he is heavily indebted.

The story is most skillfully constructed and its plot is one that suits Miss Goodrich admirably. In it she is given an opportunity to display her genius for characterization and to wear some of the most beautiful gowns ever turned out for a motion picture play.

SPOOR'S BILLBOARD CAMPAIGN IS ON.

The opening gun of George K. Spoor's campaign of billboarding the entire country in advertising the ultra features to be produced by him during the year has been fired and as a result the contagious smile of Taylor Holmes is beaming from coast to coast and lakes to gulf.

"Uneasy Money," a comedy-drama featuring Mr. Holes, is the subject of the first poster drive. Twenty-four sheets in six colors are being used exclusively. The first went on the boards December 15.

Following the Holmes' drive will come another twenty four-sheet campaign for Mr. Spoor's second feature, Mary MacLane, the daring authoress, in a picture from her own pen, "Men Who Have Made Love To Me."

Taylor Holmes in "Ruggles of Red Gap," another Spoor ultra feature, with Taylor Holmes in the role of "Ruggles," will be the subject of the third drive.

Muir Describes Conditions in Canada

Says Exhibitors There as Here Are Suffering from the Upward Tendency in Rentals.

THE serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in his sensational interview, finds ample confirmation in a statement on conditions in Western Canada made by J. R. Muir, owner and manager of a chain of theaters in British Columbia, including the Dominion of Vancouver, the Dominion theater of Victoria, the Dominion of Nanaimo and many other houses in those and neighboring cities.

"The film business is in a critical condition, from the exhibitor's, quite as much as from the manufacturer's, point of view," says Mr. Muir. "Of course, we have the Canadian war tax to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest begetter of economy among theater patrons, is also purely transitory. In a short time the pocketbooks will be adjusted to the new outlay and people's normal and constant craving for amusement will rule.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada as in the United States are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits off any but excessive rentals they are biting the hand that has fed them.

"The producers who have 'come back' by placing such stars in 'specials' are doing almost as much to ruin the legitimate picture business. It gave me immense satisfaction to learn that Goldwyn would release Mary Garden in 'Thais' at the regular rental price to its exhibitors, because I knew it was honest business, good business, and far-sighted business, not only for me and for other exhibitors, but for the whole film industry as well.

"As to public taste in war time—and Canada has had a longer seige than the United States—it is most decidedly away from the heavy and morbid. The people still relish pathos of the finest sort, but it must be pathos relieved by comedy touches. That was the reason why Mae Marsh in 'Polly of the Circus' went so big with us."

"MADAM WHO" (Paralta).

The splendid story of the great spectacle is found in the second Paralta Play, Bessie Barriscale in "Madam Who," by Harold MacGrath, such as the stages of the legitimate theaters can give only in mere glimpses. The "moon" element in "Madam Who" is large, effective, and splendidly handled.

Not that "Madam Who" is a mere spectacle. In fact the spectacular element is present only as a colorful background for the supreme art and emotional acting of the star, which won from Alan Dale, dramatic critic, his seldom given, wholehearted approval. He wrote, after having seen "Madam Who"

Scene from "Madame Who" (Paralta).

at a private showing, that in it Bessie Barriscale did the best emotional acting he had seen in many a day.

In this artistic and thrilling photoplay, Miss Barriscale travels through a great emotional range in such a way as to cause the dramatic critics who saw the feature at private showings to declare that she had an art so great that there was in it no hint of any limit of her powers. In other words, she fully created illusion, was entirely natural in seeming, and never showed a training after effect. All of which is the very highest praise to any player anywhere in the world.

FOX TO FILM LORIMER STORY.

"Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of Saturday Evening Post, is to be filmed by William Fox. It required some persuasion, accompanied by a large sum of money, to get Mr. Lorimer's consent to picturization of his successful tale. Mr. Fox conducted the negotiations which finally made it possible.

Mr. Lorimer's "Jack Spurlock—Prodigal" appeared in serial form and its human interest appeal made it a notable contribution to fiction of the lighter vein. Its introductory chapter, in which young Spurlock, at Harvard, awakens after a wild night and discovers a bear with boxing gloves on his feet in his bathroom, which he had brought home as a "lark," compels the reader to settle in his chair anticipating an "out of the ordinary" tale—and he is not disappointed. Irresistible humor, convincing "horse sense" philosophy, appealing human interest touches, a wee bit of love romance and a dash of pathos, all blended by Lorimer's adept hand, make a charming story and one especially adaptable to picturization. What happened to Jack Spurlock—Prodigal might happen to any red-blooded young American—it is entirely within the range of possibility. That's what helps make "Jack Spurlock—Prodigal" so interesting.

George Horace Lorimer.

The story was read by millions of persons and clippings from twenty-five hundred newspapers testify to the unusual interest it awakened and if the Fox people can convey to film even a tithe of its humor and philosophy the result ought to be gratifying.

HALIFAX DISASTER IN ANIMATED WEEKLY.

The week's number of Universal's Current Events presents one of the most striking series of pictures ever shown upon the screen—scenes in the stricken city of Halifax. Immediately upon receipt of the news of the disaster that had befallen the Nova Scotia capital Jack Cohn, manager of Universal's news-reel department, made arrangements for the transport of a corps of cameramen on the Red Cross Relief train, first out of New York for Halifax. Every possible effort was made to rush the train through, and the Universal photographers were among the first American photographers to arrive there. No time was wasted in getting to work, the result was a collection of views startling in the vision of terrible destruction they present and of highest importance from the news point of view. Despite all Americans have read of graphic description of the horrors wrought in Halifax by explosion and fire, the actual pictures presented on the screen bring a realization of the disaster that words cannot produce.

In this same number of Current Events are shown realistic views of Jerusalem, the Holy City, the one great gift the war has brought to Christian and Hebrew alike, a gift in which both rejoice.

In Animated Weekly No. 2 are shown pictures portraying some of the work wrought by German emissaries. They succeeded in Chicago in destroying by fire a $400,000 warehouse filled with munitions, and causing a series of violent explosions. Wind and intense cold turning into ice the columns of water poured upon it made the work of firemen battling with the flames tenfold more difficult—striking pictures of the fight with the flames are shown.

A NEW WESTINGHOUSE CATALOG.

The Westinghouse Electric & Manufacturing Company have issued an eighty-page catalog of direct current motors and generators of which that portion devoted to the illustrations, diagrams, and detailed description motor-generators for motion picture service will interest our readers.

The specifications of each size and type of generator and its accessories are very complete in detail, and will prove valuable as references when deciding upon new equipment.

Those who desire a copy of the book should write for same to the Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa., requesting catalog 30, and mentioning the fact that they saw it mentioned in the Moving Picture World, thus identifying themselves as interested parties instead of curiosity seekers.

Artcraft Announces January Releases

Pretentious Array of Attractions for First Month of New Year—Pickford, Hart and Ferguson the Stars.

A PRETENTIOUS array of attractions for the first month of the new year was announced last week by Walter E. Greene, president of Artcraft, presenting Mary Pickford, William S. Hart and Elsie Ferguson. In these productions Artcraft has three of the most notable releases ever presented by this company.

As the initial release, Artcraft offers Elsie Ferguson in "Rose of the World," an emotional drama of exceptional merit. The book, by Agnes and Edgerson Castle, has had wide circulation. Adapted from the book by Charles Maigne and staged under the direction of Maurice Tourneur, it is expected this picture will outshine "Barbary Sheep" and "The Rise of Jennie Cushing." Supporting Miss Ferguson are Wyndham Standing, Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber. Maurice Tourneur directed.

William S. Hart in the Thomas H. Ince production, "Wolves of the Rail," is Artcraft's second offering in January. In this production "Big Bill" appears in the part of an upholder of the law and order rather than an outlaw. As Buck Andrade, a railroad detective, Hart is just as fearless and daring as when opposed to the law, and his business of ridding the railroad of outlaws affords him particular opportunity to present heavy dramatic work such as won him present great popularity throughout the country. The story is by Denison Clift. Vola Vale heads the supporting cast.

"Stella Maris," adapted from the famous novel by William J. Locke, will be Miss Pickford's January offering. The two parts portrayed by "Our Mary" in this picture, those of Stella Maris and Unity Blake, are of exceptional contrast. Marshall Neilan staged the picture. Frances Marion wrote the scenario. The supporting cast includes Conway Tearle, Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu.

UNITED DETROIT OFFICE MOVES.

L. J. Gardiner, the popular local manager of the United Theater Equipment Corporation, reports that the Detroit office of the U. T. E. has been moved to the New Film Building, 57 East Elizabeth street, where a large showroom has been equipped for the display of modern theater equipment and supplies. A large and complete stock of motion picture accessories is carried on hand, and special attention is given to machine repairing. Expert workmen only are employed and all work is guaranteed, it being the policy of the U. T. E. to use only genuine parts on machine repairs.

"HER SISTER" (Empire-All Star).

Lavish stage settings and a celebrated cast have been combined with the charming personality and rare talent of Olive Tell in the production of "Her Sister," Mutual's feature release of December 24. "Her Sister" comes from the studio of the Empire-All Star Corporation, which is engaged in the production of Charles Frohman's most popular stage plays in motion pictures. It was directed by John B. O'Brien. The

Scene from "Her Sister" (Mutual).

supporting cast is made up of Frohman players headed by David Powell.

Miss Tell wears gorgeous raiment in "Her Sister." She is cast as a modern New York girl and as an Egyptian priestess. As "Isis, the Seer," Miss Tell wears costly robes. The scenes for this part of the picture are laid in a replica of an ancient Egyptian throne room.

"Her Sister" is the Frohman play in which Ethel Barrymore played to big crowds on Broadway. It deals with the experiences of two girls, sisters, left to support themselves in New York.

The dramatic value of the story and the play has been effectively worked out by Director O'Brien, who staged the play for the camera.

MUTUAL RELEASES END OF "LOST EXPRESS."

Carrying a real punch, the mystery of "The Lost Express" is solved in the final chapter of this exciting railroad serial, in which Helen Holmes has exhibited feats of daring as thrilling as they are novel. In chapter 15, "The Return of the Lost Express," released by Mutual Monday, December 24, Director J. P. McGowan has worked up a high spectacular climax in which an entire town is destroyed by fire and Helen is seen in a scene of rescue from the flames that border on the foolhardy.

Scenes taken in the bowels of the earth where the locomotive and cars were hidden, required special electrical equipment for photographic illumination, while a special piece of superstructure camouflage is instructive in showing how this art is applied.

Learning the secret of the hiding place of "The Lost Express" from one of the syndicate who is dying, Helen, after a wild drive into the mine, her high-powered car and a desperate fight with two of the syndicate, succeeds in backing the iron monster out into the main road.

The solution of the mystery has taxed the imagination of mechanical inventive geniuses and has sustained an interest that culminates in a remarkable climax.

BEST "ARGUS PICTORIAL" YET FOR DECEMBER 30TH.

Argus Pictorial No. 4, released by Pathe the week of Dec. 30, is probably the best issue yet of this animated magazine in one reel, produced by Argus Laboratories, Inc., of which Horace D. Ashton is president.

The famous Piedmont Valley of Virginia, which boasts the finest pack of American fox hounds, is shown in the article on "Fox Hunting with the Piedmont Hounds," showing picturesque scenes in the wild country of Virginia.

Another article is "Garden Monsters," showing the giant garden fighter, the Cicada (who is happy because his wife has no voice), the male harvest fly, the field cricket, the June bug, the robber fly, and other queer insects with which we come in contact in every-day life but which we rarely recognize.

"Numbers that Draw Pictures" shows some of the most amazing effects ever obtained on the screen, establishing a mystical connection between Art and Mathematics.

Another article is "The Anthileptus," a curious little formation found in streams near aquatic plants, usually about 1-500th of an inch in length and mostly colorless.

An unusual novelty is "Scissorgraphs," showing what a clever hand can do with a pair of scissors and a scrap of paper.

"DAUGHTER OF DESTINY" FIRST PETROVA RELEASE.

In order to co-operate with the many Petrove exhibitors to the fullest extent possible, the week of Dec. 23, which embraces the Christmas holidays, has been chosen in which to release "Daughter of Destiny." The co-operation of many newspapers throughout the country who devote large space to motion pictures have been enlisted and the exhibitors and dailies in each town will work together to attract the attention of the screen patrons to "Petrova Week."

In order to further the plan, arrangements have been made whereby those picture patrons who witness "Daughter of Destiny" during Christmas Week, also "Petrova Week," will be presented by the local exhibitors with an autographed new portrait pose of the famous Polish star and widespread advance publicity will be given this innovation by the use of the theater men's screens and the columns of the newpapers which are interested in the project.

"LOVE LETTERS" (Paramount).

Thurston Hall, who appeared opposite Dorothy Dalton in "The Price Mark," her first Paramount picture produced by Thomas H. Ince, will again be seen in the leading male role of "Love Letters," which will be released December 24.

Aside from the fact that it is a thrilling story, "Love Letters" also teaches a practical lesson, and is a powerful argument against writing letters of a dangerous character, unless it is certain that recipient may be depended upon for his or her discretion. Shannon Fife is the author. It is said to be a remarkable example of dramatic construction.

Having completed "Love Letters," Miss Dalton is working on her next picture, a production having its scenes somewhere in the rugged western country.

"WORK" NEXT ESSANAY—CHAPLIN RE-ISSUE.

Charlie Chaplin never worked harder nor more effectively in the making of a comedy than in General Film's current release in the new edition of Chaplin's early successes made by Essanay and, quite naturally, it bears the name of "Work." This is the fifth in the series of Essanay's Chaplin pictures, and it is a riot of fun from start to finish. Exhibitors everywhere are finding the new editions of Chaplin pictures one of their best box-office bets, and the bookings for these subjects are equally as good as the demands for these pictures when they were first issued.

Olive Tell Leads Mutual Christmas Week

Other Featured Players on Program Are Helen Holmes, Billie Rhodes and George Ovey.

MUTUAL'S Christmas offering will be "Her Sister," a Charles Frohman play in pictures, starring Miss Olive Tell, whose work in "The Unforeseen" established the quality of her screen work and her value at the box office. The subject, which is released December 24, is a picture adaptation of the Broadway success in which Miss Ethel Barrymore scored a sensational hit. This picture was made at the Empire Long Island studios under the direction of John B. O'Brien. In the supporting cast is David Powell, Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean.

In the concluding chapter of "The Lost Express," "The Return of the Lost Express," released December 24, is cleared up the mystery of the missing train. Helen, after a thrilling series of adventures, in which all previous "stunts" are put in the shade, discovers the train and drives it back to the main track.

Billie Rhodes in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband is a flirt, gets them all mixed up in a family mess, which almost leads to a divorce, but finally emerges from the affair a sadder but wiser girl.

"Oneta," a superhorse with almost human intelligence, is a co-star with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine does stunts that are amazing and rescues Jerry from a band of cattle thieves and outlaws.

Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Monday, December 24.

BILLIE RHODES GETTING ON IN COMEDY.

Billie Rhodes is meeting marked success in Mutual-Strand comedies, being booked in big houses from coast to coast. Miss Rhodes owes her extraordinary success no less to the fact that she has provided a class of clean comedy that is full of legitimate fun without a trace of slapstick.

Aside from being one of the prettiest girls on the screen, Miss Rhodes is given credit for shrewdness, since it was only through her determined insistence that the new style comedy was substituted for her for the old.

DEVOTES 24 HOURS TO CHANGING COSTUMES.

In looking over the figures of some of the Goldwyn studio's recent statistical tabulations, comparing them with figures got together by the auditing department, the amazing cost of the time it takes a star to change her clothes is seen in black and white. This is especially worthy of note in the case of Mary Garden, who has just completed her work in "Thais." Her costumes were many and elaborate, involving complete renewals of robes, sandals, togas and numerous jewels as the pictures progressed. As it happened, it was not always posible for Director Frank H. Crane to occupy himelf with scenes not demanding the presence of Miss Garden, while the actress changed from Thais' grotto costume to her complicated cloth-of-gold gown for the splendid scenes in the courtesan's palace.

Mary Garden in "Thais."

Thus it was a matter of necessity to take account of Miss Garden's time when in her dressing-room. Altogether the, minutes spent by Miss Garden in divesting herself of one gorgeous gown to be decked out in other more splendid apparel consumed just twenty-four hours of Goldwyn's golden time. Just how golden the time may be reckoned is not for publication. The point of the story lies in the high degree of efficiency which makes it possible to submit such figures. The monetary equivalent of those hours in the day of this celebrated woman must always be the subject of conjecture.

Universal Combination in Minneapolis

Laemmle and Universal Exchanges Now Under One Roof—New Managers Named.

E. H. GOLDSTEIN, general manager of Universal Exchanges, returned Monday from a two weeks' trip to Minneapolis, Detroit, Indianapolis and Chicago. In the latter place, Mr. Goldstein achieved the consolidation of the Laemmle Film Service and the Universal Film Exchange, one of the recent important film movements, and saw the two factors housed under one roof at 220 South State street before returning East. I. L. Lesserman will have in charge the Universal office. C. R. Plough will father Bluebird affairs and I. Van Ronkel will handle Jewel products and Alice Howell comedies. "Exhibitors in Chicago, through the consolidation of the Laemmle Film Service and Universal Film Exchange, will be insured the very finest degree of service," declared Mr. Goldstein, commenting on this important change.

In Minneapolis, Mr. Goldstein was the guest of Ben Judell, popular Laemmle Film Service manager. In Detroit, where Mr. Goldstein spent Thanksgiving, he appointed C. G. Kingsley manager of the Bluebird office to succeed W. W. Drumm. J. H. Calvert, manager of the Laemmle Film Service, Omaha, Neb., visited with Mr. Goldstein during his stay in Chicago and was appointed by him manager of the Omaha office to succeed F. A. Van Husan, who recently resigned. Barney Rosenthal, of the St. Louis Universal office, was also called to Chicago by Mr. Goldstein to discuss important affairs of his territory.

"THE BLUEBIRD" A RECORD PRODUCTION.

When Artcraft releases "The Bluebird," the big Maeterlinck spectacle, it will have established new records in film production. Maurice Tourneur, the director, has had the exclusive use of the Famous Players-Lasky studios at Fort Lee, N. J., where the regular force of carpenters, electricians and mechanics has been greatly augmented aid has been working day and night building the scenery and effects.

The theme is allegorical and symbolical, and great numbers of people are being used in the production. There are a great many characters doing specialties and various well known people have been engaged. Rose Roland, from "Over the Top," now playing in New York, leads several symbolical dance numbers, and Gertrude McCoy impersonates "Light."

Maurice Tourneur has been at work on this production for about six weeks, and expects to complete it in a fortnight. He has already used 130,000 feet of negative, and will need 25,000 to 30,000 feet more to complete the picture. A great deal of this is in double and triple exposure.

ESSANAY SUBJECTS ON KLEINE LIST.

Essanay timed the release of its novelty Perfection Picture, "The Dream Doll," so as to give it to the public during the holiday season. And that it sensed the appropriate time for its releases it evidenced in the heavy holiday week bookings, already reported by the George Kleine offices.

Though not a Christmas picture, "The Dream Doll" is particularly appropriate for holiday programs, as it shows that some remarkable acting is done on the part of some fourteen-inch dolls.

Mary McAlister, the six-year-old Essanay actress, has completed her latest picture, "Sadie Goes to Heaven," adapted from the story published in Good Housekeeping. This production includes some remarkable acting by a small dog, "rented out" by a Michigan farmer. The little animal shows remarkable aptitude for obeying the director. It is released December 24 through George Kleine as an Essanay Perfection Picture.

WALLACE REID IN NEW YORK.

Wallace Reid, favorite of a great body of photoplaygoers and star or leading man in numerous Paramount and Artcraft pictures, will soon be "in our midst"—taking New York as the terminus of his transcontinental journey. He left Los Angeles in company of Kenneth McGaffey, west coast publicity director, on December 5 and, after stopping for personal appearances in a number of the cities en route, reached the big city on the 17th.

While in the East Mr. Reid will be filmed in "The Source," and probably "Believe Me, Xantippe," from the Harvard Prize play, will also be produced on the Atlantic side of the continent.

Mr. Reid has completed two western productions—the first, "Nan of Music Mountain," to be released by Paramount, December 17, the day of the star's arrival in New York.

"FINN & HADDIE" COMEDIES.

In the current series of Sparkle Comedy releases, General Film Company introduced a new comedy team, Finn & Haddie, who present some of their novel fun-making stunts in "Their Model Career" and "Their Fishy Footsteps." Finn & Haddie appear again in a new series of six Jaxon comedies to be released about the middle of January. Billy Ruge and Walter Stahl, two comedians noted for their ability to crowd laughs into a reel of film, compose the Finn & Haddie team. The new series will retain all of the rapid-fire comedy value of the five preceding series of Jaxons.

Pathe Program

Schedule for Week of December 30 Offers Many Excellent Subjects.

GLADYS HULETTE, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton are the box-office stars on Pathe's program for the week of Dec. 30, and there is also a special cowboy thriller in three reels and an especially interesting issue of the Argus Pictorial.

Gladys Hulette appears in "Over the Hill," a Gold Rooster play in five reels, produced by Astra, story and scenario by Lois Zellner, directed by William Parke. This is one of the best, if not the best, of the Gladys Hulette features.

In "Over the Hill" Gladys Hulette is the wide-awake little business "man" about whom a delightful story of humor and pathos, which is also brought to an exciting and interesting climax, revolves. She gets a job on a little country newspaper, falls in love with the business manager, saves him from disgrace, and, by landing a big contract, puts the paper "Over the Hill" to prosperity. The supporting cast includes J. H. Gilmore, Chester Barnett, as the hero; Daniel Mason, Richard Thornton, William Sullivan, as a young baseball pitcher, who attempts to "marry" the daughter of a wealthy man; Paul Clerget, the famous French actor; Joyce Fair, a star in her own right, and William Parke, Jr., as a young scapegrace. "Over the Hill" is a sure winner.

Doris Kenyon appears as the star in the sixth episode of "The Hidden Hand" serial, under the title "The Flower of Death"—produced in two reels by Pathe. In an attempt to prove that she is the daughter of Judson Whitney, Doris is trapped by the Hidden Hand. She and Ramsey start up the stairs of the church which lead to the steeple. At the top, Ramsey grabs the coiled bell rope. Doris grabs one end and starts down the steep roof and over the edge. The Hidden Hand fires at the rope with his revolver. He hits the rope and it starts to unravel. Doris is falling as the Hidden Hand starts to crawl toward Ramsey with his revolver drawn.

"The Eighth Annual Round-Up, Pendleton, Oregon," is a three-reel topical special. It is characterized as a great cowboy thriller. It takes you to the great West. The West that is fast disappearing. The performers are not professional players. They are real cowboys and cowgirls, white men and Indians, champions of the world in riding wild horses, wild steers, etc. The picture shows broncho-busting, wild horse racing, bull-dogging steers, horse racing by some of the most famous Indian squaws, roping cattle and riding them.

Argus Pictorial No. 4—an animated magazine in one reel—is produced by the Argus Laboratories, Inc. It shows four very interesting articles under the headings: "Fox Hunting with the Piedmont Hounds," "Garden Monsters," "Numbers that Draw Pictures," "The Anthileptus" and 'Scissographs."

"Rocky Mountain Park" is a Combitone travel picture in one reel, showing beautiful scenes in the Rocky Mountains, taken by the famous Combitone process.

An International cartoon and educational split reel and Hearst-Pathe News No. 1 and No. 2, complete this program.

MARIE DRESSLER STRONG FOR THE IMPROMPTU.

Some people are born with the knack of being funny in motion pictures, some achieve it by diligent work and others acquire it by accident. In this latter category is Marie Dressler, star of "Fired," now being distributed by Goldwyn.

Miss Dressler gives credit to her long and honorable experience in Weber and Fields burlesque for the comedy training that has made her a laughing success on the screen. The secret of her popularity in the newer medium is due not so much, she confesses, to her ability to be as funny as the scenario of the motion picture allows as to her skill in outdoing the script by comedy improvisation.

"The old Weber and Fields shows were really funny," says Miss Dressler, "because the players never considered it necessary to stick to the lines written for them. Sometimes whole scenes, devised on the spur of the moment, were interpolated. Joe would say something funny to Lew and Lew would have to come back with something funnier. It was a matter of honor with them. In these circumstances the book of the production was often laid aside for improvisation really better than the original.

"I find that this game of nip-and-tuck with which I had the pleasure of having a hand in in the old days, helps me beyond measure in my motion picture work. Directors have complained that I don't follow their scenarios, but they've been obliged to agree when I finished a picture that there were some funny situations they hadn't thought of."

UNIVERSAL INDUSTRIAL DEPARTMENT BUSY.

The Industrial Department of the Universal Film Manufacturing Company, under the personal supervision of Harry Levey, has made the most important strides since the organization in the early autumn and this week announces the successful negotiation of eight of the biggest contracts in the business. They are: The Western Electric Company, The Firestone Tire & Rubber Company, The Fleischmann Yeast Company, The National Cash Register Company, Warner Bros., makers of corsets, E. Z. Van Raalte, veil manufacturers, The Society for Electrical Development and The Disston Saw Company. Its scope is nation wide.

"Cleopatra" to Put Out Forty Shows

It Is Expected All These Will Be on the Road by the First of the Year.

WITH Miss Theda Bara portraying the role of the Siren of the Nile, "Cleopatra" has met with such phenomenal and unprecedented success at the Lyric theater, New York, and in other cities where it has been shown, that William Fox has determined to put out forty road companies.

This spectacular drama not only caused the greatest comment and talk but broke all business records in New York, Washington, Buffalo and Schenectady and has been booked for return engagements. This, too, at a time when theaters playing legitimate attractions are complaining of "bad business."

Some idea of the success of "Cleopatra" may be had from the box office figures in cities in which it has already been shown: New York City, Lyric theater, eleven weeks, $77,000; Buffalo, Teck theater, one week, $9,300; Washington, Belasco theater, one week, $9,100; Schenectady, Van Curler opera house, two days, $1,951.

In the four cities there was a great diversity of audiences. In Washington the most fashionable people of the city attended and the business increased each day until toward the end of the week it was impossible to obtain seats. In Schenectary it played to the industrial workers and both days were sell-outs. In every city "Cleopatra" has exceeded the receipts of "A Daughter of the Gods" by from 30 to 40 per cent.

Samuel F. Kingston will manage the booking department for "Cleopatra," and expects to have all the forty companies on the road not later than January 1.

The spectacular drama has passed every censor board in the United States and has received the commendation of the National Board of Review, which issued a special report on "Cleopatra."

Mrs. Maude Murray Miller, of the Ohio Board of Censors, passed "Cleopatra" without eliminations.

FAIRBANKS TO WIND UP ARTCRAFT'S YEAR.

Artcraft Pictures Corporation will wind up its release schedule for 1917 with the new Douglas Fairbanks production, "A Modern Musketeer," now being finished at the Lasky studio in Hollywood. Written and directed by Allan Dwan, whose past association with Douglas Fairbanks has played an important part in the success of various popular photoplays, the newest vehicle for the athletic star offers a unique theme. The story deals with the chivalry of days gone by brought up to date by the reincarnated D'Artagnan—Ned Thacker, a youth from Kansas, whose chivalrous deeds get him into many difficulties.

In the production of this film the Douglas Fairbanks players experienced one of the most strenuous expeditions ever made by a motion picture company in staging a photoplay. The entire Fairbanks producing organization made the trip from the rim of the Grand Canyon of Arizona, down to the Colorado River, a descent of over seven thousand feet and a distance of over thirty-five miles, along narrow winding trails that were barely wide enough to allow space for the mules carrying the players and supplies.

After spending two weeks at the Grand Canyon, the entire company of fifty people departed for the Canyon Du Chelley, ninety miles by pack mule from Gallup, N. M. Here a number of other scenes of rare beauty were obtained as backgrounds for the new production. Among the high cliffs of the Grand Canyon, as well as the Canyon Du Chelley, many opportunities for new Fairbanks thrillers were found and taken advantage of by the energetic star.

Supporting him are Marjorie Daw, Kathleen Kirkham, Frank Campeau, Eugene Ormonde and Tully Marshall.

ESSANAY GENERAL FILM RELEASES.

Arthur D. Hotaling, Essanay comedy director, is adding to his staff of comedians for his one-a-week General Film releases. Arthur Bates, who supported Charlie Chaplin in several of his Essanay productions, is to be featured as a character comedian in forthcoming pictures, as are Amedee Rastrelli, the French comedian newly come from the trenches in France, and Howard Higson, an English contortionist.

Essanay's one-reel scenic General Film releases for December 29 is "Through Canada From Coast to Coast," showing the country to the north from Nova Scotia "Where the East begins" to the coast of British Columbia, "The valedictory of the West." The picture includes the showing of wooden ship building and scenes of the great "Soo locks."

For January 5, Essanay has provided General Film with the scenic, " How Canada and the Farmer Cooperate in Grain Raising," instructive to those interested in the soil industries and scenically artistic.

SESSUE HAYAKAWA AND PARTY MISS STEAMER.

Sessue Hayakawa, Paramount's Japanese star, together with his director, George Melford, and party were marooned on the shores of Hilo when a storm came up and prevented the boats from the schooner in which they were to sail back to Honolulu reaching the port where they were located. Thus, after cabling the date of departure for California, they missed the steamer and were forced to remain for a later boat.

"Price of a Good Time" a Winner

Jewel Production Is Greeted by Capacity Houses in All Parts of the Country.

JEWEL PRODUCTIONS, INC., are decidedly pleased with the remarkable success of their feature, "The Price of a Good Time," which has met with capacity houses and "repeat" bookings in all parts of the country. The story of the picture, it will be remembered, deals with the struggle of a young girl employed in a metropolitan department store to resist

Scene from "The Price of a Good Time" (Jewel).

the temptations which beset her on every side. She loves good clothes and wants to have a "good time." She finally gives in and sells herself to a young spendthrift who gives her all that she desires in the way of clothes, money and jewels, but she discovers too late that love formed the essential part of her scheme of life and comes to an untimely end in an automobile crash.

Lois Weber's direction of the delicate situations involved, and the appealing acting of Mildren Harris as the "little drab shop girl," have received considerable attention by the press of the nation. Critics everywhere have commented favorably on the production and there is yet to be said anything which could be construed as a "knock."

Twenty-six of the largest and most popular photoplay theaters in New York, Brooklyn and Newark have or are at present playing the feature. At Fox's Terminal theater in Newark, Sunday, Dec. 9, the crowds which were waiting to gain entrance to the performance were so great, that they finally broke through the police lines and smashed their way through the main doors of the theater. Reserves were called out to disperse the crowd and the run of the feature ended with a "record" box-office statement.

In some parts of the country the feature received personal attention from some of the anti-vice societies which witnessed it with a view to censoring, but decided instead to endorse it as a powerful weapon for good.

Every publicity help which could be extended to an exhibitor was furnished those who booked the picture. Heralds, one three, twelve and twenty-four sheets were ready to shout from the billboards the quality of the production. "On the spot" publicity was furnished by the various zone exchanges and many of the exhibitors arranged elaborate lobby displays to further attract the public.

The result of all this aid is now centering in "return dates." An example of this is the action of the management of the Mount Morris theater at 116th street, New York, which, after playing the feature as a "first run" for three days, is again to play it day and date in opposition to the same feature booked in Moss' Regent theater in the same locality.

Officials of Jewel Productions, Inc., are confident that when the final returns are all in, the feature will prove to be even a greater attraction than "Where Are My Children," and every exchange manager in the thirty-two Jewel branch offices is striving to make predictions become reality.

FORBES-ROBERTSON BIDS FAREWELL TO AMERICA.

Sir Johnston Forbes-Robertson, the eminent English actor, who came to America to take part in Herbert Brenon's production of "The Passing of the Third Floor Back," has folded his tent like the Arabs.

Having completed his role of the Stranger at the Brenon studios last week he has taken his departure for England. He will arive in London in time to spend Christmas with his family, it is expected.

The last public appearance of the distinguished British actor was at Hero Land, where he spoke briefly in behalf of the Allies' cause and its needs. His final journey to America was made solely for the purpose of fulfilling the contract he had made to appear before the camera in the screen production of Jerome K. Jerome's famous drama.

Another Shorty Hamilton Comedy

W. H. Clifford Photoplay Company Announces Another Release, Named "The Snail."

IN ACCORDANCE with a statement recently made in the trade papers relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company now announce another release, entitled "The Snail," a Chinese-American story. This title, however, does not suggest in any way the activities of "Shorty" in telling of the story. From its very beginning and continuing through the entire unfolding of the tale there is a rapid fire of action and mirth-provoking incidents with the star in the lead.

Favored with a seemingly inexhaustible fund of real humor, there is a refreshing absence of the slap-stick methods or the over-acting in order to get a laugh. The story is told with a full recognition of its dramatic value and interpreted by a company of recognized screen favorites. The W. H. Clifford Photoplay Company operates in its own studios and laboratory and with every modern facility for turning out the highest type of product. With a guaranteed release on the first of each month, a franchise covering the entire series is of great value to the exhibitors, inasmuch as it permits the announcing of a definite program, and under a financial arrangement which must prove most inviting.

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West Forty-fourth street, New York City, both for the domestic and foreign rights.

HOW LOWRY GOT NIGHT TRENCH PICTURES.

Handling thousands of men at night is not an easy job, even for a movie director, who is not expected to acknowledge any difficulties.

In making "For the Freedom of the World," Ira M. Lowry's spectacular patriotic film now being extensively booked by Goldwyn offices, the director faced the problem of keeping in touch with thousands of men in both our own and "the enemy" trenches. Megaphones of various sizes were experimented with, but when the gun fire began the director realized that this system would not work. A hurry call was sent out for telephone instruments and a complete system of trench telephones was constructed.

Exactly duplicating conditions at the front, transmitters were placed in the dugouts in each trench sector, and the officers were thus able to get the word to charge simultaneously. As a result, not only the actual construction of the trenches and the use of real star shells and light rockets made the battle scenes realistic, but the conduct of the troops was regulated in exactly the same way.

NEW YORK SENSATION IN "THE NAULAHKA."

Doraldina, who will be seen with Antonio Moreno in the Pathe de luxe production "The Naulahka," is creating a tremendous sensation on the vaudeville stage at the famous Palace theater, New York City.

Doraldina is credited with being the most accomplished Oriental dancer that has ever appeared on the boards in New York City, and in "The Naulahka" the screen will be given a special dance, evolved from a number of native East Indian dances that are even more clever than those with which she is creating the present sensation.

In addition to her dancing, according to announcements from the Pathe Company, Doraldina has proved herself to be an exceptionally clever screen actress. It is said that Doraldina will prove to be the best vampire that has yet been seen on the screen.

This would seem to indicate that "The Naulahka," with its strong cast, headed by Antonio Moreno, and supplemented by a current New York sensation, will be one of the big screen successes of 1918.

CONSTANCE TALMADGE IN LOS ANGELES.

Constance Talmadge, Select's brilliant young comedienne, who left Los Angeles less than a year ago, comparatively unknown, returned to the Coast this week in a blaze of glory, a star in her own right, with seventy-foot electric signs on Broadway. And her friends made her arrival in the West the occasion for an enthusiastic demonstration.

Miss Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's widely-read novel of the same name. Since her immortal story of Little Lord Fauntleroy, Mrs. Burnett has written nothing more fascinating than this tale of international love and marriage, and the role of Betty Vanderpoel, fearless, straight-forward and lovable, is one particularly suited to the star's personality. "The Studio Girl," which Constance Talmadge finished just before leaving New York, is now being titled and cut and, upon release, will be distributed through Select Exchanges.

"TROUBLEMAKERS" GETS GOOD START.

"Troublemakers," featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, released December 9, found immediate favor with the public, or at least this is the substance of announcement by purveyors of Fox publicity, and it is further stated that it is based upon reports from Fox exchanges.

Triangle Studios Busy

Ladies' Home Journal and Colliers' Weekly Subjects Begun as Rapid Fire Production Schedule Is Followed.

With two stories completed and two new subjects begun the Triangle Culver City studio continues to keep pace with the exceptional production schedule set by General Manager H. O. Davis, and several dramas of exceptional merit are now in the preliminary stages of production. The scenario department is busy on the screen adaptations of some well known magazine stories and novels by popular authors. And the staff of editors is also working on several promising original photoplays.

Director Frank Borzage has just put the finishing touches on his latest Triangle offering, "The Gun Woman," featuring Texas Guinan. Supporting Miss Guinan are several well known Triangle players, including Ed Jones and Frances McDonald. In the coming scenes Director Borzage worked with a bevy of Triangle beauties as extras and a big gang of cowboys from the Inspiration ranch, Wednesday afternoon when "The Gun Woman's" saloon and gambling hall was "shot." The production is one of the biggest of the season.

Director Lee Shores has finished the latest offering starring Enid Bennett and Roy Stewart was named a decided hit in the feature known as "The Learnin' of Jim Benton." Shores's next vehicle is "The Law's Outlaw." Jerome Storm will supervise him in this drama of western life.

A new subject in which Director Thomas Heffron has started work and in which Enid Bennett will be featured, is the screen adaptation of Rupert Hughes's well known novel, "Souls Adrift." Keith of the Border." An exceptionally large cast will support Stewart in this picture. The opening scenes are being made with the star in typical western atmosphere. As yet the complete cast has not been announced.

Tom Mix, "Knight of the Border," the cowboy favorite will appear in the screen adaptation of Charles Alden Seltzer's novel, "Rose of the Lazy Y," announced by Alvin J. Neitz, continuity expert on western subjects, to be the greatest two-gun [illegible] Stewart plays the first four reels as an unshaven rough-neck, bursting forth as a well-groomed gentleman in the closing reels.

Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's comedy novel, "The Rose-path," recently appeared serially in Collier's Weekly, and in this Enid Bennett will be featured. Wallace V. Reid cast in the title role, is shown as a [illegible] who, through a strange turn of fate, is forced into a [illegible] and [illegible]. Reid's supporting cast includes Irene Hunt, Peggy Jackson, the four-year-old child star; Walt Whitman, George Hernandez, Eugene Corey, Lillian West and Edna Pendleton.

Other directors who have practically completed their latest Triangle [illegible] are Jack Conway, Walter Edwards and Fred Goodwins are waiting for new stories.

Director Heffron is working with Clive Thomas on the final scenes for the screen version "Someone Like" from the Ladies' Home Journal story of the same name. Supporting Miss Thomas are Joseph Bennett, Lee Phelps, Leo Willis and Virginia Pearson, former musical comedy favorite. In this story a great part of the action centers around the shop of a fashionable modiste and a host of pretty Triangle girls appear as models in the latest styles [illegible] subject. Percy Heming, Triangle character man, will soon complete [illegible] scenes in which this player is featured.

Edmund F. Cline was [illegible] to the Triangle scenario staff and has completed the continuity on Henry Albert Phillips's story, "Witness for a Dog," which will be Clive Thomas's next vehicle.

Director C. Wayne Hunter and company are at work this week on a mammoth garden set being built on the Triangle lot, where they are taking the exterior scenes for "My Butterfly," a dramatic version of memories and situations in the career of Madame Butterfly." Willie Hershel Hunter is at Santa Inez Triangle studios and they are [illegible] on the big garden scenes for an [illegible]. The set now being erected for Hunter is one of the most important ever built at the Culver City studios.

Many well known actors appear in this picture, among them being Phyllis Haver, Billy Jay, the little [illegible], and Teddy Sampson, who is seen as a [illegible] dancing girl. So many well known players are enlisted in this picture that the list of names [illegible] the directory of "Little Tokio."

Director Raymond Wells' latest picture was "Man Above the Law," a story of life with the Navajo Indians, is making rapid strides on the Mesa studio. "The Goddess of Lonesome Canyon," [illegible] Wells's [illegible] Triangle [illegible] Dorothy Dalton. In this picture Miss Dalton is cast as the [illegible] Margaret Wilson, who [illegible] a small role, first appearing as a [illegible] subscription and soon [illegible] herself as an [illegible] with many [illegible]. The [illegible] is so complete that few [illegible] would ever [illegible] to recognize the [illegible] beauty as the [illegible] actress. Supporting Miss Wilson is Jack Mulhall, [illegible] leading man, who is making his first picture with the Triangle. Others in the [illegible] include Jack Edwards, Wilbur Higby, Percy Challenger and [illegible].

Director Clarence G. Hamilton is well under way on his latest [illegible], "Chains of the Sea," from Rowland Kenward's story, [illegible] a cast of Mesa players and including such well known [illegible] as William Desmond, Charles Ogle, Jack [illegible], Bessie Barriscale, Eugenie Besserer, Miss Gould, Ann [illegible] and Clara Williams.

IRENE CASTLE IN "CONVICT 993."

When the "Convict 993" is released by Pathe on January 6, exhibitors will have an opportunity of offering Irene Castle in a production entirely different from anything in which she has hitherto appeared, and one that has furnished the Publicity Department of the Pathe Company with an opportunity to work up several unique advertising stunts.

The story furnishes Miss Castle with every opportunity for a display of her artistic talents and for an exhibition of a

Scene from "Convict 993" (Pathe).

gorgeous array of gowns. It also has the virtue of a happy ending after working up a great amount of sympathy and compassion for a popular heroine who finds herself in an apparently helpless situation.

CLARA KIMBALL YOUNG IN "THE MARIONETTES."

In "The Marionettes," the third Select Picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom

Scene from "The Marionettes" (Select).

"The Marionettes" has been arranged for the screen from Pierre Wolff's brilliant French play of marital life and deals with the transformation of a dowdy wife, who determines to win her husband's love. From an unattractive frump with personal surroundings as drab as herself she suddenly blossomed out into a gay Parisian butterfly.

As Fernande, Miss Young is enabled to give free rein to the whimsical humor which marks her comedy work, and her study of the chrysalis wife is one of the most interesting things she has done. "The Marionettes," which was produced by Miss Young, following "Shirley Kaye," will be distributed by Select Pictures Corporation. The subject was directed by Emile Chautard.

GOLD KING SCREEN

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To All Motion Picture Exhibitors

WAR TAX!

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SECRETARY

THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest cooperation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

Did the war tax affect your business? and to what extent?

.....

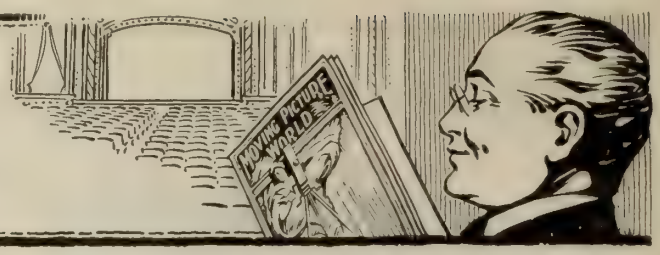
General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

New England Filmdom Doings of Past Week

U. S. Exhibitors' Corporation Opens Exchange—New Grandun Film Exchange Established—Other Interesting Trade Notes.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The U. S. Exhibitors Booking Corporation has organized its New England exchange and established headquarters at the office of the Globe Feature Film Corporation, No. 20 Winchester street, this city. C. R. Osborne, formerly of the Boston office of the General Film Company, has been appointed general manager, and has already inaugurated a vigorous campaign to firmly establish the new organization in New England territory.

Manager Osborne announces the appointment of F. S. Truda, formerly of Goldwyn; Frank J. Larkin, formerly of the Globe Feature; George B. Toomey, formerly of the Globe Feature, and E. R. Tinker, formerly of the General Film, as sales representatives for New England. All these men are experienced film salesmen.

Grandun Film Opens Exchange.

Boston, Mass.—A new state rights organization, the Grandun Film Company, has sprung up in the film section of this city, and has established headquarters at No. 48-50 Piedmont street. The new concern is in the market for big features, and already has two pictures which are being successfully exploited throughout New England. They are "The Modern Lorelli" and "Her Bargain." In addition to these pictures the new company has secured the Lincoln-Parker travelogues for New England, which are going over big.

John E. Dunne, one of New England's foremost film men, is manager of the Grandun Film Company. Mr. Dunne traveled for the Famous Players in New England for over three years, and for the past four years has been associated with Louis B. Mayer, who is now with Select Pictures.

Mr. Dunne declares that he has been more than successful since the new company was organized. He has appointed Miss Marion Naiherseg, well known in New England film circles, as his office assistant, and Frank Vennett, formerly mangaer of Bliven's opera house in Westerly, R. I., will travel for the new firm.

Providence Prepares for Movie Ball.

Providence, R. I.—Elaborate preparations are being made by motion picture exhibitors of this city for the grand "movie" ball, which will be staged sometime after the first of the year.

Arthur Ashley Visits Park Theater.

Boston, Mass.—Arthur Ashley, celebrated film star, was a visitor in Boston last week, and during his stay in the city was treated royally wherever he went. He appeared at the Park theater, one of the Hub's leading downtown moving picture theaters, on Monday, and after making a short speech to the audiences held a reception in the lobby of the theater, shaking hands and answering the questions of hundreds of admirers. He declared he expected to be "Somewhere in France" in February, as he had already enlisted, and was awaiting a call to active duty.

Notice as to Hours for Bright Signs.

Boston, Mass.—The Edison Electric Illuminating Company, of this city, prints advertisements in all Boston newspapers notifying theater owners that they may burn signs over the entrances giving the name of the theater and the name of the attraction only from one-half hour after sunset to one-half after the time fixed for the beginning of the evening performance. Moving picture theaters giving continuous performances may burn such signs from one-half hour after sunset to one-half hour after the beginning of the last performance.

Treat For Boston Schools.

Boston, Mass.—The Boston school centers have arranged for a series of motion pictures entitled "Our Allies—Yesterday and Today," designed to bring before the people a complete view of our European allies in their civil and military activities. The first program, "Under the Stars and Stripes," will be of films showing the training and development of our overseas contingent. The course is under the direction of Mrs. Eva W. White, director of the extended use of public schools.

Films of New England Camps Finished.

Boston, Mass.—W. F. Niebuhr, of the National Committee on Public Information and former member of the United States cavalry forces, who is in charge of the work of taking moving pictures of the American troops in training, has just completed his task of filming the doings of the National Army soldiers at Camp Devens, Ayer, Mass., and other army camps throughout New England Pictures were also taken of naval posts in different sections of New England.

Theaters Aid Red Cross Drive.

Boston, Mass.—Moving picture theaters and legitimate houses "went over the top" in the huge benefit of the American Red Cross which was staged in this city last week. In every theater, from moving picture houses to theatrical houses, Friday of last week was Red Cross Day, and large audiences testified to the popularity of the appeal. $9,700 was realized for the Red Cross Fund.

Included among the moving picture theaters which donated their matinee receipts were the Beacon, Modern, Orpheum, Columbia, Olympia, Scollay Square Olympia, Park, Huntington Avenue, Fenway, Washington, St. James, Bijou, Shawmut, Old South, and Allston.

Manager Fecke Gets Silver Cup.

Boston, Mass.—Manager George M. A. Fecke, of the local office of the World Film Corporation, was the recipient recently of a handsome aluminum desk set presented to him by his office staff as an appreciation of his unceasing efforts to secure a new office building.

For several weeks Manager Fecke has been looking out for a new building, and finally secured one on Pleasant street, this city, which proved to be very satisfactory for a film exchange after a few necessary changes in the structure had been made. Complete renovation of the building has been commenced, and it is expected the new exchange will be ready for opening about December 15.

Waltham's New Theater Nearly Ready.

Waltham, Mass.—Waltham's new Central Square theater, in this city's most important business section, will be completed in a few days, it is stated. The new theater will have a seating capacity of 1,100 and will be equipped with every modern convenience and appliance.

The Kingsbury-Bendslev Corporation, which was dissolved recently, controlled the Waltham, Rex and Park theaters. E. H. Marsters, prominent Boston banker, became president of the organization after Mr. Kingsbury resigned. Mr. Bendslev remained with the corporation.

Business Notes of Interest.

Boston, Mass.—"'The Warrior' is scoring a tremendous success in New England," declares Herman Rifkin, president and general manager of the Eastern Feature Film Company, of this city. "My bookings on this film are already enormous, and I believe that I will establish a record in the exploitation of this great picture in New England," Mr. Rifkin continued.

Boston, Mass.—Manager Edward L. McEvoy, of the Strand Film Company, a newly organized state rights concern in this city, is enthusiastic over the success of the William S. Hart pictures and the King-Bee comedies which he is exploiting in New England.

"Every Inch a Man," "The Squealer," and "Prowlers of the Plains" are three Hart films which he states are going over big in this territory. He has signed up Marcus Loew's Orpheum and St. James theaters for first run of the King-Bee comedies. He has also booked the entire Poli circuit for these comedies.

Boston, Mass.—"Her Unborn Child" began its four week at the Globe theater in this city this week. Tremendous success is attending the exhibition of the film in this city. This is almost a record period for any moving picture to show in this city.

Boston, Mass.—Over one thousand persons attended the private trade showing of "Draft 258" at the Park theater, one of Boston's leading downtown photoplay houses, last week. In the audience were exhibitors from every section of New England and more than 900 naval reserves from the Receiving Ship at Commonwealth Pier, this city. The exhibitors were the guests of Edward J. Farrell, general manager of the Metro Pictures Corporation, which is exploiting the picture, while the jackies from the pier were invited by Manager Thomas D. Soreiro, of the Park theater.

Philadelphia Items of Interest.

Philadelphia, Pa.—H. Ernest, of the Fairhill Amusement Company, 2402 Germantown avenue, reports fairly good business. He states that the war tax has not affected the attendance of this house up to the present time. Artcraft, Paramount, World, Select, Peerless, and the General programs are exhibited. Recently two new Power's No. 6 motor driven machines were installed to improve the projection. Beginning December 13 the first episode of the Paramount serial, "Who Is Number 1?" will be shown.

Philadelphia, Pa.—A. G. Buck, manager of the local branch of Foursquare, 1325 Vine street, announces the new serial, "The Eagle's Eye," by William J. Flynn, chief of the United States Secret Service, which tells the inside story of plots which the Imperial German Government planned against the United States.

Twenty Pennsylvania Film Men Fined

Disregard of Censor Eliminations the Principal Charge—Alleged Offenses Are Mostly Old and Witnesses for Defense Hard to Find.

By T. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Magistrate Beaton fined over twenty exchangemen Monday, December 9, on charges preferred by Frank Shattuck, chairman of the State Board of Censors. The principal offence charged by Shattuck was regarding eliminations, which he claims were not carried out as ordered. A majority of the aforesaid offences were reported to have been committed back in July, August, and September, for which the usual fine of $25 and costs were paid. No appeals were made, except in one instance. The majority of the managers could not obtain witnesses who saw the pictures in question two or three months back. In most instances the exchangemen try to follow out the instructions for eliminations as ordered by the board, and because they do not happen to cut scenes according to the censors' conception it constitutes sufficient cause for prosecution, or so it seems.

The outcome of the affair, it is reported on good authority, will result in the organization of an Exchange Managers' Club for their mutual protection.

Local Scenes Shown Weekly at the Stanley.

Philadelphia, Pa.—The management of the Stanley theater has added another feature to make the regular Stanley programs more enjoyable. This is the screening of important events and people who figure in the news of this busy city. It will be the work of the Stanley camera man, the ubiqituous fellow who secures the pictures of all the happenings in which the public is generally interested. Every day at the noon hour the Stanley cameraman can be found industriously engaged in taking pictures of the crowds at that busy intersection of Broad and Chestnut streets, and the result of his work at these corners and others where big things are going on are displayed on the screen at the Stanley theater.

Represented Pennsylvania at Convention.

Philadelphia, Pa.—The following men were delegated to represent the Exhibitors' League, of Pennsylvania, at the convention at Washington: J. Conway, A. H. Nace, H. Green, J. S. Evans, B. Shindler, C. Rappaporte, A. Bonnen, and President J. O'Donnell.

Geo. J. Gormley Now Metro Salesman.

Philadelphia, Pa.—George J. Gormley, formerly a popular local exhibitor, has joined the Metro's large staff of expert salesmen.

Wedding Bells for Benjamin Harris.

Philadelphia, Pa.—Benjamin Harris, who is in charge of the shipping department of the Masterpiece Film exchange, will embark on the sea of matrimony with Miss Sarah Liebowitz, and will be married on Sunday, December 23, by Rabbi Levinthal. After a reception, which will be given at the bride's home, the young couple will leave for their honeymoon for a trip to Baltimore and Washington. Upon their return they will reside at 1942 North 31st street.

Notable Films of the Week.

Philadelphia, Pa.—Notable photoplay productions which made their debut here during the week of December 10 were:

"The Devil Stone," with Geraldine Farrar, which made a big hit at the Stanley.

Mark Twain's famous hero, "Tom Sawyer," with Jack Pickford, was given a good reception at the Arcadia in conjunction with a new O. Henry story entitled "One Dollar's Worth," which was exhibited all week.

The Victoria played "Alimony" and "The Man of Painted Post," with Douglas Fairbanks, during the first half of the week, and Emily Stevens in "Alias Mrs. Jessup" during the last part of the week.

At the Strand, "The Judgment House," with Violet Heming, and "Bab's Matinee Idol," with Marguerite Clark, shared honors during the week.

The Locust presented Douglas Fairbanks in "Reaching for the Moon" during the entire week.

Baltimore Film Trade Doings of Past Week

Operators' Local 181 Elects Officers for the Year—No Annual Ball—Many More Patriotic Benefits—Newsy Items of the Trade.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The annual meeting and election of officers of the Motion Picture Operator's Union, Local No. 181, took place in the offices of that organization in the Gayety theater building on Sunday, December 2, and the following officials were elected for the ensuing year: G. Kingston Howard, president and business manager; Sam Isaacson, first vice-president; Nelson Baldwin, second vice-president; Norbert Haefele, third vice-president; Otto J. Niquet, financial secretary-treasurer; James C. Whalen, recording secretary; F. Clarence Grote, assistant business manager; John Grauling, sergeant-at-arms.

For Board of Trustees: Charles A. Teddy, Joseph Quade, William George.

For Delegates to the A. F. of L.: Sam Isaacson, Arthur Stewart, George Gregory.

For Delegates to the I. A. T. S. E. & M. P. M. O.: G. Kingston Howard and Otto J. Niquet.

For Delegates to the Maryland-District of Columbia Federation of Labor: Sam Isaacson.

Mr. Howard is an able man to be at the helm of the Baltimore branch of the Operator's Union, knowing the business from A to Z, and is well liked by all the brothers in the organization. He was elected without opposition, and succeeds himself as president.

There will be no movie ball held by the organization this year.

Benefits Still Going Strong.

Baltimore, Md.—While the many benefits that are being given by Baltimore exhibitors are not actual bayonette thrusts against the Kaiser still they aid in a very material way the morale and the strength of the men who are making sacrifices for Democracy.

On Sunday night, December 9, through the courtesy of Charles E. Thropp, manager of Nixon's Victoria theater, 415 East Baltimore street, a benefit concert was held under the auspices of the East Baltimore Branch of American Jewish Relief Committee to aid the suffering Jews in Europe, and $2,000 was donated to the cause by those assembled.

On this same Sunday night, Myer Fox, president of the Linden Company, operating the Rialto theater, North avenue at Linden, and Arthur B. Price, manager, gave a benefit performance under the auspices of the Women's Twentieth Century Club for the Maryland Boys' Christmas Fund. Mary Pickford in the stirring picture, "The Little American," was screened.

On the afternoon and evening of this Sunday benefit performances were given by Manager Charles Nolte at the Linwood theater, 902 South Linwood avenue, under the auspices of the Kenwood Democratic Club for the selected men in the First Ward now at Camp Meade.

Joseph Brodie on the same Sunday again gave a benefit performance at the Brodie theater for the Maryland Boys' Christmas Fund under the auspices of the Ladies' Reserve Home Guard. The attraction especially arranged for the occasion was "The Fall of a Nation."

The Ladies' Auxiliary of the Sixteenth Division held a benefit performance at the Gertrude McCoy theater on the night of the same Sunday. Manager Frederick Clement Weber giving the house for the occasion. An exceptional program was screened, including "The Mysterious Mr. Tiller, a Bluebird production; L-Ko comedy, and "The Man Who Was Afraid," with Bryant Washburn, through the kindness of the following exchange men: H. C. Wales, M. Siegel, Peter Oletzky, R. Berger, and Wallace High.

At the benefits which were held at the Palace and Princess theaters recently the amounts collected respectively were $104 at the former and $38 at the latter.

Friday, December 7, was known as Red Cross Theater Day in Baltimore, and to say the least, all the managers went right over the top with a will, and there was no camouflaging regarding the part of the receipts which went to aid the cause, and it is understood that practically all the receipts were turned over on that day.

Parkway Will Entertain Wallace Reid.

Baltimore, Md.—It is now announced by Bernard Depkin, Jr., supervising manager of the Parkway theater interests, that during the latter part of the week beginning December 17 the Parkway theater, 3-9 West North avenue, will have Wallace Reid as its guest. Several other well known stars may visit the Monumental City while Mr. Reid is here. While in Baltimore, Mr. Reid and the other popular actors and actresses will appear in person at the Parkway, and a special reception is being planned so that they may be introduced to many of their Baltimore admirers. When "The Woman God Forgot" was shown at the Parkway and Strand theaters in Baltimore recently it played to crowded houses.

Personal Notes and Business Items.

Baltimore, Md.—L. A. Sears, formerly with the Milo Film, of Baltimore, is now a member of the 313th Infantry at Camp Meade. During his spare moments he is writing scenarios.

The revised edition of "Quo Vadis" began a week's run at the Auditorium theater on Monday, December 17.

"The Birth of a Nation" began a week's run at Ford's opera house on Monday, December 17, with an orchestra of 24 pieces, and admission prices of 25 cents to $1 at night; 25 and 50 cents for matinees.

Goldwyn's film version of "The Auction Block" proved a great drawing card at the New theater.

Washington Exchanges Can Rest Till April

New Fire Regulations Will Not Be Inforced 'Till April First—Commissioner Brownlow Will Issue Informal Order—New Exchange Building Expected.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—With the near approach of January 1, Washington's exchange managers are very much worried over the lack of a suitable film building. On that date the proposed new fire regulations dealing with motion picture exchanges are scheduled to go into effect. It is understood, however, that the district authorities will be willing to have the effective date of these regulations postponed. To this end, Sidney B. Lust recently sent a letter to Commissioner Brownlow, who has had the matter under consideration, the text of which is as follows:

Letter on Building Code Regulations.

"As chairman of the Exchange Men's Association, of Washington," Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulation relating to the housing of film exchanges?

"We had practically made all arrangements for a building in G street to be renovated and remodeled with fireproof vaults, and after all these arrangements were made and the lease ready to be signed the Government took over this building.

"We had promises also from two builders some time ago that they would erect a fireproof building for the exchangemen, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these.

"I, myself, am making arrangements to move into a suitable place with a fireproof vault, but on behalf of the other exchanges would respectfully ask that you take action looking to the suspension of the regulations in question until conditions more favorable to our purposes prevail.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington, employing, in the aggregate, over three hundred people. Our deposits are over $50,000 a week in the Washington banks, and we have been approached by the Chamber of Commerce of Baltimore and a number of other business people to move there. Personally, however, I have observed the liberal attitude displayed by you in the handling of propositions where the commercial interests of the Capitol City were concerned, and I speak for my associates when I say that our hope rests in the belief that, with our case in your hands, an understanding can be had with the district officials that will permit of the adoption of a workable plan whereby we can make arrangements to comply with the law without working an unnecessary hardship on the film exchange men of this city, either as a group or individually.

"In passing, we believe that it is not amiss to offer that our difficulty in a measure is born of our ready deference to the demands of the Government in its levy on office space in the District of Columbia, which, had we had any choice but concede the Government's right, would have been with a graciousness so unstinted as the whole-hearted co-operation thrown behind the Nation's movements for war preparation along the several lines which have been so successfully promulgated through the various mediums of publicity.

"Respectfully,
"SIDNEY B. LUST,
"Chairman of Film Exchange Men's Association, of Washington."

World Man Interviews Commissioner.

When asked by the Moving Picture World correspondent as to what action he would take in response to the request of Mr. Lust, Commissioner Brownlow stated that it was his desire to be fair with the exchange managers, and, realizing the condition of affairs was one beyond their control, he would issue an informal order suspending the date of the proposed order until April 1.

There is some confusion over whether or not the Government will take over the Mather building on G street, near Ninth street, Northwest, now being remodeled so as to be suitable for a film exchange building. The report spread that this structure would be commandeered by the Government for use as an office building as soon as it was ready for occupancy. This is at times denied, and the latest information is that the Government will not take such action, leaving the building alone for the film men. It is said that it would be to the best interests of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all sorts of buildings not erected for the specific purposes to which put the risk of fire is greater than under ordinary conditions, and if that risk exists, as the fire marshal declares it does with respect to the film exchanges of Washington, then they should not be hampered in getting a building suited to their particular needs.

Everything at Odds and Ends for Shippers.

Washington, D. C.—The mail, express and telegraph service is in such condition as to greatly hamper the film business, according to Manager E. G. Evans, of the Mutual Film exchange in this city. The result has been a slowing up of business, it being impossible to make inter-city shipments and get films back again for further service on anything like a schedule. The express companies can give no promises of delivery, and it is very often that they cannot get cars to ship matter to the southern points. Christmas coming on top of the ordinary congestion is serving to complicate matters to an even greater extent.

With the telegraph service there are also great delays—the telephone service is aggravating. The former has a great deal more excuse for the condition of its lines because the Government orders wires set up for the transmission of messages to a given point or points, and nothing else moves until those wires are released. The telephone service, it is declared, is a matter more of inefficiency.

The Post Office Department is impossible. Every once in a while an entire delivery is eliminated, and, while the annual reports speak of the service in glowing terms, the exchange managers and exhibitors have their own idea of things. Just at present, aside from normal business, the various Government departments and offices are literally filling the mails with press agent "dope" addressed to newspapers and individuals all over the country. The film men want this needless use of the mails stopped during the holiday period and all efforts bent to the handling of the commercial and personal mails.

Some Super Films Office Changes.

Washington, D. C.—A number of changes have taken place in the office force of the Super-Films Attractions, Inc. R. T. Fuller, who has been in charge of the office, has been assigned to the Baltimore-Eastern Maryland territory. Meyer Emanuel, formerly of the Equitable Film Company, of New York, has been made office man.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that* ¤ *fills the require-*

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Empty Stocking Fund Helped by Many Theaters.

ATLANTA, GA.—The Annual Empty Stocking Fund given each year by an Atlanta paper has won a lot of big hearted friends. Sig Samuels and Williard Patterson, the director and manager of the Criterion theater, are two of its greatest boosters. They gave to the fund a generous percentage of the gross receipts of their popular theater Wednesday, December 5, when the picture shown was "One Hour."

Six theaters, and each by itself, are doing their part, and each is worthy of special mention: Criterion, Alamo No. 2, Vaudette, Strand, Rialto, and Forsyth.

There is no first and last in this list. They all have come to the scratch for the kiddies who otherwise would have a pitifully unhappy Christmas day.

At a date soon to be announced each of these six theaters will give a generous percentage of the entire day's receipts to the Empty Stocking Fund. There is not much that needs to be added—only it isn't just dimes and dollars these six theaters are contributing. They are giving happiness to children who would miss it otherwise. You can't measure that in dollars and cents.

Had a Lobby Full of Old Lamps.

Atlanta, Ga.—Williard Patterson, manager of the Criterion theater, is long on publicity. If one special ingredient is absolutely necessary to the success of a moving picture theater in Manager Patterson's mind that unit is publicity. The happy thought stuck "Pat" that as a lobby stunt it might be well to have the original "Aladdin's" lamp on exhibition on the Sunday preceeding the exhibition of "Aladdin's Wonderful Lamp."

He made known his wishes around the theater, and Jim, the janitor, loyal and true, planned to help the boss to the best of his ability. He spread the news that Mr. Patterson was in urgent need of an old lamp. That was sufficient.

Every boy in Jim's neighborhood and adjoining neighborhoods got out and made a still hunt for old lamps, and then they began arriving at the Criterion with their plunder. There were old gas lamps, bicycle lamps, kerosene lamps, student lamps, flashlights, busted auto lamps, in fact every sort of lamp that was ever invented, and not one of them looked at all like the lamp Mr. Patterson wanted. It took about three hours for manager Patterson to convience the crowd he had a lamp, and it was not Aladdin's original lamp, but it was no candle.

Red Cross Day at Lyric and Grand a Success.

Atlanta, Ga.—Red Cross Theater Day, Wednesday, December 5, at the two local theaters, the Lyric and the Grand, who volunteered all their resources for benefit performances, was a great success financially. Bills at both houses were supplemented by feature attractions in which professional and amateur entertainers appeared, and in which the military atmosphere had a part.

PITTSBURGH NOTES.

M. H. Hoffman Visits.

Pittsburgh, Pa.—M. H. Hoffman, general manager of the Foursquare Pictures, is visiting in Pittsburgh the week of December 16 for a conference with Manager T. C. Bronstetter, of the local branch office.

J. F. Young, an experienced film salesman, has been added to the staff of the Pittsburgh office of the Foursquare Pictures.

Important Theater Changes.

Pittsburgh, Pa.—The Orpheum theater in the Squirrel Hill district, Pittsburgh,

has been purchased by J. Weinberg from the Rex Amusement Company. The Orpheum is one of the largest and finest houses in this section, and will be continued by the new owner with high class feature pictures.

Morellville, Pa.—The Lyric theater, Morellville, Pa., has been purchased by Joseph Gottdener, who will conduct the house with high class motion pictures. Mr. Gottdener plans a number of improvements in the Lyric in the near future.

Pittsburgh, Pa.—The Elite theater, Federal street, Northside, Pittsburgh, has been purchased by Fred. Barth. The house has been remodeled throughout and new equipment installed, and now presents a very attractive appearance.

Clairton, Pa.—An attractive new moving picture theater has been opened at Clairton, Pa., by James Pizzola, and initial business is reported as very satisfactory.

Johnstown, Pa.—The attractive Garden theater, Johnstown, is now undergoing an extensive remodeling process, and is to be reopened soon under the name of the Park theater. This house, which has been leased by Sherer and Kelly, well known exhibitors, is one of the finest in the western part of the state. Ralph Bettner will be manager of the Park.

Uniontown, Pa.—The Rex theater, Uniontown, Pa., is to be remodeled and enlarged in the near future, and plans have been laid by the management to make it one of the finest picture houses in its locality. A new company to operate the Rex is being formed among residents of Uniontown, and will be incorporated.

Confluence, Pa.—An attractive and up-to-date moving picture theater is being erected at Confluence, Pa., by C. E. Yeagley. The house will be ready for opening about the first of the year, Mr. Yeagley states.

Pittsburgh, Pa.—The Rowland & Clark chain of theaters, Pittsburgh, have booked the William S. Hart feature, "The Cold Deck," released by the Supreme exchange, and will show it the weeks of December 3 and 10.

Corry, Pa.—After remaining dark for some time past the Lyric theater, an attractive picture house of Corry, Pa., has been reopened under new management. High-class feature attractions will be offered.

Pittsburgh, Pa.—J. Walter Lowenhaupt has become sole owner of the Comique theater, Beaver avenue, Northside, Pittsburgh, Pa. H. E. Greider has retired from the firm.

Pittsburgh, Pa.—Manager H. P. Kester, of the East Liberty Cameraphone theater, Pittsburgh, has booked D. W. Griffith's spectacular production, "Intolerance," for the entire week of January 14.

Pittsburgh, Pa.—A Pittsburgh news film weekly, consisting chiefly of local events and soldier life at the various cantonments, is being promoted by Charles F. Miller and J. B. Buchanan, who have established headquarters on the fourth floor of the Seltzer Film building.

Pittsburgh, Pa.—A largely attended showing of the new Pathe serial, "The Hidden Hand," was held by Manager Leo Levison, of the local Pathe branch, on Sunday, December 2, at the Moose Temple Auditorium. About two hundred exhibitors were present from the Pittsburgh district and surrounding territory.

Pittsburgh, Pa.—Manager Harvey B. Day, of the Pittsburgh Select exchange, announces the consummation of a deal whereby the East Liberty Cameraphone theater, one of the city's leading houses, has secured the Select star series pictures. Each release will be shown an entire week, the new arrangement starting the first of the year. The subjects features Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady. The Regent theater, New Castle, Pa., has also contracted for the entire output of Select pictures.

Film Trade News in Pittsburgh Last Week

New Frederick Theater Opened—Other New Houses—Notes Gathered from the Exchanges—Personal Items of Interest—Business Jottings.

From Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—The handsome new Frederick theater, East Pittsburgh, Pa., was auspiciously opened December 13. The Frederick is owned by Melanos Brothers, the well known firm of exhibitors, and is one of the most attractive picture theaters in its locality. The house is fireproof, and embodies the latest ideas in arrangement and equipment. The seating capacity is 750. Only the best feature pictures obtainable will be offered by Melanos Brothers at the Frederick.

Sidney Letcher and Donald Allen Join Pathe.

Pittsburgh, Pa.—Sidney Letcher, formerly of the Bluebird sales staff of the Independent Film exchange, Pittsburgh, has joined the road force of the local Pathe office. Mr. Letcher will travel in the northwestern part of the state, making his headquarters at Erie, Pa. Another recent addition to the Pathe organization is Donald Allen, formerly of the Paramount and Goldwyn offices in Philadelphia. Mr. Allen will represent Pathe in West Virginia. R. S. Patterson, formerly of Detroit, is now cashier at the Pathe exchange.

B. Trumbley Buys Ridgeway Opera House.

Ridgeway, Pa.—The Opera House, a leading moving picture theater of Ridgeway, Pa., has been purchased by B. Trumbley, of Johnsburg. The new owner will alternate feature pictures and road shows. George Long, the former owner, conducts the Opera House at Johnsonburg, and will hereafter devote his entire attention to that theater.

Penn Film Service Opens Exchange.

Pittsburgh, Pa.—The Penn Film Service, a newly organized concern, has opened an exchange on the sixth floor of the Film Exchange building, 938 Penn avenue, Pittsburgh. Joseph Spero, a pioneer in the film industry here, is in charge of the new enterprise. It is announced that the Penn exchange will specialize in the distribution of short feature subjects in the Western Pennsylvania and West Virginia territory. Mr. Spero states that a deal has been closed whereby the company will release at least fifteen reels weekly, in addition to a bi-monthly special release.

J. C. Ragland Transferred to Cincinnati.

Pittsburgh, Pa.—J. C. Ragland, for the past three months manager of the Standard Pictures department of the William Fox exchange in Pittsburgh, has been transferred to the Cincinnati office of the same company. Local Manager C. F. Burhans is now looking after the Standard Pictures, in addition to his other duties.

E. J. Farrelley and Harry Guth Join Fox.

Pittsburgh, Pa.—E. J. Farrelley and Harry Guth, both experienced film salesmen, have been added to the Fox staff recently. They are specializing on the Sunshine comedies.

Hatch Will Open Theater in Pittsburgh.

J. Frank Hatch, the well known film magnate, visited in Pittsburgh recently, and while here announced that a branch office of his new film exchange project will be opened in this city some time in January. Mr. Hatch states that "The Whip," recently acquired by him for Pennsylvania, West Virginia, and Ohio, is meeting with much success in the territory covered.

Liberty at Johnstown Reopened.

Johnstown, Pa.—The Liberty theater, Johnstown, Pa., formerly conducted by J. B. Foley, was purchased recently by J. C. Knox. Mr. Knox was manager of the Garden theater in Johnstown for several years, and is an experienced exhibitor. The Liberty was reopened in an auspicious manner December 1. The opening attraction was the Butterfly production, "The Man From Montana."

Edwin Goodman Building in Midland.

Midland, Pa.—A new moving picture theater is being erected at Midland, Pa., by Edwin Goodman, owner of the attractive Elite theater. The house will have a seating capacity of 750, and will cost about $40,000 to build. It is planned by Mr. Goodman to have the theater ready for opening in the spring.

Geo. Vogenberger Enlists as Bird Man.

Pittsburgh, Pa.—George Vogenberger, the popular manager of the Belmar theater, Pittsburgh, one of the Rowland & Clark chain of theaters, has enlisted in the Aviation Corps, and expects to join the colors within the next week or ten days. He is followed by the good wishes of a host of friends in the trade.

T. Miller Joins Staff of Select.

Pittsburgh, Pa.—T. Miller, a pioneer theatrical man, has joined the sales staff of the Select Pictures exchange, Pittsburgh. Mr. Miller was recently advance representative for the "Cheating Cheaters" company, and was also formerly Western representative for the Edison talking pictures.

Jack Levy Joins Liberty Film Staff.

Pittsburgh, Pa.—Jack Levy, formerly of the road staff of the local Goldwyn exchange, has joined the staff of the Liberty Film Renting Company, Film Exchange building, Pittsburgh. Mr. Levy will specialize on "The Submarine Eye," "Lust of the Ages" and other big features handled by the Liberty.

Doris Theater Changes Hands.

Wilkinsburg, Pa.—The attractive Doris theater, Wilkinsburg, Pa., has been sold by G. W. Hunter to H. H. Kinter, a well-known exhibitor of Oil City, Pa. Mr. Kinter is making a number of improvements in the Doris, including the installation of a new pipe organ. The house is being redecorated throughout.

Local Concern Buys Cleveland Exchange.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, Inc., 804 Penn avenue, Pittsburgh, has announced the purchase of the Metropolitan Film exchange, Cleveland, O. The exchange will be operated as a branch of the local firm, which controls a number of big feature subjects in this territory and Ohio.

Marine McQuiggan Back for Visit.

Pittsburgh, Pa.—E. A. McQuiggan, formerly manager of the National Film Booking Service, 804 Penn avenue, Pittsburgh, and now a member of the U. S. Marine Corps, visited here several days recently and called upon his former associates and friends in the trade. Mr. McQuiggan joined the colors last June and is stationed at the Philadelphia Navy Yard.

Buffalo Film Business Waits on Blizzard

Some Theaters Left Without Shows—Make-Shift Programs—Few Patrons Brave the Weather—Road Men Compelled to Stay Over.

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo and many points in Western New York were in the grip of a terrific snow storm, which began Saturday morning, December 8, and continued up to the following Monday morning. As a result, during that period the shipment of film in and out of Buffalo was greatly demoralized. Many of the theaters in towns in the Buffalo territory had to go without their shows and things didn't begin to right themselves until Tuesday.

Buffalo's outlying houses received a fairly good business during the storm, but the downtown theaters had a very slim attendance. The express companies refused to accept film shipments out of this city on Sunday and Monday and those that went out Tuesday were subject to delay. Even shipments from Buffalo to Niagara Falls were negligible for many hours.

In some of the smaller cities a few of the exhibitors followed a co-operative plan and used emergency shows. A few reels were assembled here and there, mostly old material, so that their slim audiences were not entirely disappointed. Fortunately some of the Buffalo exchanges had wisely arranged in advance for such an emergency. The local exchange managers who had made heavy shipments Friday night and early Saturday morning, before the storm had begun to clog transportation, were delighted with their good fortune. They are now claiming medals for being weather prophets.

On Tuesday one train from the east brought two hundred cases of film to this city. These had accumulated at Rochester, Syracuse and other points. An outstanding feature of the storm was the presence here of several handsome road men who were stranded in Buffalo all day Monday and couldn't get out on their respective territories until the following day.

Buffalo Select Chooses New Office.

Buffalo, N. Y.—The Buffalo branch of Select Pictures will move to a fine new home at 176 Franklin street about the last of this month. The exchange will occupy an entire building and, according to Manager Charles R. Rogers will be one of the finest. The place will be elaborately furnished, will have a large vault, a rear entrance for shipping and other facilities. The comforts of the exhibitors will not be overlooked. There will be a rest room for their benefit. This will have a fireplace, with real fire, which will bring warmth and cheer to the film men during Buffalo's famous below-zero weather. There will be a table covered with late magazines and the walls will be adorned with good pictures of Select stars.

"We will also have a bulletin board carrying advertising suggestions and news showing how other exhibitors have put over different productions," said Mr. Rogers.

Why Harry Dixon Didn't Make Speech.

Buffalo, N. Y.—Harry Dixon, who used to play a rube part in vaudeville, and is now managing the Frontier and Variety moving picture theaters in this city, used a couple of rural expletives when he met the Buffalo correspondent Tuesday.

"Gosh darn it," he said, "I haven't been getting The Moving Picture World for two weeks and simply can't get along without it. Jot down my subscription in your note book RIGHT NOW."

Mr. Dixon occasionally addresses his audiences at the Variety, using "conservation" and other timely subjects, but he said he refrained at his Sunday matinee This was when Buffalo's snow storm raged in fury and nearly everybody remained at home.

"I would have addressed my audience Sunday afternoon, but there was no use—the man was deaf," explained Mr. Dixon.

Chapin's Remarkable Lincoln Now Booking.

Buffalo, N. Y.—The Buffalo office of the William L. Sherry Feature Film is prepared to take contracts on "Son of Democracy," a series of two-reel pictures featuring the life story of Abraham Lincoln. Daniel J. Savage, manager of this exchange, was a recent visitor in New York. Homer Howard, special representative, was caught here in Monday's storm and was unable to get out on his territory until Tuesday.

A. J. Amm Will Assist at Metro.

Buffalo, N. Y.—A. J. Amm has been appointed assistant to Charles A. Taylor, manager of the Metro, Buffalo. Mr. Amm has had three years' practical experience at Shea's Hippodrome in this city. He later was employed by the Fox Film in Syracuse.

Buffalo Territory Newslets.

Buffalo, N. Y.—Louis Green, manager of the George Kleine System, Buffalo, recently screened "Uneasy Money," featuring Taylor Holmes. "For thirty days there will be sixty-two billboards carrying advertisements of this production," said Mr. Green. "Twenty-four-sheets will be used. The locations will be the best in Buffalo."

Mr. Green expects to spend Christmas at his former home in Boston, where Mrs. Green has gone for the holidays.

S. Z. Williams, of Pittsburgh, has been appoined cashier of the Pathe, Buffalo. He succeeds Carl Neilson.

"The Strand, Buffalo, has taken on the first-run Triangle service and is also showing the Hart and Fairbanks reissues," said T. C. Montgomery, manager of the Triangle in this city. Bert Ryde is the new poster man at this exchange.

The Majestic moving picture theater, Buffalo, has a fine new front. This house is having a good business. William Bean, a pioneer in the film game, is proprietor.

Olean, N. Y.—Fire recently damaged the decorations and furnishings of the Palace theater, Olean, N. Y. A. W. Root is manager. As a result the house has been closed several days for repairs. The blaze started next door shortly before the Palace audience would have assembled for a matinee.

Westfield, N. Y.—Road shows and pictures are being featured at the new Grand theater, at Westfield, N. Y. Mr. Carlson is owner and manager. The Grand seats 950 and has all modern conveniences.

The Family moving picture theater, Buffalo, is displaying this sign: "Closed for alterations. Watch for opening date."

Ohio Theaters Struggle with Marked Slump

War Tax and Cold Wave and Coal Shortage Affect Patronage of Shows as Hot Weather Only Has Heretofore—Business May Brighten After Xmas.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Business conditions among the theaters of Cleveland and throughout Ohio have shown a drop within the last four weeks comparable only to the usual hot weather slump every summer. Reports from exhibitors say they never experienced such a drop before except during summer seasons.

In Cleveland the falling off has been general—not confined to any class of houses. The largest and smallest have suffered, and the smallest in a number of cases have closed up or are operating only a few nights per week.

The writer has been receiving many reports from theaters all over the state. One exhibitor in central Ohio says he has had to close up, except for four nights a week. Another says his business has dropped about $75 a week. He is from southern Ohio. A man from northeastern Ohio, on the lake, says: "My business has dropped almost fifty per cent. Last fall my prices were 5 and 10 cents, this fall 10 and 15, and in spite of this during November my business was over $900 less than last November, so you see I will have to eventually close my doors at this rate."

A man from a very small inland town says November was the poorest month he ever had. An exhibitor from another small town says his profit during November was $22.44.

All ascribe these conditions mainly to the war tax, although some say the bad weather had much to do with it. However, the fact remains that business is bad in this section, and probably will be until Christmas. The weather has been bad. There has been coal shortage, and pessimism all around is not astonishing. The war tax has been the deciding factor, but it has been helped from all directions.

Nine Screen Stars in Cleveland Same Week.

Cleveland, O.—The two weeks ending December 15 were weeks to be remembered by the photoplay fans of Cleveland. For during that time nine screen stars were in that city.

The first week saw the Fairbanks Twins, formerly with Thanhouser and with Ziegfield Follies. Naturally many photoplaygoers were attracted to the show on that account. The same week who should come to town but Jackie Saunders and her husband, E. D. Horkheimer. She appeared at the Knickerbocker theater Thursday, stopping off en route from California to New York.

That same day Gail Kane arrived in town, and the next day she and Jackie and Jackie's husband left for New York. They received a fine reception, and left town just before a blizzard arrived.

The fore part of the week saw Evelyn Nesbit in the city, when she came to play a week at Keith's Hippodrome. About Thursday her son, Russell Thaw, was brought from his home at Mt. Lebanon, Pa., to visit his mother.

Richard C. Travers, former Essanay star, came December 2 to visit his wife. "Dick" had just been commissioned a captain at the Ft. Sheridan training camp. He appeared at several theaters, including the Sun, Market Square, Fountain, Haltnorth, Dennison Square, and Clark National.

Fritzi Scheff closed a week's engagement at the Grand theater, December 8.

The second week, Wallace Reid was in Cleveland. He came on the 14th and left on the 15th for Pittsburgh. From there he was to go to New York.

The Famous Players Film Company arranged a fine reception for Mr. Reid, who also appeared at the Stillman theater.

An unusually large crowd greeted the star, and incidently contributed liberally to the smoke fund being conducted by a local newspaper.

Three Exchanges Now in New Sloan Building.

Cleveland, O.—The Sloan building, one of Cleveland's newest structures, is rapidly becoming another film building. So far the Wolfberg Attractions, the Foursquare, and the U. S. Booking Corporation are

located there, as well as the First National Exhibitors' Association, which is just opening offices.

Walter Luck Takes Up New Job.

Cleveland, O.—Manager Walter Luck, of the Mutual Film exchange in Cleveland, has resigned his position and has entered upon new duties as manager for the First National Exhibitors' Association.

He announces that offices will be located on the third floor of the new Sloan building.

E. A. Eschmann Leads Exchange Assn.

Cleveland, O.—E. A. Eschmann is the Cleveland manager of the World Film, but he also deserves much credit for the organization of the Film Exchange Managers' Association, of Cleveland, of which he is the president. This organization is affiliated with the Chamber of Commerce, and holds regular meetings at which important matters regarding the betterment of the film business in northern Ohio are taken up. The good likeness of Manager Eschmann that is printed with this item shows a man who will naturally be popular and respected.

E. A. Eschmann.

Sam Bullock and W. J. Slimm in Washington.

Cleveland, O.—William J. Slimm and Sam Bullock, Cleveland exhibitors, left for Washington, December 10, to attend the convention in that city as delegates from the Cleveland league.

Five Minute Speakers Welcomed in Toronto

Managers of City's Leading Theaters Make Arrangements to Have the Patriotic Message Bearers Talk to Patrons.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The managers of Toronto's leading theaters conferred with Federal Government representatives at the King Edward hotel, Toronto, on December 6, with respect to arrangements to enable prominent citizens to address the audiences between acts or performances for five minutes. The plan is somewhat similar to the privilege extended to the "Four Minute Men" in the United States. The local exhibitors readily assented to the proposal, and asked for only one consideration—that no reference be made by the orators to political matters.

Vitagraph Goes to Top of Building.

Toronto, Ont.—The Greater Vitagraph's office in Toronto now possesses the "Top of the Hermant Building," 15 Dundas Street East, Manager Barrett having taken over the whole floor of this modern structure. Space has been increased by forty per cent. On lower floors are to be found the local Mutual and Fox branches.

More Names on the Honor Roll.

Toronto, Ont.—The first draft of men under the Military Service Act of Canada is taking about twelve more members from Local 173, Toronto Operators' Union. There are already some thirty members of the same organization in France or England, thus making the honor roll of the local more than forty.

R. C. Higgins Becomes Chief Operator.

Toronto, Ont.—R. C. Higgins has become chief operator at the York theater, Toronto, in succession to Charles A. Dentelbeck, who has gone to the new Allen theater. Both men are highly qualified for projection work and the maintenance of cabinet equipment, according to officials of Local 173.

Made Theater Pay and Sells It.

Toronto, Ont.—The Adanac theater, 1398 Queen Street West, Toronto, has been bought by Manley Sine from J. Campbell, who took the house over a few months ago when the weekly receipts were around $55. Under changed methods, however, the theater soon picked up a good family patronage. Mr. Campbell is in the market for another theater.

Theater Opens as the New.

Toronto, Ont.—The small but attractive picture theater at Queen and Sherbourne streets, Toronto, was recently opened as the New theater after it had been dark for a year or more. The theater has now been rechristened the Moss Park theater. The policy of the management is to hold matinees daily, with changes of program twice each week.

A Clever Way to Handle Prices.

Toronto, Ont.—Manager F. E. Osborne, of the Star theater, Kitchener, Ontario, hit upon a novel scheme to enable him to raise the price of admission for his house. He issued combination tickets for 50 cents, which was good for three different shows within nine days, one attraction being "Womanhood." His admission price had been 15 cents, and with the three-show combination ticket the admission became only approximately 17 cents. But without a combination coupon the admission for "Womanhood" was 50 cents, and for the two succeeding productions the general admission price was 25 cents each. The combination ticket made a saving of 50 cents to a purhaser, but it practically guaranteed patronage three times during the nine days. The idea made it quite easy for Osborne to work up to the increased price of 25 cents permanently.

Windsor Has a Juliette Day.

Montreal, Que.—Following the making of extensive alterations, including the installation of a new heating system and the decoration of the house, the Windsor theater, Dorchester and Windsor streets, Montreal, held a "Juliette Day" on Sunday, December 9, when "Betty and the Buccaneers" was presented. "Jack and Jill," starring Jack Pickford and Louise Huff, was shown during the first half of the week of December 10, with "The Woman God Forgot" during the last half.

Notes of Interest from Canada.

Montreal, Que.—The Specialty Film Import, Ltd., has lined up nine Montreal theaters for the new Pathe serial, "The Hidden Hand," the first run of which was presented at the Strand theater for three days, December 10-12.

Toronto.—Arrangements have been made by the Canadian Universal with the Manitoba Government for the presentation of one program each week at the Provincial Asylum for the Insane at Brandon, Manitoba. This is an innovation for this institution. Subjects shown include educationals, news weeklies, and comedies.

Toronto.—Manager Ben Cronk, of the fine new Allen theater, Toronto, broke away on December 10 from his adopted policy of running through the whole week with one program when he split the week with two attractions. During the first half, "The Woman God Forgot" was shown, while the feature for the last half was "Scandal." Manager Cronk is making a specialty of advertising that the complete feature is shown after ten o'clock each night.

Maritime Provinces News

From Alice Fairweather, Standard, St. John, N. B.

Many Film Men Visitors in St. John.

ST. JOHN, N. B.—Never since the last convention have there been so many motion picture men in St. John. Last week the following well known managers were in the city: C. W. Fraser, of the United Booking Office, of Boston; J. F. O'Connell, of the Academy of Music, Halifax; Fred Winter, of the Grand opera house and the Empress, Moncton, N. B.; A. K. Acker, of Acker's Family theater, Halifax, N. S.; J. M. Franklin, of the Strand, Halifax. E. I. Bizar, of the Montreal office of the Metro, will be in St. John for some time looking after the Hoffman Foursquare, the Chapman, the Olga Petrova and the Herbert Brenon productions, as well as the Metro specials.

A. C. Smith Becomes Famous Players Manager.

St. John, N. B.—There have been several changes in the local office of the Famous Players here. John F. Grier has returned to Pittsburgh, severing his connection with the Famous Players. M. Bernstein is appointed sales manager for the Monarch and Famous Players companies, while A. C. Smith becomes local manager for both companies. The office staff is to be enlarged. A. Gaudet is to be out on the road as traveling salesman. The serial "Who Is Number One?" has been booked by W. C. McKay, of the St. Johns opera house.

Pantry Sales at the Imperial.

St. John, N. B.—The Imperial theater is a great center of patriotic endeavors in St. John and its large lobby is used for Pantry Sales almost every week. A drawing for a patriotic lottery took place there on Tuesday evening.

Interesting Trade Notes.

Glace Bay, C. B.—John Conners, of the Savoy theater, has booked from G. A. Margetts, of the Canadian Universal, the two serials, "The Mystery Ship" and "The Red Ace."

Sydney Mines, C. B.—W. H. Cuzner, of Sydney Mines, has given G. A. Margetts, of the Canadian Universal, a yearly contract for Bluebirds. Mr. Cuzner has had twenty Bluebird productions and has kept a careful account of them. Of the twenty he found nineteen that pleased his patrons, so he has taken this yearly contract.

Sydney, C. B.—"The Red Ace" opened at the Palace theater, Sydney, to good business.

Halifax, N. S.—The Academy of Music is scheduled to open December 29 under its new policy, pictures and vaudeville. The first picture is Clara Kimball Young in "Magda."

St. Johns, N. B.—The Lyric theater ran "The Warrior" week of December 2 and had good houses. Dr. Bridges, chairman of the Provincial Board of Censors, said: "In my opinion it is the greatest motion picture ever brought to St. John, and you may quote me as saying so if you wish."

Truro, N. S.—F. G. Spencer has booked from G. A. Margetts the Alice Howell comedies for the Princess theater, Truro, N. S.

"God's Good Man" has had several trade showings here.

"For the Freedom of the World" was shown to exhibitors last week.

Cold Weather and Little Coal in Dayton

Zero Temperature Follows Snow and Several Theaters Are Forced to Close—Some on Account of Cold, Others Fail to Get Shows.

By P. J. G., Dayton Correspondent.

DAYTON, O.—The entire theatrical business in Dayton, legitimate as well as the picture houses, suffered a slump in business last week owing to the sudden cold spell, which was the worst seen here since 1899. The writer well remembers 1899, and can safely say that it was not as bad as the present cold snap.

Preceeded by a heavy snow storm of about eight inches came the extreme cold weather on Saturday the 8th. On Saturday night business slumped, but it grew worse as the cold weather continued, and on Sunday it was colder than ever. There is a shortage in coal in Dayton at the present, and many of the picture houses will be forced to close if relief does not come soon.

On Sunday the motor trucks operated by the Exhibitors' Service Co. were not able to make the trip from Cincinnati with the usual shipment of films, this made it necessary for a special train to make the trip with most of the films. One theater, the Alhambra, did not get its shipment, and in this way lost a Sunday matinee, and would have lost the evening show if the film company in question had not sent a special messenger with the show for the night performance. One other house did not open Sunday afternoon, for, although it received the pictures on the special train, the house is heated indirectly by gas, of which there is a shortage at present, and it was forced to close. The owners of the Mecca, which closed, also control the Midget a few blocks away, and only operated on Saturday and Sunday, so they switched the film to the Midget.

Business picked up some Tuesday, and if the weather breaks things will again be normal.

Glenn Culp Takes a Few Days Off.

Dayton, O.—Glenn Culp, superintendent of the Strand theater here, skipped a few days last week on a trip to the northern part of the state for a brief visit before the holiday rush. The writer has never yet failed to see Gleen on visiting the Strand. He is one of those people who are never satisfied unless busy, and deserves the rest. He is indeed the right person to act as aid to Clay Brehm in making the Strand one of Dayton's finest picture houses.

Want to Make Fox Films Popular.

Dayton, O.—One T. Chifos at the Apollo is surely using a newspaper space to get them in on a second week of the "Honor System." In one of his ads said Theodore states that William Fox, in a personal letter, told him that he should make the price of admission low enough so that everyone could see Fox pictures in Dayton. Fox also said that he wanted to see his pictures made popular in Dayton. Not a bad request at that. If the public is sure the Fox pictures will stay at the Apollo they will respond in large numbers, and we hope the Fox question is settled for once and all.

Mrs. Lotta Hurtig Dies.

Dayton, O.—Mrs. Lotta Hurtig, wife of Max Hurtig, manager of the Lyric theater here, which is now a legitimate house, died last Thursday evening at her home. Mrs. Hurtig was formerly a member of some of the greatest extravaganza successes of years ago, and is very popular among the profession. The burial was at Riverview Cemetery, this city, last Sunday (9th). Jules Hurtig, of Hurtig & Seamon, as well as Joe Hurtig from the New York offices was here for the funeral, also Israel Hurtig, of Cincinnati. Among the pall bearers was James L. Weed, manager of B. F. Keith's theater here. Truly it is a great loss, for Mrs. Hurtig always had a kind word for everyone from usher to manager, and to the lowly court reporter, as well as the city editor. Her loss is felt by theatrical Dayton in its entirety, and many hearts go out to Mr. Max Hurtig.

"Italian War Pictures" Fill Theater.

Dayton, O.—Lefty Miller, Harry Marcus and associates had a good opening for the Italian war pictures at the Majestic. Long before the doors opened for the matinee the entire house was sold and even single seats were hard to get. The orchestra was complete with eight pieces—the same as that at the Victoria the week previous—and it rendered a musical program worth while.

Harry Marcus, well-known in Pennsylvania, West Virginia and Eastern Ohio, is managing the show at present pending the arrival of E. A. McFarland.

Coal Shortage Closes House.

Piqua, O.—According to an announcement by M. W. Kress, who operates the Strand theater as well as May's opera house in Piqua, Ohio, it was learned that the Strand was forced to close owing to the shortage in coal. The Strand is one of Piqua's leading picture houses and the writer remembers it as being a splendid house. Mr. Kress has enough coal on hand to operate the opera house for forty days, but after that time that house may be forced to close. Many Dayton theaters are facing coal shortage and as yet none of the managers have announced they have enough coal for the winter. None of the houses have been forced to close by reason of this however.

Interesting Personal Jottings.

Dayton, O.—Al. Kinsler says business at the Elite is holding up fine.

George Wilson, of the Standard at Cincinnati, has not been seen around these parts for some time. George we miss you muchly.

Owing to the cold weather no work has been started on the rebuilding of the Auditorium.

The latest gossip has it that the Ideal here is to present the Metro program in the near future.

To H. W. R.: Sure I like your pictures and the whole program, but there are others.

Quite a few exhibitors witnessed "The Judgment House" at the Strand last week, and it must be good, for, with one exception, they all agreed in their verdict—fine stuff.

The Apollo theater here is playing another week of the "Honor System," which makes its second for Dayton. The other time it was presented at the Victoria.

"The Judgment House" was well received at the Strand here last week. Chance brought me into the Orpheum last Monday, and John Lyons allowed me a glimpse of his new organ, which, although it is not installed, is an elegant instrument.

Al Kinsler spent a few more days last week at his favorite pastime—hunting—it seems as though Al enjoys the sport, this making his third time this season.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Kentucky News Letter.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

The Mary Anderson Goes Back to Vaudeville.

LOUISVILLE, KY.—The B. F. Keith Circuit has announced that its Mary Anderson theater, which for several years has been operated as a moving picture house, will go back to high grade vaudeville at usual standard prices in other cities, while its National theater in Louisville will continue as a twenty-five-cent vaudeville house, that price including the war tax.

Lee Goldberg Managing Big Features.

Louisville, Ky.—Lee Goldberg, who for several years has been in charge of the Mary Anderson and Strand theaters for the Keith interests, has left the Keith interests, and is now giving his entire time and attention to the management of the Big Features Rights Corporation, with which he has been identified for some time past. The latter concern has recently taken over the entire second floor of the Rex Theater building, taking the old exchange which was formerly operated by the Mutual and Central Film exchanges. Mr. Goldberg is secretary-treasurer of the Big Features Company, which controls the district output of the First National Exhibitors' Circuit, including Kentucky and Tennessee.

"Submarine Eye" Drew Well.

Louisville, Ky.—In spite of bad weather the Walnut theater drew fairly good crowds to its showing of the big, new feature, "The Submarine Eye," which was extensively advertised. Live war topic pictures have proven fairly active trade improvers, and this film has proven no exception to the rule. As claimed by the management of the theater, "A picture that will drawn attendance in such weather is truly some picture."

Strand Gets Artcraft and Fox.

Louisville, Ky.—A deal has been closed whereby the Strand theater will show the Artcraft productions first run, having just signed a contract with the distributors of these high grade film productions. In addition to the Artcraft pictures the theater will show Fox productions and some other material.

Neat Sum Raised for Red Cross.

Louisville, Ky.—The sum of $2,100 was raised for the Red Cross fund in benefit shows given at three theaters, the Gayety, Keith, and Macauley's. Of this sum $1,500 was taken in at Cacauley's.

Interesting Notes of the Trade.

Louisville, Ky.—Harold David McLellan, who for several years was connected in various capacities with Macauley's theater, has been accepted into the aviation service, and has left for Fort Sam Houston, Tex., where he joins the birdmen.

Uniontown, Ky.—Edgar Duncan, head of the Idle Hour theater, of Uniontown, Ky., will start Sunday night shows, although he is bucking some public sentiment. However, the theater is the only place of amusement in the city, and he has received many requests for Sunday shows.

Louisville, Ky.—Suit for $2,500 has been filed against the United Theaters Co., of Louisville, by Hortense Hornsby, who alleged that she suffered injuries when she fell on the dark steps of a balcony.

Theater Notes from Nebraska.

Kearney, Neb.—H. E. Wait has purchased the Comet theater from A. F. Bills.

Ulysses, Neb.—C. M. Hogan has purchased the Crystal theater from Earl Bloketer.

Genoa, Neb.—The Grand theater has been opened here.

TENNESSEE LETTER.

Big Business and Big Fish.

Knoxville, Tenn.—The illustration herewith is an excellent likeness of Thornton Parker, manager of the Grand and Star theaters, of St. Petersburg, Fla.; Nat L. Royster, sales manager of the Special Features Company, of Nnoxville, Tenn., and Mr. A. 129 Lb. Tarpon. In addition to

Thornton Parker and Nat L. Royster.

big fish, Mr. Royster also reports big business on their features in the South, although the war taxes and other unsettling conditions have hurt business quite a little. Many houses are just about breaking even. He thinks conditions could be greatly improved if film salesmen would study the theaters and co-operate with the managers more closely. The winter season is usually good for the exhibitors in Florida on account of the influx of visitors at all the winter resorts, and conditions are expected to ipmorve after the first of the year.

Unseasonable Cold Wave Visits Cincinnati

Flow of Natural Gas Lowered by Cold Weather Leaves Many Theaters with Inadequate Heating—Attendance Is Heavily Reduced.

From Kenneth C. Crain, 307 1st National Bank, Cincinnati, O.

CINCINNATI, O.—Moving picture exhibitors suffered with the rest of the population when on Saturday, Sunday, Monday, and several succeeding days, beginning December 8, the most severe weather for early December in more than forty years struck the city. Gas pressure was extremely low, and the supply was limited, causing actual hardship and suffering to many people, and having a direct and adverse effect on the numerous exhibitors with smaller houses using gas stoves for heating. These exhibitors found themselves unable to heat their theaters comfortably, and patrons did not linger long nor come again during the cold snap. The downtown houses did not find this a factor to any great extent, as they are all heated by steam furnished by boilers using coal as fuel; but attendance on Saturday and Sunday was heavily reduced in the downtown district from its usual large proportions on account of the storm and the severe cold keeping people at home.

At that, according to one leading exhibitor, the reduction was not as much as one might think, as many people resorted to the picture houses as a convenient and economical means of getting an evening's amusement in a warmly-heated building. This effect was the more pronounced on the week-days following the blizzard, as greater numbers of people were downtown on business, and welcomed the shelter of the theaters from the biting cold. The storm set records that will probably stand for some years in the matter of prolonged low temperatures for early December and in the extent of the snowfall in a few hours.

Cincinnati Theaters Paying Footage Tax.

Cincinnati, O.—A survey of the local field, with reference to the manner of handling the tax on moving picture films, reveals that of the thirty or so exchanges in Cincinnati furnishing films to exhibitors not less than twenty-four are collecting from their customers the charge of fifteen cents a reel worked out as a fair basis for meeting the tax. Several exchanges are making no charge whatever pending some adjustment of the matter, which is expected to result from the joint meeting planned at Washington, and one exchange is reported to have met the situation by adding to its tariff a dollar a day for its features, which, of course, covers the tax of fifteen cents with something to spare.

Local exhibitors have almost unanimously taken the tax kindly enough, and there has been little or no friction as a result of it. Of course, it is by no means welcome, but it is felt that the method adopted of taking care of it is fair to all, and that there has been no intention apparent on the part of the producers to take advantage of their clientele, the contrary being the case.

Work Begun on New Logan House.

Logan, W. Va.—Several local contractors have been awarded part of the work for a $40,000 house at Logan, W. Va., which C. and E. A. Weber, local architects, are building for Frank Middleburg. The largest part of the work, however, will be handled by P. Rozazz, of Logan. Temporary delays due to inability to secure heavy building steel have been taken care of by the substitution of lighter material, with the necessary changes in the plans, and the work on the house will go ahead as rapidly as possible.

Small Fire in Youngstown Opera House.

Youngstown, O.—What threatened for a time to be a disastrous fire in the historic old Grand opera house, of Youngstown, was fortunately taken care of by quick work on the part of the fire department, and the blaze was extinguished with comparatively small loss. The fire occurred early in the evening, and the house was empty. The cause of the blaze was not known.

Will Build Theater in Celina.

Celina, O.—The Celina Theater Co., recently incorporated by Fred Schlenker, Wm. H. Bretz, Jr., and other local capitalists, will build a new moving picture theater during the coming season at a cost of approximately $10,000. The capital stock of the company is $12,000.

Film Folk Here Shivered Last Week.

Cincinnati, O.—Some of the leading film exchanges of the city and their employees had an extremely uncomfortable time during the severely cold weather which began on December 9. These exchanges are the ones located in the Film Exchange building, at Seventh and Main streets. The building uses gas as a fuel under its boilers. When the gas got low the steam also went down, and the film folks noticed the cold very decidedly. The Metro, Pathe, World, Vitagraph, Standard, Progressive, and other exchanges are located in the building.

Atlanta's Efforts for Soldiers Praised.

Atlanta, Ga.—The free motion pictures and music provided for the soldiers from Camp Gordon and Ft. McPherson every Sunday afternoon at the Auditorium by the Atlanta commission on training camp activities have received the hearty endorsement of officers from Camp Gordon. At the round table luncheon of the commission, Colonel Pierce, commanding the 319th Artillery, said: "The great problem for the soldier on Sunday leave is where to go and what to do. Not knowing the people of the city if he chances to be from the north, and all places of amusement closed, it is a very difficult proposition for him to find anything that interests him outside of questionable places.

Loew's Princess Theater Opens Xmas Week

Memphis House Will Be Managed by A. B. Morrison—Four Changes a Week for Best Features at Popular Prices—Loew May Build.

By J. L. Ray, Trade News Service, Nash ville, Tenn.

MEMPHIS, TENN.—A. B. Morrison, a Memphis man, has been appointed manager of the new Loew house, which will be known after December 22 as Loew's Princess.

The deal whereby the Princess theater was purchased by Marcus Loew from the Princess Amusement Company was engineered by E. A. Schiller, Southern general manager for the Loew interests. The new management will assume charge of the house on December 18, and between that date and December 23, when the formal opening will take place, extensive alterations and renovation work will take place.

"Loew's Princess will be operated upon the same high plane as Loew's Lyceum," declared Mr. Schiller. "It will be the policy of the theater to run only the best film attractions obtainable, and these will be changed four times a week, with popular prices prevailing." The operation of the new house will in no way affect the policy of Loew's Lyceum. The opening of the Princess under Loew management is only in pursuance of the plan of Marcus Loew in establishing motion picture theaters throughout the country Mr. Loew has now nearly 100 exclusive moving picture theaters in addition to his string of nearly 100 vaudeville houses. Several thousand dollars will be spent in fitting up the Princess.

While in Memphis, Mr. Loew continued negotiations for building the new Loew theater here, which will replace the Lyceum, the present Loew house. This house has been under consideration for some time, and will be complete in every detail to operate on popular prices, combination vaudeville, and moving pictures.

Blue Laws May Result in Open Shows.

Albany, Ala.—Notwithstanding the fact that the twin cities, Decatur and Albany, have been promised "quiet Sundays" the promise has not fully materialized in the past few weeks. On Sunday, December 9, the sheriff of the county granted the various places of business which have been keeping open a temporary respite, including drug stores. The sheriff served a late notice to the effect that he would not begin rigid enforcement of the "blue laws" for the present, declaring that some of the shop owners, merchants, and concessionists might not have been sufficiently notified.

Mutual Closing Out in Memphis.

Memphis, Tenn.—The local Mutual exchange is making short work in closing out their office at this point, as practically every part of their belongings have been transferred. District Manager Stephens, of the Southern division, has been in the city supervising the closing up work.

Combines Three Marion, Indiana, Theaters

Miss Dolly Spurr, Head of Mutual Amusement Company, Takes Over Lyric and Indiana Theaters—Now Controls Royal-Grand.

From Indiana News Service, 861 State Life Bldg., Indianapolis, Ind.

MARION, IND.—Miss Dolly Spurr, manager of the Royal-Grand theater for the last six years, and head of the Mutual Amusement Company, on Monday, December 17, will have assumed control of three of the largest theaters in Marion. Leases have been signed by Miss Spurr and representatives of the Washington Amusement Company, which owns the three theater properties mentioned, giving her control of the Lyric and Indiana theaters in addition to the Royal-Grand.

Miss Spurr is one of the most successful theater managers in the business. She started about nine years ago, operating a 5-cent motion picture house in Marion. Later she assumed the management of the Marion airdome, and for the last six years has been manager of the Royal-Grand. She has spared neither pains nor expense in bringing to this city the highest priced and best motion pictures for her patrons.

She expects to give the three theaters her personal and undivided attention, and says she will endeavor to make each house more popular than ever before. She stated emphatically that only attractions of the very highest order will be shown, and that they will be clean and wholesome in every respect.

Her nine years of theater management in Marion, she says, has placed her in a position to know almost exactly what the theatergoers of Marion want, and she is going to do her utmost to fulfill their desires. She is young, alert and concientious, and the people of Marion predict a great future for the three theaters under her management.

It is understood that extensive improvements will be made at the Royal-Grand and most likely at the Indiana soon after the first of the new year. It is probable that the seating capacity of both houses will be enlarged, as well as improved interior decorations.

Deputy Says Some Managers Are Lazy.

Terre Haute, Ind.—Early returns from the war tax on motion picture theaters in this district are straggling, according to J. T. Spencer, deputy collector, but the returns indicate a larger revenue for the Government than was first expected.

"Some of these theater managers are a lazy lot," said Mr. Spencer. "We have had to send back a lot of reports because they were not properly made out, and its hard to make the managers understand that when we say they must send two copies of their report we mean it. Some of the theaters located in the city of Terre Haute were the first to make their reports in this district, but we can not give out a statement of the returns until we get all of them.

Raised Prices, Now Lowers Them.

Bloomington, Ind.—Robert H. Harris, proprietor of the Princess and Harris-Grand theaters here, will go back to his original plan, charging all children 5 cents admission and adults 10 cents, each person to pay his own war tax.

When the war tax first went into effect, Mr. Harris raised the prices to 10 and 15 cents, and gave a bigger program. The change, however, did not justify him, he says. The present system, he said, also worked a hardship on the children and forced them to stand the blunt of the tax.

W. P. Cluppy Closes Star Theater.

Cayuga, Ind.—William P. Cuppy, manager of the Star theater at Cayuga, has announced that the theater would be closed indefinitely. He gave the increasing cost of staging films, war tax, etc., as the reasons for the discontinuance of the theater.

Indianapolis Operators Lose Test Case

Operator R. L. Gavin Has to Pay Fine—City's License Fee Is Lawful—Union Not Satisfied and Will Appeal to the Circuit Court.

INDIANAPOLIS, IND.—Robert L. Gavin, a member of the Indianapolis Motion Picture Machine Operators' Union, who was arrested two weeks ago on a charge of operating a machine without a license, was fined $1 and costs by Judge James E. Deery in the city court, Wednesday, December 6, when his case was tried. The case was to be regarded as a test case to decide whether the city has the right to impose an annual license of $6 on motion picture machine operators, as authorized in the new municipal code.

It was originally intended to arrest all operators who had failed to take out licenses, but the other members of the operators' union got wise to what was going to happen, went to the city hall and purchased licenses under protest, agreeing whereby a test would be made of the case of Gavin and the others would abide by the decision.

Ralph Spaan, attorney for the operators', has appealed the Gavin case to the circuit court.

Notes of Interest in Indiana.

Crawfordsville, Ind.—Frank Catherwood, of Dayton, Ind., has purchased the Joy theater, a local motion picture house, from Glenn C. Jones, of Lafayete, Ind. Mr. Catherwood, for some time in charge of the public schools at Mulberry, took charge of the house Monday. The consideration was $3,500. The theater has a capacity of 350, and is located on Main street. It was formerly owned by Theodore W. Dees, of this city.

Detroit News Letter.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

M. H. Hoffman Pleased with Prospects.

DETROIT, MICH.—M. H. Hoffman, general manager of Foursquare Pictures, was in town for several days last week. The World correspondent spent a very pleasant hour with Mr. Hoffman chatting on all phases of the motion picture industry. "We are doing a splendid business wherever we have established branches," said Mr. Hoffman. "Our best pictures are coming from now on. The longer we remain in business the better selection we will have to offer, for the reason that we are making our selection with "our eyes open," having found out just the kind of attractions which exhibitors want. I am enthusiastic about Foursquare Pictures, our policy and our plans, and I am proud to say that every week is showing a healthy gain."

Additions to the Honor Roll.

Detroit, Mich.—"On the Roll of Honor" of those who are serving their country we take pride in mentioning the names of Floyd S. Wadlow, of the Virginia Park theater, Detroit, who has joined the Aviation Corps; L. L. Hook, of the Your theater, Detroit, who is at Camp Custer; Sam Harris Vitagraph booking manager, who has gone with the Aviation Corps; L. G. Parkhurst, Vitagraph assistant manager, who enlisted at Camp Custer, and Earl H. Rathbun, son-in-law of Col. W. S. Butterfield, and former booker at the State Film Co., who has enlisted in the Quartermasters' division at Camp Custer. Hurrah for all of them.

Dave Blythe Will Manage U. S. Exhibitors' Booking.

Detroit, Mich.—Dave Blyth, well known song writer, and recently personal representative to George Weeks, has been appointed manager of the Detroit branch of the U. S. Exhibitors' Booking Corporation, which makes its headquarters in the Foursquare exchange. Dave has already booked "The Last Raid of the Zeppelin" to the Orpheum theater for one week.

Universal, Jewel and Bluebird in One Office.

Detroit, Mich.—E. H. Goldstein, general manager of Bluebird and Universal exchanges, was in Detroit last week, and while here announced that the Universal, Bluebird, and Jewel exchanges would occupy the same quarters on the fourth floor of the Film building not later than January 1, although each would continue under separate management. For instance, Henry Fried has charge of Universal; Ira Aronson in charge of Jewel, and C. G. Kingsley in charge of Bluebird. The object of the merger is to make for greater efficiency and economy, and hence better service to the exhibitor.

Phil Gleichman Joins Tax Payers.

Detroit, Mich.—Phil Gleichman, of the Broadway-Strand theater, Detroit, has joined those who will pay the film tax. He says after giving the whole matter due consideration he feels that the tax is justly coming to the producers, who are spending more money than ever to make their pictures interesting and consistent.

The Kunsky houses agreed to pay the tax some weeks ago.

Standard Will Not Charge Tax.

Detroit, Mich.—J. C. Fishman, of the Standard Film Service Co., announces that by a new arrangement made with the producers his company will not charge the film tax from December 10 on.

National Circuit Gets "Sign Invisible."

Detroit, Mich.—George Montgomery, manager of the Madison, announces that John H. Kunsky, as the Michigan representative of the First National Exhibitors' Circuit, has purchased for this state "The Sign Invisible." It will be released through the Madison Film Exchange, and have its premier either at the Washington or Madison theater.

C. G. Kingsley Appointed Manager.

Detroit, Mich.—W. W. Drum, former Detroit manager for Bluebird, has been appointed manager of the Los Angeles branch of the Hoffman Foursquare Pictures. He left for California on Saturday, December 8, to open the new office.

C. G. Kingsley, recent manager at Indianapolis for Fox, and for many months acting similarly in Detroit, has been appointed manager of Bluebird in Detroit succeeding Mr. Drum.

Detroit Notes of the Trade.

Detroit, Mich.—Business is so good at the Mutual that George DeBute, manager, is working a day and night force of shipping clerks.

Three Rivers, Mich.—Fitzpatrick & McElroy, of Chicago, have purchased the lease of the Rex theater, and are continuing same.

Detroit, Mich.—Blair McElroy, of Fitzpatrick & McElroy, Chicago theater owners, was a recent Detroit visitor, looking over the new Film building and arranging bookings for his chain of Michigan houses.

Business Notes from Kansas City.

Kansas City, Mo.—The General Film Company announces that "The Seven Deadly Sins," which has been distributed through Triangle, has been taken over by the General, and that bookings on the picture are coming in good order.

Barney Rosenthal, district manager for Universal, was a visitor at the local office of the Universal December 8. Mr. Rosenthal makes his headquarters in St. Louis, Mo.

The local Select office reports that prints have been received first Alice Brady picture, "Her Silent Sacrifice."

Theater Notes Over Texas.

Seguin, Tex.—H. H. Starcke has taken over the management of the Palace theater.

Lampasas, Tex.—Roy. L. Walker, of this place, and his brother, Lee A. Walker, recently of Kansas City, have purchased the Wichita opera house and airdome property. Lee A. Walker will have charge of the property. Some improvements will be made.

Bastrop, Tex.—Bastrop will soon have a new opera house. Chester Erhard, W. A. McCord, W. E. Goodman and Earl C. Erhard have purchased all the stock of the Arion opera house. Plans have been accepted for the complete remodeling and refurnishing of the building. The improvements which have been decided upon will cost over $3,000.

Clarksville, Tex.—Billy Elwood, the new lessee and manager of the Grand opera house, has scheduled December 10 as the date for the opening.

Nacogdoches, Tex.—The Crown and Ideal theaters have been consolidated and a new building is being fitted up. The building is on West Main street.

New Theaters and Changes in Oklahoma.

Drumright, Okla.—C. E. Barber, of Muskogee, has purchased the Passtime theater and will operate it.

Okemah, Okla.—E. H. Gragson, of Eufaula, has leased the Jewel theater. Mr. Gragson at one time owned a picture show at Mangum.

Tulsa, Okla.—William Smith, manager of the New Empress theater, has closed a contract for a $14,000 grand organ which will be installed in the present Empress when it is converted into an exclusive motion picture house, which will take place the first of the year. The name will then be changed to the Rialto.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

Kaw City, Okla.—C. F. Knedler has torn down his airdome and will discontinue the motion picture business in Kaw City.

Frederick, Okla.—L. A. Harrel, until recently a resident of Tipton, has assumed control of the Gem theater, which he purchased recently from F. L. Cauby. Mr. Harrel will manage the theater himself.

Sapulpa, Okla.—The new St. Dennis theater, owned and operated by James Dennis Flynn until recently, has changed hands. In the future it will be managed by J. H. Moulder, present owner and manager of the Empress theater.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

In answering advertisements, please mention Moving Picture World.

Foursquare Now Has Kansas City Exchange

New Offices Opened at 1120 Walnut Street—Under Manager S. J. Baker, Who Will Also Be Division Manager—An Able Sales Staff.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Hoffman Foursquare Pictures Corporation formally opened the Kansas City office on the fifth floor of 1120 Walnut street, December 3. The office is in charge of S. J. Baker, who formerly represented the company in St. Louis. Prior to this he managed the Bluebird and Fox offices there. He has been actively engaged in the moving picture industry about four years. Mr. Baker will also be division manager for the company, having the states of Iowa, Nebraska, Oklahoma, Missouri, Kansas and Southern Illinois in his division. He is planning trade showings which will soon be held on the new serial featuring King Baggot and Marguerite Snow "In Eagle's Eye," which picture is reported to be booking fast.

He has announced the signing of the following salesmen: Leo Plank, J. P. Grimes and J. Erwin Dodson. Mr. Plank and Mr. Grimes come to Kansas City from St. Louis, while Mr. Dodson was formerly assistant manager of the Universal Film and Supply Company here.

Fred Thiele Now Omaha Triangle Manager.

Kansas City, Mo.—Fred Thiele, formerly booker for the local Triangle office and now manager of the Omaha, Neb., office of that company, was a visitor in Kansas City December 8.

F. L. Kiltz Leaves Mutual Exchange.

Kansas City, Mo.—F. L. Kiltz, who for the last three years has managed the Mutual Film office here, has resigned. At present he has made no plans for the future, but intends to continue in the moving picture business. The local office is now in charge of M. J. Sullivan, personal representative of John Freuler, of New York City. He is in charge of the selection of a new manager for the Kansas City office and now has a number of applicants under consideration. The Kansas City office does a great amount of shipping and is a valuable exchange for the company.

Charles Goetz in Kansas City.

Kansas City, Mo.—Charles Goetz, district sales manager for the Select Pictures Corporation, arrived in Kansas City December 9. The roadmen working out of the Kansas City Select office were called in for a sales meeting. While in the division territory Mr. Goetz will make his headquarters at Kansas City.

H. C. Robertson Gets Different Job.

Kansas City, Mo.—H. C. Robertson, who since the opening of the local Goldwyn office has been traveling in southern Kansas and in southern Missouri for that company, has been made cashier at the local office of the company.

Goldwyn Will Open at the Liberty.

Kansas City, Mo.—The local Goldwyn office has won the coveted contract among the Kansas City exchanges. This contract is with the Liberty theater, now under construction and to be completed early in February. This is a first run contract of seven days a week for a year. This will be Kansas City's largest downtown theater, having a seating capacity of 1,800. He will open with a current release. Other Kansas City theaters having contracts with Goldwyn are the Linwood, Elsworth, Warwick, Benton, Bonaventure, St. John, Glory and Strand.

With Missouri Exhibitors.

Kansas City, Mo.—The New Liberty theater, which is in the process of construction, will be opened early in February. The house will have a seating capacity of 1,200. Dave H. Harding and Samuel Harding will have charge of the theater. It will be one of the finest in the United States.

St. Joseph, Mo.—Hal Kelley, who recently disposed of his business in Beatrice, Neb., has purchased a moving picture show here.

East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

East Prairie, Mo.—A fire in the rear of the Lyric theater did slight damage recently.

St. Louis, Mo.—Robbers recently obtained $26 from the Pageant theater, 5851 Delmar Boulevard.

Caruthersville, Mo.—Cecil Mears, of Blytheville, who is now in charge of the leading movie house here, will also manage the Exchange theater.

Kansas City, Mo.—The Queens theater here has been bought by A. K. Bossard from Samuel Taylor. Mr. Bossard is also owner of the World in Motion theater here.

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East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

Among Kansas and Nebraska Theaters.

Russell, Kan.—R. C. Cunce, who has been manager of the Isis theater for the past several years, has purchased the outfit from the owner, John Thuvenall. He will take charge in the near future.

Coffeyville, Kan.—Frank E. Garverick has succeeded the late F. H. Weaver as manager of the Jefferson theater.

Ganey, Kan.—H. R. Bisby, of Kansas City, has purchased the Iris theater of George Atgood, and will open it to the public in the near future. He will remodel the theater.

Diller, Neb.—The Rex theater has moved to the Senoir building, north of Locke store.

Both Are Good Fellows.

Kansas City, Mo.—That the exhibitor and the exchange are working more closely together than ever was evidenced in a postal card received by a Kansas City exchange recently. The following was on the back of the postal: "Have you shipped to-morrow's program to Herbert & Leach, Atlantic, Iowa?" Then followed the name of the picture and the date on which it was to be played. This was followed by "Please ask your booker if it has gone forward. Thanks." At the bottom of the card was written a little note to the exchange manager. Such things as these are good business ideas and tend to bring two mentioned elements of the industry into the friendly relation that should properly exist between the buyer and the seller.

Texas Weather Cold But Business Is Fair

Optimism Is the Good Word Among Many Exhibitors Who Gathered Last Week in Dallas—Other Notes from the Southwest.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Patrons of picture theaters in not a few north Texas towns would have appreciated fire scenes in the films they saw during the second week in December far more than the finest "snow stuff" that was ever filmed. Theaters were cold, and blue noses and numbed fingers predominated. But the theater men weren't responsible. Whatever the cause, a number of cities which depend on natural gas from the Oklahoma fields suffered. The thermometer went down to around ten, which is cold for Texas, and the gas mains "busted." 'Twas an awful combination, and it lasted for a full day until repairs were made.

But it was a good week from the business viewpoint just the same. A whole lot of exhibitors from all over Texas attended a conference here, and none of them had any hard-luck stories to tell. Their general report was that things were rocking along nicely, and that if some advantageous arrangement could be made with the powers that be at Washington on the tax question the future would be roseate indeed.

The cold weather brought some snow up in the Pan Handle country and at some points in north Texas, which will help a lot toward bringing up the badly slumped annual precipitation average. West and southwest Texas still needs a lot of rain, which, if it ever shows up, will make things hum in every line of endeavor.

Making "Heart of Sunset" in Texas.

Dallas, Tex.—California's native sons are the best advertisers California has. Why shouldn't Texas' native sons dwell at length and large on the beautitudes of Texas' climate and the plethora of sunshine her skies furnish for the man with the moving picture camera? She has it, and to prove it a new play by Rex Beach is now in course of making in Texas. P. S. McGeeny, director for the Shamrock Photoplay Corporation, arrived at Eagle Pass, Tex., on December 6 to assist Director Frank Powell in the making of "The Heart of the Sunset" for the Rex Beach Pictures Company. The film is to be finished in the studios of the Shamrock Corporation at San Jose, Tex. Leads in "The Heart of the Sunset" are Anna Q. Nillson and Herbert Hayes. A number of beach scenes in the picture have been made at Corpus Christie, Tex., which these same native sons declare equals California save, of course, for Seal Rocks and things like that. Mr. Beach conceived the idea of the picture in Texas, and its scenes are laid principally around the Texas border.

Waxahatchie Exhibitor Says We Erred.

Dallas, Tex.—On page 1375, issue of December 1, of this paper we said that the town of Waxahatchie lacked a good picture theater, and that Dallas capital was casting an eye in that direction. We have just received a remonstrance from the Waxahatchie Amusement Company calling our attention to the good shows it is putting on at the Empire and Dixie theaters. We are far from wanting to deny any exhibitor credit for good work anywhere. These theaters are pleasing their patrons and making money. That's a pretty sure test.

Tom Pokwers An Aviator at Everman.

Dallas, Tex.—It may not have been a new experience for Powers, but it was for Powers' pupils and comrades when they saw the man who enacted the leading male role in the Goldwyn "Auction Block," a Rex Beach novel, on the screen at their own aviation camp. Tom Powers did the male lead in "The Auction Block." Tom Powers is not only an actor, but an aviator, and a good one as well. He's now an instructor to the Canadians encamped at Camp Everman, some thirty miles west of Dallas.

They Must Have Noticed Thornton.

Dallas, Tex.—George W. Thornton travels Arkansas territory for Vitagraph. He's built along the lines of Wayland Trask, and has features cast in the mold of Francis Xavier. He's squire to the ladies than whom etcetera. But now he's wondering whether it's his winning ways or merely camouflage. Vitagraph traveling men attended a dinner after recently meeting here with Manager J. B. Dugger. They ate in a regular hotel where there were a lot of Hawaiian musicians, including two handsome girls. Somebody "framed" it so that Thornton came in for marked attention, and that's why he's wondering.

Dallas Mutual Gets New Territory.

Dallas, Tex.—Mutual releases, henceforth, are to be handled for all of Texas and parts of Arizona and New Mexico through the Dallas office, with G. C. Reed as manager. Mr. Reed assumed charge about the middle of November, and has things smoothed out and running nicely. Offices heretofore maintained at Houston and El Paso have been merged with the Dallas office because of better advantage in shipments and other particulars.

First-Run Pictures Seen in Dallas.

Dallas, Tex.—Broadway had nothing on Dallas and Texas during the week beginning December 8 in the way of new offerings.

The Old Mill gave the Goldwyn "Auction Block" and Marguerite Clark in another "Bab."

The Washington offered Alma Reubens in the Triangle, "Firefly of Tough Luck" and Billy West in two reels, "The Goat."

The Hippodrome played to excellent business with the Selig, "Garden of Allah," the first time shown here.

At the Rex theater, Manager Gohlman has enjoyed a big run with the Metro, "Draft 258," and Ethel Barrymore in "The Eternal Mother."

Mr. Gohlman has recently installed a magnificent pipe organ, which adds materially to the attractiveness of his comparatively small, but excellently appointed house.

K. C. Feature Has Fine Des Moines Exchange

Manager R. C. Li Beau Thinks He Has Best Appointed Office in Iowa—Furnished to Expedite Business in Every Way—Experienced Staff.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The K. C. Feature Film Company has opened its Des Moines exchange at 415 West Eighth street. The suite of offices occupies the entire second floor of the Bush building. The suits are splendidly lighted with numerous big windows on three sides. The general offices occupy little over one-third of the space. With advertising, inspecting and shipping departments in the rear. A modern fireproof vault for 2,000 reels has been installed. In fact every type of the latest fixtures for a film exchange construction have been installed.

In the general offices, Manager Li Beau has chosen wax-finished quarter-sawed oak for the furniture, and he has been most generous in the number and styles of desks and chairs and files.

His private office, the private office of Assistant Manager W. F. Coleman, and the "lecture room" for the use of the salesmen and private conferences have been elaborately fitted and tastefully arranged for convenience all around. An indirect system of artificial lighting has been installed for the few times it will be needed. Long rows of splendidly constructed poster and photograph and slide racks have been arranged. Manager Li Beau mapped out the arrangement of the advertising department, and is justly proud of the carefully measured and well built racks. The inspecting tables, steel covered, are furnished with splendid light from mammoth windows, and the shipping tables, also steel covered, are conveniently placed to the freight elevator and vault.

A full office force is to be installed, many experienced clerks coming from Kansas City who already know the K. C. system. They will attend to the booking and shipping of Paramount and Artcraft pictures to the Iowa and Nebraska customers.

Iowa and Nebraska exhibitors should fully understand the relation of this office to the Des Moines Film and Supply Company that recently moved from the Utica building to 702 Mulberry street. R. C. Li Beau was former manager of the latter office, which, by the way, never handled any shipping of film, and is to have charge of the K. C. Feature Film Company. Stanley J. Mayer, long employed by the K. C. Feature firm, will have the management of the Des Moines Film and Supply Company, handling all supplies relative to the operation of a picture house, and of the Yale Photoplay Company, a state rights organization also located at 702 Mulberry street.

The phone number of the Des Moines Film and Supply Company at the new location is the same as the one in the Utica building, Walnut 1861. While the K. C. Feature Film Company and R. C. Li Beau can be called at Walnut 2062, the address being 415 West Eighth street.

Forney and Kvidera Give Red Cross Benefit.

Toledo, Ia.—Messrs. Forney and Kvidera, owners of the Grand theater in Toledo, are right there when it comes to patriotic performances. Recently they presented "The Slacker" with a big percentage of the receipts to the Red Cross, and now they have arranged to show "Joan of Arc" for two days, also for the benefit of the Red Cross.

Find More Patrons Since War Tax Began.

Des Moines, Ia.—A. H. Garland, salesman for the K. C. Feature Film Company of this city, made an unusual kind of report recently. He says that Geo. W. Neholin, manager of the Empress theater in Rockwell City, and O. D. Benjamin, of the Electric theater in Ruthven, gave him the same curious story. They say that since the admission war tax has been installed they have noticed that their patrons have increased to a remarkable degree. That does not mean that their profits have increased any, but that the number of their patrons night after night are decidedly more than ever before. In fact the two made the same statement that their increase in numbers of patrons was 35 per cent. In the face of streams of falling off of business complaints the reports from these exhibitors are very interesting.

A. H. Blank Enterprises Office Grows.

Des Moines, Ia.—With the removal of the Select Picture office force from the suite in the Garden Theater building the A. H. Blank Enterprises have been able to stretch out. S. S. Schwartz, who has been connected with the A. H. Blank Enterprises for the past eighteen months,

has the management of the office. H. L. Wallick is representing the office through the state, with Fred P. Martin covering Nebraska. At present the enterprises have no representative in Kansas, but one will be obtained in the near future. The enterprises will have the booking and shipping of the First National Exhibitors' Circuit pictures in this territory, and also the state rights pictures controlled by A. H. Blank.

C. W. Taylor, who had the management of the Des Moines Select offices, will act as manager for the new office in Omaha, at 1512 Howard street. Fred Soloman, formerly the manager of the General Film exchange in Omaha, will act as assistant manager. During the removal of the offices, Mr. Soloman spent ten days in Des Moines, while Mr. Taylor superintended the arrangement of the offices in Omaha.

Exhibitor Has Fine Patriotic Idea.

Kellerton, Ia.—Manager B. S. Harriman, of the beautiful little Orpheum theater in Kellerton, is continuing to present the wives and children of all men in the service of Uncle Sam with an annual pass to his picture theater, good for every night in the year. This seems to the writer to be one of the best plans for real patriotism yet brought to notice. For what better act could be thought of than the one that takes the mind of the "ones that are left behind" away from their great grief if only for the brief time of a picture show. To give the husband of a family to the service of his country means hard privations for those behind, and their entertainment is necessarily limited. Mr. Harriman deserves a lot of credit for his idea and its working out. And this act is a generous one, too, for there have been an exceptional number of married men leave Kellerton for the front.

San Francisco Briefs.

The Maio Biograph, on Market street, is making a test of mazda lamps in the projection room, and the results are declared to be quite satisfactory.

Mrs. N. Lewis has closed the York theater at Twenty-fourth and Bryant streets.

J. Jacoby, formerly operator at the Regent theater, has opened the Searchlight theater on Twenty-ninth street.

Wm. Knotts, formerly with the World Film, is now with the Vitagraph as salesman.

The Premier Films Corporation has been incorporated, with a capital stock of $50,000, by Adele B. Robinson, F. D. Wismer, and Hale Ayres.

"Kiddies Week" will be observed again this year at the New Mission theater, when 10,000 toys and an equal number of free admission tickets will be distributed by the Mission Merchants' Association.

Northern California Notes.

Los Gatos, Cal.—The Strand theater is now being conducted by Wolf & Thompson.

Sacramento, Cal.—The management of the T. & D. theater has been experimenting with the use of twenty-four sheets as an advertising medium, and has decided that these are much more valuable than any other form of out-door advertising.

Oakland, Cal.—Charles Sexton has taken over the Heidelberg theater and changed its name to that of the Liberty theater.

Petaluma, Cal.—Dr. John A. McNear, Jr., of the Petaluma opera house and the Mystic theater, has returned from an Eastern trip.

Stockton, Cal.—The Maze theater is now being conducted by James W. Barlow.

Kingsburg, Cal.—A new moving picture house will be opened by Messrs. Holsinger & Bell.

Sacramento, Cal.—The Sacramento Film Co. is completing the erection of a studio under the direction of W. McGinn, and will commence work on the first picture before the end of the year.

Eugene Roth Tenders Banquet to Film Men

Exchange Manager in San Francisco Have a Rare Treat at Repast Fit for Lucullus—Little Dinner in New York Honors Event—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—On the evening of December 4, Eugene H. Roth, managing director of the California theater, tendered a banquet to local film exchange men in the Monte Carlo rooms of Bergez-Frank's Old Poodle Dog restaurant. The affairs was an expression of appreciation by Mr. Roth for the handsome engraved testimonial presented him upon the opening of the new theater on November 1, the signers of this all being present, with the exception of four, who were out of the city.

The entire decorative scheme and the selection and preparation of the menu was under the personal direction of Camille Mailhebuau, known as Camille to food connoisseurs all over the world. Each menu card bore a photographic reproduction of the engraved testimonial together with a list of the signers. The menu itself was a remarkable one, and was thoroughly enjoyed by all. It included such delicacies as pate de foi gras, clear green turtle soup, stuffed brook trout, supreme of capon, canvas-back duck, fresh hearts of palms from the East Indies, and Alaska Surprise, with wines for which the Old Poodle Dog is famous.

During the course of the dinner moving pictures were shown, and later in the evening moving pictures were made by Edward H. Kemp. Under the guidance of Mr. Roth there was a steady flow of merriment, short talks were made by many present, raconteurs displayed their wit, and a series of poetical gems touching upon the qualifications of those present were read by Dr. Henry Harris. When the fun was at its height a telegram was received from New York signed by Tom North, Sol. L. Lesser, Mike Rosenberg, Leon Netter, and C. Mel. Simmonds expressing regrets at being unable to be present, but advising that they were holding a jollification of their own in honor of the occasion.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the Popular Amusement Co., which conducts the California and Portola theaters; Dr. Henry Harris, a close friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the U. S. Exhibitors' Booking; Harry David, associate manager and director of publicity of the California theater; Van Clement, manager of the Portola theater; Benj. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Wobber and J. W. Allen, Paramount-Artcraft; Newton E. Levi, Mutual; E. M. Asher and E. B. Johnson, Turner & Dahnken exchange; Louis R. Greenfield, Kahn & Greenfield; Louis Hyman, All-Star Feature Distributors; E. O. Child, Pathe; R. B. Quive, Vitagraph; M. L. Markowitz, California Film exchange; A. Markowitz, Western Film exchange; Marion H. Kohn, Consolidated Film; E. C. Jensen, World Film exchange; X. K. Stout, Select Pictures; M. J. Cohen, George Kleine; Harry A. Schmidt, General Film; Edward H. Kemp, Motiograph representative; T. A. Church, Moving Picture World; Joseph Huff, representing Wobber's, and J. L. Padilla, official photographer.

Exhibitors Find Business Quiet.

San Francisco, Cal.—In spite of ideal weather exhibitors in this territory are complaining of quiet business. Some ascribe this to the holiday season, others blame the war tax, while still others express the belief that the many "drives" by the Red Cross, the Y. M. C. A., Y. W. C. A., Knights of Columbus, and dozens of charitable organizations is absorbing much of the loose change that formerly found its way to the theaters. The large downtown houses are doing about their customary volume of business, but the neighborhood theaters are not being patronized as formerly.

Exhibitors who are complaining most bitterly are those who formerly conducted 10-cent houses, but who are using service which carries with it a provision that 15 cents must be the minimum price of admission. Within the past few months these have advanced their prices from 10 to 17 cents, and in many instances patronage has dropped off sharply. Exhibitors are still fighting the charge of 15 cents a reel per day being made by most exchanges, and court proceedings are being instituted by Alameda county exhibitors through their organization.

Joseph Partridge Here to Open Office.

San Francisco, Cal.—Joseph Partridge, representing the U. S. Exhibitors' Booking Corp., arrived here early in December to establish a branch office for this organization. While full details have not been decided upon it is settled that headquarters will be established at 191 Golden Gate avenue with the All-Star Feature Distributors, Inc. Before leaving for Los Angeles, Mr. Partridge anounced the selection of W. H. Korper, well known through his work for the International Film exchange and the K-E-S-E, as the local representative of this concern.

Alhambra Changes Hands.

San Francisco, Cal.—The Alhambra theater on Market street, conducted for some time as a combination vaudeville and moving picture house, has been taken over by a circuit which controls the Superba theater, of Los Angeles, among others. The local house has been renovated and reopened as a straight moving picture theater, the initial attraction being "Sirens of the Sea." Al. Nathan, the new manager, promises a number of improvements in the house, including the installation of an organ and changes in the lobby.

X. K. Stout Resigns from Select.

San Francisco, Cal.—X. K. Stout, who has had charge of the local branch of the Select Pictures for several months, has tendered his resignation, and plans to leave for Denver, Col., about the middle of December to become associated with Foursquare Pictures. J. L. Mulhauser, who has also been connected with this concern for some time, has left to assume charge of the Haight Street and Sunset theaters of this city.

Supply House Secures New Location.

San Francisco, Cal.—Work will be commenced at an early date on a two or three-story building to be erected at Jones street and Golden Gate avenue, the entrance to Film Row. The George Breck Photoplay Supply Company, now located on Turk street, will occupy the ground floor, and the space upstairs will be taken over for film exchange use, possibly by the Triangle. The supply company has outgrown its present quarters, and has been seeking a location on Film Row for several months. It is doing a big business, recent sales of machines having included a Simplex for the Pacific Automatic Advertising Co., of this city, and one for the Westminster Presbyterian Church, Sacramento, and Dolores Church, of this city.

Addition to Hippodrome Circuit.

Sacramento, Cal.—The Empress theater has passed into the hands of Ackerman & Harris, of San Francisco, owners of the Hippodrome circuit, and will henceforth be known as the Hippodrome. The deal involved about $100,000.

Where the War Tax Burden Falls Heaviest

Small Exhibitors Feel That the Footage Tax Puts a Heavier Burden on Their Receipts Than It Should—Percentage Is Too Great.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—J. S. Nelson, Mutual salesman, who has just returned from a trip through the Eastern Washington territory, made some very interesting observations about the motion picture business in the small towns of that part of the state. He reports that many of the exhibitors are closing their houses for two or three nights a week, because of a decrease in business, for which the exhibitors blame both the draft and war tax. The smaller men particularly, he states, are complaining about the tax of 15 cents a reel which the exchanges have passed on to the exhibitors.

These men hold that it is unjust to levy a tax on them as great as is put upon the houses where the box office receipts are five or ten times as great. Mr. Nelson said that he closed many contracts for Mutual service because of the insistence of other companies of levying this tax upon the exhibitor.

"The exhibitors have come to the point where they must count every penny," said Mr. Nelson, "and in a way it is better for the motion picture industry that they must. It is going to make real business men of most of the exhibitors. Those who can't be made over will fall by the wayside. And this in turn is going to force a more business-like management of the producing and distributing companies. The great amount of waste that has heretofore been looked upon as a necessity will have to be stopped, or those producing and distributing companies will follow the unfortunate exhibitors. It means that the entire industry will be reorganized on a strictly business basis upon which legitimate profits will be calculated and made according to the careful business methods of other industries."

J. S. Woody Comes Back to Head Select District.

Seattle, Wash.—J. S. Woody, well known in Seattle and throughout the Northwest territory as an exchange manager, has returned to the city after an absence of several months to take over the post of general manager of the Pacific Northwest for Select Pictures, Inc. Mr. Woody will also have charge of the Seattle office. He returns to this city from Chicago, where he was general manager of the Chicago territory for Triangle.

B. R. Keller, who opened the Select office in Seattle, has not yet announced new connections. George J. Ekre, former salesman out of the Seattle office, has accepted a similar position with the Exhibitors' Film Exchange.

Ackerman & Harris Plan New Theaters.

Seattle, Wash.—Irving Ackerman and Sam Harris, owners of the Hippodrome circuit of vaudeville picture theaters on the Pacific Coast, will arrive in Seattle this week from San Francisco, to decide on a location for a new house which they expect to build this winter. From here they will go on to Tacoma, and then to Vancouver, B. C. They will build new theaters in both these cities also.

Alaska Exhibitors Are Lucky.

Seattle, Wash.—W. H. Code, owner of the two motion picture theaters of Nome, Alaska, has come down to Seattle to spend the winter. Mr. Code states that in spite of the setback to the development of Alaska which the war has caused, his motion picture business in Nome this last summer was the biggest that has ever been done in the history of the town. The war tax is being handled by Alaska exhibitors in a new way. The regular admission in all the larger towns of Alaska is 25 cents. No smaller coin is in circulation there. The exhibitors did not want to necessitate the bringing in of nickels by raising to 30 cents, so they decided to raise to 50 cents on Sundays, leaving the daily admission unchanged. The Sunday receipts and the weekly receipts are then balanced, and if the increased price has brought in more than enough to cover the 10 per cent. war tax for the entire week, the balance is turned over to the Red Cross. Mr. Code states that this method is proving very satisfactory.

E. L. Houck Now with Paramount.

Seattle, Wash.—E. L. Houck, formerly road representative out of the Seattle Goldwyn office, has accepted a similar position with Paramount-Artcraft.

S. P. Peck Traveling for Exhibitors' Film.

Seattle, Wash.—S. P. Peck, formerly with Paramount-Artcraft, is now traveling for the Exhibitor's Film exchange.

C. R. Coulter Back in Seattle.

Seattle, Wash.—C. R. Coulter, formerly engaged in the state rights business in Seattle, and more recently general manager of Motoy Comedies, is back in Seattle.

Will T. Reed Will Manage Colonial.

Seattle, Wash.—John Danz has obtained the services of Will T. Reed as house manager of the Colonial theater. Mr. Reed comes directly from Everett, where he managed the Star theater. Before that he managed the Casino in Spokane for a year, and before that was for several years employed by James Q. Clemmer at the Clemmer theater, Seattle.

Changes Among the Theaters of the State.

Chehalis, Wash.—T. K. Metz, one of the chief exhibitors of Chehalis, has bought the Empress theater. The Bungalow, Colfax, has been closed, and R. G. Clendenning has moved into the building formerly known as the Bungalow and changed the name to the Pastime, the name of his old house, which he closed.

Ellensburg, Wash.—J. D. Farrell, manager of the Colonial theater, Ellensburg, has leased the Isis from Mrs. Mille Sayles.

Tolt, Wash.—L. C. Brown, an exhibitor of Duval, has taken over the motion picture theater at Tolt.

Molson, Wash.—Dunham & Potter, of Milson, will open a new motion picture theater this month. The building was to have been completed last month, but owing to the lumber strike it was impossible to finish it.

Notes of Passing Interest.

Seattle, Wash.—It is announced from the Seattle Paramount-Artcraft office that this office is doing the biggest business of its career.

Seattle, Wash.—James Q. Clemmer, of the Clemmer theater, has signed a contract for Vitagraph service, to go into effect the middle of December. Mr. Clemmer's original policy included Vitagraph productions, but for the last few months he has been showing only special releases.

Seattle, Wash.—The Portland Pathe office has been closed and all Oregon business will be handled hereafter through the Seattle office.

Minnesota Exhibitors Making No Money

November, Usually the Banner Month, Has Been Slim—Tax Takes Profit Out of Business—Footage Excise Expected to Close Many Houses.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Just how the new Government percentage tax has effected exhibitors of the Northwest is becoming known as visitors to the city come in to do their "Christmas shopping" at the exchanges and to attend meetings of the Northwest Exhibitors' Corp. The World correspondent conversed with over a dozen out-of-town exhibitors, and, although not one of them "hollered" because the Government got its money, none of them would admit that they had made any money since the tax had been in effect.

Judging from what visiting exhibitors say the following is about the way the Government tax has "hit" them: November is usually the banner month of the year for the Northwest exhibitors. The November just past was a splendid show month as far as weather was concerned. The exhibitors had some splendid November shows to pick from this season, and were prepared to handle a big month's business. The tax (one exhibitor stated) took away about all that had previously been profit, because most exhibitors were afraid to raise their admissions. Exhibitors that did raise their prices felt a slump, and during the best month of the year a little slump goes a mighty long ways. One exhibitor stated that though the Government tax was said to be 10 per cent. that on 15-cent admissions it was really 15 per cent. He stated that this tax combined with the Government, state and city licenses and lastly the tax of 15 cents per reel had taken away any chance he had to make a cent. Another exhibitor reported that in contrast to last year's November record he had to cut down his number of film showings this year from seven to five, and that if conditions grew much worse he would only be able to show pictures on Saturday and Sunday nights in the future.

Instead of trying to help the exhibitor as one would expect, one exhibitor remarked to the writer, the producers are now putting more money into their productions than ever, paying their stars too much money, and demand that the local exchanges charge amounts for film rental that will not possibly allow for profit to the exhibitor and nine times out of ten keep the theater man from booking features.

The addition of a fifteen cents tax per reel to the film rental prices charged will cause 20 per cent. of the exhibitors of the Northwest to close their theaters for good by the first of February, according to a consensus of opinions of visiting exhibitors.

As an example of how "hard hit" some exhibitors are one Minnesota theater man informed the writer that recently he booked a feature that had played to a big business in St. Paul, Minneapolis, and Duluth, and paid forty dollars for one day's rental, advertised it two weeks ahead, and when he showed it his receipts amounted to $18.45.

December has made its debut in the Northwest with sub-zero weather and severe northern winds that threaten to keep the attendance at film theaters unusually low. The week of December 2, despite the fact that "Draft 258," "For the Freedom of the World," "The Garden of Allah," and a score of other equally strong drawings cards were featured at Minneapolis theaters, the cold weather coupled with street car strike disturbances kept the attendance at all theaters down.

Associated Theaters Increases.

Minneapolis, Minn.—General Manager T. J. Hamlin, of the newly organized Associated Theaters, Inc., has announced that over 600 theaters have either bought stock in the new organization or agreed to do so before Christmas. Mr. Hamlin states that he expects to be able to have a list of 750 theaters by January 1, and shortly after that date the board of directors will hold a meeting and complete arrangements for the distribution of films and advertising matter according to the organization's plan. Six people are now busily engaged in getting the organization whipped into shape.

Philip Judell Enters State Right Field.

Minneapolis, Minn.—Philip Judell, a brother of Benjamin Judell, local exchange manager, has entered the state rights field here. Mr. Judell came to Minneapolis recently from Milwaukee, where for several years he has been manager of the New England Mutual Life Insurance Co., and he has secured headquarters for his new enterprise on the fifth floor of the Jeweler's Exchange building. Mr. Judell has secured territorial rights on "Purity," featuring Audrey Munson, and "Redemption," featuring Evelyn Nesbit Thaw and her son. He is also negotiating for rights on several other productions, and will likely be able to announce new acquisitions shortly.

Features and Shows.

Manager Bert Goldman, of the New Princess, St. Paul, will get the first run of "Draft 258" in the Capitol City instead of Manager Hays at the New Garrick. Ruben & Finkelstein, owners of the two theaters, decided to put "The Garden of Allah" into the New Garrick, and caused the switch to be made.

"For the Freedom of the World," a Goldwyn release, began a run at the Blue Mouse, St. Paul, Sunday, December 9.

"The Auction Block," Rex Beach's Goldwyn play, began a four-day run at the Strand, Minneapolis, Sunday, December 9.

"The Man Without a Country" began its second Minneapolis run at the New Garden theater, December 9, 16 and 17, the feature will be shown at the Calhoun theater, one of the leading neighborhood theaters of the city.

"The Whip," a Friedman feature, began a run at the New Garrick, Minneapolis, December 9, to a good business.

"More Truth Than Poetry," featuring Olga Petrova, was the feature at the New Lyric the first half of the week of December 9. "The Silent Man," featuring William S. Hart, was scheduled for the last half of the week.

With the Exchangemen.

Minneapolis, Minn.—W. C. Cook, special representative of the U. S. Exhibitors' Booking Corp., is here to talk about "The Zeppelin's Last Raid" and other forthcoming U. S. E. B. C. productions. His headquarters while here will be in the office of Manager Law, of the Hoffman-Foursquare exchange, Film Exchange building.

Manager Wilson, of the American Maid exchange, has installed a new projection machine in his exchange, and is keeping an operator busy showing "I Believe," George Loane Tucker's production, to interested exhibitors.

Hugh C. Andress, former International exchange manager here, and also manager of the New Lyric theater later, has joined the Triangle sales force. He will undergo an operation at a local hospital next week, and will commence activity for the three cornered offices upon recovery.

L. A. Hummell, former Dakota roadman for Vitagraph, has been commissioned a second lieutenant following a three months' drill course at Fort Snelling, here. Phil L. Ryan, of the Standard exchange, is in New York City on a business visit.

Coppers Shown to Be Unpopular in Oregon

Theater Patrons at Pendleton Stay from Shows Rather Than Carry Pennies—Come Back When Price Is Raised—Notes of Interest.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—C. G. Matlock, vice president of the Motion Picture Exhibitors' League of Oregon, and one of the livest exhibitors in the eastern part of the state, has written a most interesting letter concerning the business conditions in Pendleton, where he is associated with J. F. Greulich in the Pendleton Amusement Company, operating four theaters.

True to the traditions of the real West, Pendleton people shun the pennies as a medium of exchange and an attempt to introduce them at the theaters of the Pendleton Amusement Company to meet war-tax conditions, did not result favorably. Says Mr. Matlock in his letter:

"The Cosy theater of this city was a fifteen-cent house prior to the advent of the admission tax. The Pastime was a fifteen-cent house week days and a 25-cent house Sundays and Mondays. The Alta, a vaudeville house, charged 25 cents showing two acts of vaudeville. On November 1, with the advent of the tax, we charged at the Cosy 17 cents admission, 17 cents week days at the Pastime, and 28 cents adults, and children 10 cents Sundays and Mondays; at the Alta, 28 cents adults and 10 cents children. We frankly admit the public did not like this and there was a falling off of patronage.

"On November 13 we put a new policy into effect, raising the price at the Cosy to 20 cents adults and 5 cents children, also raising the price at the Pastime week days from 15 cents for adults to 20 cents, but leaving the Sunday-Monday prices at the Pastime as they were before the tax went into effect. At the Alta we raised the price to 30 cents for adults, leaving the children's price at 10 cents.

"Since adopting this policy we have had no trouble and the attendance is as good as it ever was. We have found out it was not the additional few cents asked for the war tax that kept the public away, but we figure it was the use of pennies. People now say they are satisfied and we hear no more complaints."

Mr. Matlock desired to correct the impression that all theater admissions in Pendleton had been raised to 25 cents before the tax went into effect. The theater that did charge 25 cents was a vaudeville house showing two acts of vaudeville, together with Paramount, Goldwyn and Fox features. The Pastime, which charges 25 cents for Sunday and Monday shows, plays Artcraft and Fox Standard features.

Even Change Better Than Pennies.

Portland, Ore.—George B. Guthrie, Oregon theater, Salam, reports that after a fair trial of both 17 and 20 cents admission, business is better at 20, the patrons apparently not wanting to bother with the penny change and the inconvenience attached thereto. The Oregon now charges 10 cents on week day matiness, 15 cents on Sundays and holidays and 20 cents every night, absorbing and equalizing the war tax this way.

Ed. Hudson Gets More Territory.

Portland, Ore.—Ed Hudson, the genial Goldwyn road man, has had his territory extended and consequently has a lot more work to do. He now covers all of Oregon and southern Idaho and reports business in these parts good for Goldwyn.

Business Better South of Portland.

Portland, Ore.—B. J. Sperry, Paramount representative, who has been covering the Southern Oregon territory, reports more optimism in those parts than has existed for some time. While the war conditions have affected the theater business considerably, general conditions are better than usual and if exhibitors can stick it out until the tax conditions adjust themselves, there is at least a little money to be made in the show game south of Portland. Six months or so ago film companies came to the rescue of the exhibitors in question and cut the film prices down to ridiculously low basis so they could get by. Several exchanges now report that the southern Oregon men are paying a more equitable price for service.

Medford is doing exceptionally well, says Mr. Sperry, and the Rialto, the new house, as well as the popular Page theater, is coming rapidly to the front. Business has picked up in Roseburg, too, while Grants Pass, located only 32 miles from Medford, is compelled to put on shows in metropolitan style to keep the show goers there from motoring to the neighboring city for amusement.

Joe Deitch, traveler for Perfection Pictures, recently returned from Marshfield and surrounding towns and says the exhibitors there manage to get along despite war conditions. Marshfield is getting, 10, 20 and 25 cents admission with 50 cents for the big features.

Schlaifer Attractions Expands.

Portland, Ore.—Melvin G. Winstock, with the Schlaifer Attractions Company, in Seattle, has been around his old stamping grounds in Portland for some time, contracting his service. Mr. Winstock reports that his company is going into new and larger quarters in Seattle with Louis Amacher as office manager. The company now has three road men out for it selling 16 state right attractions.

Pacific Northwest Briefs.

Portland, Ore.—Reports at the exchanges here are that Lew Cullins of The Dalles has cancelled all film service which demands the war excise.

Weiser, Idaho—The picture show here has been compelled to cut out one night a week, due to business depression following the raise in admission to meet the war tax.

Ontario, Ore.—The Dreamland theater is now being operated by A. Jaquish, a new man in the business, but a comer.

Medford, Ore.—Mr. and Mrs. George Hunt, former owners of the Page and Star theaters, are now living in Seattle.

Portland, Ore.—C. E. Waite, manager of the General Film office, reports an increase of 400 per cent. in business, due undoubtedly to the removal of the war excise.

Portland, Ore.—F. C. Weskil, owner of the Bungalow theater at North Powder, Oregon, was a recent visitor, and booked a full line of service for his theater until April.

Portland, Ore.—Manager C. M. Hill, of Paramount, reports excellent business on "Who Is Number One?" through the territory, with early calls for "Joan the Woman."

Portland, Ore.—Real patriotism is shown by exhibitors here when they show slides on their screens that takes their business away and gives it to the Red Cross benefits. This occured during the Allied Bazaar, held at the Auditorium. It was exploited in the picture shows and the average attendance was about 5,000 people a day, which set the photoplay theaters back not a little.

Calendar of Daily Program Releases

Releases for Weeks Ending December 29, 1917, and January 5, 1918

(For Extended Table of Current Releases See Pages 2007, 2008, 2009, 2010.)

Universal Film Mfg. Company

MONDAY, DECEMBER 24, 1917.

SPECIAL PRODUCTIONS—Bucking Broadway (Five Parts—Drama) 02823

NESTOR—The Guy and the Guyser (Comedy)..... 02824

WEDNESDAY, DECEMBER 26, 1917.

L-KO—Ambrose's Icy Love (Two Parts—Comedy).. 02825

UNIVERSAL ANIMATED WEEKLY—Issue No. 4 (Topical) 02826

SATURDAY, DECEMBER 29, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 51 (Educational) 02827

UNIVERSAL CURRENT EVENTS—Issue No. 33 (Topical) 02828

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 11, "The Burning Span"—Two Parts—Drama) 02829

UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 5—"The Fire God"—Two Parts—Drama) 02830

MONDAY, DECEMBER 31, 1917.

HERBERT RAWLINSON PRODUCTION—The High Sign (Five Parts—Drama)..... 02931

NESTOR—Busted Hearts and Buttermilk (Comedy). 02932

WEDNESDAY, JANUARY 2, 1918.

L-KO—Carnivals and Cannibals (Two Parts—Comedy) 02933

UNIVERSAL ANIMATED WEEKLY—Issue No. 5 (Topical) 02934

SATURDAY, JANUARY 5, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 52 (Educational) 02935

UNIVERSAL CURRENT EVENTS—Issue No. 34 (Topical) 02936

UNIVERSAL SPECIAL PRODUCTIONS—The Red Ace (Episode No. 12—"Overboard"—Two Parts—Drama) 02937

UNIVERSAL SPECIAL PRODUCTIONS—The Mystery Ship (Episode No. 6—"Treachery"—Two Parts—Drama) 02938

Mutual Film Corporation

MONDAY, DECEMBER 24, 1917.

MUTUAL STAR PRODUCTION—Her Sister (Frohman—Five Parts—Drama) 05956-57-58-59-60

MUTUAL—Mutual Weekly No. 156 (Topical)..... 05961

TUESDAY, DECEMBER 25, 1917.

STRAND—Mary's Boomerang (Comedy)..... 05963

THURSDAY, DECEMBER 26, 1917.

CUB—Jerry's Best Friend (Comedy)..... 05963

SIGNAL—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama) 05964-65

MONDAY, DECEMBER 31, 1917.

MUTUAL STAR PRODUCTION—Her Second Husband (Goodrich—Five Parts—Drama).....05966-67-68-69-70

MUTUAL—Mutual Weekly No. 1 (Topical)..... 05971

TUESDAY, JANUARY 1, 1918.

STRAND—Her Awful Fix (Comedy)..... 05972

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Tom Moore, Washington
N. H. Gordon, Boston
Jake Wells, Norfolk
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N. J. Flynn, Kansas City
W. P. Dewees, Vancouver
Swanson & Nolan, Denver
Emanuel Handelbaum, Cleveland
H. Brouse, Ottawa, Canada
Rowland & Clark Theatres, Pittsburgh
First National Exhibitors Circuit, Atlanta
First National Exhibitors Circuit of New Jersey
Metro Film Service, Detroit
First National Exhibitors Circuit of the Northwest, Minneapolis
J. D. Williams, New York City, Exhibitors Film Exchange, Seattle

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Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

"THE DOOR BETWEEN."

Bluebird Presents an Adaptation of Samuel Merwin's "Anthony the Absolute," by Elliott J. Clawson. Produced by Rupert Julian.

Cast.

Heloise Crocker.....Ruth Clifford
Anthony Ives Eckhart...Monroe Salisbury
Archibald Crocker....George A. McDaniels
Sir Robert.....W. H. Bainbridge

The Story: Anthony Eckhart, a student of Oriental music, meets Crocker in a Geisha house where he extricates the intoxicated man from the results of an attack upon a waiter. Crocker explains that his wife has left him and there is only drink left. Anthony discovers a woman with marvelous voice at the hotel and falls in love with her before he finds that she is Crocker's wife. He confesses to Crocker and offers to leave if Crocker will leave her alone. Crocker promises an answer, but comes to kill his wife. Anthony prevents him and at last Crocker proves a man.

Program Lines: An Occidental story with an Oriental setting.

One of Merwin's best stories in Bluebird's best style.

Advertising Phrases: No one knows the European in Japan like Samuel Merwin.

A love story of our own people in a far-off land.

Feature These Players: Dainty Ruth Clifford as the errant but innocent wife.

Monroe Salisbury who loves a woman well enough to give her up.

Advertising Aids: One and two-column cut mats.

MY LITTLE BOY.

Bluebird Presents a Unique Combination of Dickens' A Christmas Carol with Eugene Field's Little Boy Blue, with Ella Hall and Zoe Rae.

Cast.

Fred .....Emory Johnson
Clara .....Ella Hall
Paul .....Zoe Rae
Uncle Oliver.....Winter Hall
Joe .....Harry Holden
Clara's Mother.....Gretchen Lederer

The Story: Fred and Clara marry and there comes to their home the little boy they have dreamed of and whom they determine to call Little Boy Blue. The marriage has estranged Fred's uncle, but he comes to spend Christmas with them. Their hopes of a full reconciliation are dashed when he objects so strenuously to Little Boy Blue, but things happen that wring the heartstrings and through Little Boy Blue a truly happy Christmas morning dawns.

For the Program: A story with smiles, a sob and merry laughter.

A tale with all the charm of Field and Dickens.

Advertising Phrases: The charming story of a wholly human child.

With all the charm of Charles Dickens and the pathos of Eugene Field.

Features These Players: Ella Hall, who dreams of the Little Boy Blue who is to be.

Emory Johnson as the father.

Zoe Rae, the tiny star, in the title role.

Stunt Suggestions: Get the phonograph stores to feature the song, Little Boy Blue, and show a placard, "This song is the inspiration for My Little Boy, a BLUEBIRD photoplay to be seen at (theater and date here). Come in and hear it played." Feature the record (with an advertising slide) in your theaters for a few days before presentation, crediting the stores on the slides. For a lobby display use a haystack and a dummy Little Boy Blue with shepherd's crook; hat over face.

Advertising Aids: One and two-column mats.

DAUGHTER OF DESTINY.

Mme. Petrova Presents Herself in Her Own Production of a Stirring Play of European Chancelleries—A Tale of Thrills and Heart-Appeal.

Cast.

Marion Ashley.....Mme. Petrova
The Crown Prince.....Thomas Holding
Franz Jorn.....Anders Randolf
Ambassador Ashley.....Robert Broderick
Police Agent Morhange.....Henri Leoni
Graham West.....Richard Garrick
Secret Service Man.....Carl Dietz
American Minister.....Warren Cook

The Story: Married to a spy who seeks to induce her to betray her country, the daughter of the American Ambassador to Belmark welcomes the news of her husband's death not knowing that he has merely staged a deception. She becomes the morganatic wife of Prince Leopold, of Belmark, but renounces the marriage that war may be avoided, only to learn that the new alliance means a still greater war. She persuades Leopold to renounce the compact, then saves his life by throwing herself between him and an exploding bomb—but the story does not end there.

For the Program: At last, Petrova in a play worthy her merit.

Not a play of the Great War, but a story of what might have come before.

Advertising Phrases: You've seen Petrova. Now see her in a real play.

A stunning spectacle and a stupendous story.

Feature These Players: Mme. Petrove, as the beautiful American girl who gives up hope and happiness for her adopted country.

Thomas Holding, as Prince Leopold. Former leading man with Clara Kimball Young and Pauline Fredericks.

Anders Randolph as the spy, a former Vitagraph favorite.

Robert Broderick and Harry Leoni, both well-known light opera stars, have important parts in this production.

Stunt Suggestions: Make a generous use of window cards and photograph sets, particularly in the better sections of town. You should be able to get Petrova in windows where other plays might be barred. In cities where Petrova has appeared use cards along the general lines, "You who have seen Petrova on the stage may have been disappointed in her screen work. See her in this, the **first** of **her own** productions. It is different."

Advertising Aids: Two ones, two threes, one six; one 24-sheet. Window cards. Three sets of photographs. Two one-column half-tones. Two one-column line cuts. Three two-column half-tones, one three-column half tone. One half-tone and line thumb cuts. One portrait and two scene slides.

"THE ETERNAL TEMPTRESS."

A Paramount Production Offering Lina Cavalieri in a Play of War-time Italy. Play by Mme. De Gresac, Production by Emile Chautard.

Cast.

Princess Cordelia Sanzio...Lina Cavalieri
Angela.....Mildred Conselman
Harry Althrop.....Elliott Dexter
Count Rudolph Frizl.....Allen Hale
Prince Estezary.....Edward Fielding
Colonel Althrop.....Hallen Mostyn
Ambassador Lawton.....James Laffey
Borgslov.....Pierre De Mattels
Jeweller.....Peter Barbier

The Story: Austrian diplomats, seeking papers in the possession of the United States diplomat, work through the infatuation of his son, Harry, for an Italian widow. In his desperate financial straits, he is induced to turn traitor to his trust, but the woman, truly loving him, saves him from the consequences of his crime—at the cost of her own love and life.

For the Program: A war-time Camille.

She gave her life for Italy—and love.

Advertising Phrases: The Queen of Song in a Silent Symphony.

Screen Debut of the Darling of Paris and New York.

Feature These Players: Lina Cavalieri, known in the Parisian music halls as "The Most Beautiful Woman in Europe," and later a star at the Grand Opera House, Paris, and Metropolitan Opera House, New York. Her first appearance on the screen.

Elliott Dexter, who plays the part of the young attache.

Allen Hale, as the dashing Austrian Count.

Stunt Suggestions: Emphasize the costly dressing and the famous Cavalieri pearls through window displays by dry goods stores and jewelers. Use signs stating that the displays are rivaled by the costumes or pearls worn by Cavalieri. Mention store displays in screen and program advertising. Use a handsome Italian girl in a show window or in an automobile for street work, with placards.

Advertising Aids: Paper—2 ones, 2 threes, 2 sixes. Photos. Cuts and mats: 5 one column, 3 two column and 2 three column cuts and mats on production and the same for the star. Advertising layout mats. Slides.

Released Dec. 3.

"THE SMALL TOWN GUY."

An Essanay Special Feature Presenting Taylor Holmes in a Dramatization of a Munsey Novelette, "A Picture of Innocence."

Cast.

Ernest Gledhill.....Taylor Holmes
Eleanor Ramsdell.....Helen Ferguson
Swell Dresser.....Fred Tilden
Slim McClearn.....Mark Elliston

The Story: Coaxed by sharpers, who seek to profit by his rustic innocence, the boy from the small town goes to the city with them and become, innocently enough, a successful swindler, but he learns of the

deception and returns home, too ashamed to seek his old sweetheart. The crooks return to try a blackmail game, but Ernie's eyes are opened now. He cleans up in whirlwind fashion.

For the Program: He was slow, but he learned to be speedy.

He cut his wisdom teeth on a gold brick.

Advertising Phrases: Taylor Holmes' newest conquest.

Another Holmes play of laughter and love.

Feature These Players: Taylor Holmes, Broadway musical comedy star and overnight screen favorite.

Stunt Suggestions: Rube the streets with a countrified young man soliciting subscriptions for the Typemetal Club. Send out a postal card reading: "Are you easy? Did you ever contribute to 'We Boys?' If you would learn about fraudulent solicitors, see Taylor Holmes in The Small Town Guy at (your theater and date). It may save you money." Play up the first and last lines.

Advertising Aids: One, three and 24-sheets. Lobby displays (2 sets) four page heralds. Still photographs.

Released December 3.

"THE DREAM DOLL."

An Essanay Screen Fantasie with Marguerite Clayton, Offering Some Unusual Trick Photography, from the Story by Howard S. Moss.

Cast.

Ruby.....Marguerite Clayton
The Toy King.....John Cossar
A. Knutt.....Bobby Bolder
Ruby's Fiance.....Rodney La Rock

The Story: A. Knutt, a crack-brained chemist, discovers an elixir that will endow dolls with life. He does not know that it will change living persons to dolls. He shows his invention to the Toy King and his lovely daughter, and Ruby is overcome by the fumes and is changed into a doll, eloping with a doll lover and undergoing many strange adventures.

For the Program: A play with all the charm of Peter Pan.

A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from tales of Fairyland.

A drama of dolls with living players.

Feature These Players: Marguerite Clayton as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the dog house in which Ruby and her doll husband are supposed to set up housekeeping. Use a large kennel with a "Furnished Rooms" sign beside the door. If desired an upper floor can be added furnished as a doll house. Work with the toy shops for window displays of doll scenes suggested by the still pictures, the wedding, the discovery of the bomb, etc.

Advertising Aids: One, three and six-sheet posters. Two sets of lobby displays. Four page heralds.

Released December 10.

"SADIE GOES TO HEAVEN."

An Essanay Picturization of a Magazine Story Featuring Charming Little Mary McAllister. By Dana Burnet.

Cast.

Sadie.....Little Mary McAllister
Her Mother.....Jenny St. George
Mrs. Welland Riche....Frankie Raymond
The Butler.....Bobby Bolder

The Story: Six-year-old Sadie O'Malley has gained her imperfect ideas of Heaven from the teachings of a settlement worker, and when she sees a handsome limousine in front of the settlement laundry, she thinks it must be the bus to the promised land, and conceals herself in a hamper inside the car. She is whisked away to the home of Mrs. Riche and is thoroughly enjoying herself when that philanthropist by proxy returns. Mrs. Riche dislikes unfashionable dogs even more than slum children, so Sadie and George Washington Square decide that it really isn't heaven.

For the Program: It couldn't be heaven, for they didn't like dogs.

Little Sadie McAllister goes to heaven by automobile.

Advertising Phrases: She was only six years old, but she knew it wasn't heaven.

The littlest Screen Star in a new triumph of sentiment and mirth.

Feature These Players: Little Mary McAllister, the heroine of Pants, as the slum child who knew what heaven should be like.

Stunt Suggestions: Get an interesting-looking mongrel for the lobby with the placard: "Should dogs like this go to heaven? See Little Mary McAllister in Sadies Goes to Heaven (date here) for the answer," or use a slide with the dog's picture. Offer a prize of tickets for the best argument for or against the proposition.

Advertising Aids: One, three and 24-sheet posters. Two sets of lobby displays. Four page herald. Still pictures.

Released December 24.

AMERICAN MAID.

Mutual Presents Edna Goodrich in the Story of a Red Cross Girl and An American Soldier Who Has Done His Bit—In Five Parts.

Cast.

Virginia Lee.....Edna Goodrich
Senator Lee.....George Henery
David Starr.....William B. Davidson
Sam Benson.....John Hopkins

The Story: Virginia Lee, daughter of a United States Senator, meets David Starr, a wounded United States soldier, in a field hospital in which she is serving as a Red Cross nurse. Star returns to the trenches and Virginia's base hospital is moved. Starr is again wounded and invalided home. Virginia has lost sight of him. She returns to America; and in Washington, Starr sees her at a ball at the French Embassy. Feeling her too far above him, socially, he goes West, whither Virginia's father takes her, on a business trip, and there a vital drama is enacted.

For the Program: A thrilling tale of France and the Golden West.

A red-blooded drama that starts on the fighting line and ends in the Rockies.

Advertising Phrases: Trench life and our own great West.

From the Somme trenches to the Santa Fe Trail.

Feature These Players: Edna Goodrich, star of "Queen X" and "A Daughter of Maryland."

William B. Davidson, as the American who did his bit.

Stunt Suggestions: Put a Red Cross worker in a store window, making bandages, with a card announcing the production. If possible, work in with the local Red Cross Chapter. Display war pictures in the lobby with cards for the attraction under the captions.

Advertising Aids: One, three and six-sheets. Banner one sheet by six. Cuts one-half, one two and three columns wide. Program cover cut 4x4. One slide. Lobby photos.

Released Dec. 3.

THE SECRET GAME.

Paramount Presents Sessue Hayakawa in a Five-Part Story in Which the Japanese Spy This Time Works in Behalf of the United States.

Cast.

Nara-Nara .....Sessue Hayakawa
Major Northfield.....Jack Holt
Kitty Little.....Florence Vidor
Miss Loring.....Mayme Kelso
Dr. Ebell Smith.....Charles Ogle
Mrs. Harris.....Raymond Hatton

The Story: There have been innumerable stories of Japanese spies working against the United States, but Nara-Nara, a famous Japanese detective, is employed by his own government and ours to discover a leak in the Pacific offices of the Quartermaster's department. He finds the real informant to be Kitty, the stenographer, whom Northfield, the officer, loves, but through his efforts all comes out to the contentment of all, save the unfortunate Nara.

For the Program: A story of Prussian treachery and Japanese Loyalty.

Hayakawa in a unique and sympathetic role.

Advertising Phrases: What would you do if you found your best girl to be a spy?

The first story of the new United States-Japanese entente.

Feature These Players: Sessue Hayakawa as the Japanese spy who solves a knotty problem.

Jack Holt, as the quartermaster, who finds his sweetheart is a spy.

Florence Vidor, as the spy under compulsion.

Stunt Suggestions: Make a profile scene model of a fleet of U. S. transports on the ocean. Put in a box with a pair of dummy binoculars for peep holes. Above letter, "What Kitty and the Major saw at the end of "The Secret Game." Shown here (date)." Have envelopes printed on the face, "This is what the Major gave Kitty. What would **you** do with it? Find the answer in 'The Secret Game' at (house and date). A novel Hayakawa story." Enclose in the envelope merely a sheet of blank paper. Work toy transports in store windows, with fan for flags.

Advertising Aids: Two each one, three and six-sheets. Four kinds of photo sets. Five one-column, three two-column, and two three-column cuts and mats, each, on star and production. Advertising layout mats. Slides. Press book.

Released Dec. 3.

TOM SAWYER.

Jesse L. Lasky Presents Jack Pickford in a Vivid Visualization of Mark Twain's Immortal Story of Real Boys, Tom Sawyer, Huck Finn and Their Friends.

Cast.

Tom Sawyer.....Jack Pickford
Sid .....George Hackthorne
Mary .....Alice Marvin
Aunt Polly.....Edythe Chapman
Huck Finn.....Robert Gordon

The Story: No classic of boyhood is better known that Mark Twain's famous story of Tom Sawyer. Paramount has reproduced all the familiar incidents of the book, in the very town in which Tom and Huck were supposed to have lived, Hannibal, Mo. They play pirates on the very same island Tom and Huck camped upon, and perhaps it is the very same fence that is again whitewashed at a huge profit.

For the Program: They went to their own funeral services.

Those famous boy pirates of the Mississippi.

Advertising Phrases: Mark Twain lives again.

Meet Tom Sawyer and Huckleberry Finn at——

Feature These Players: Jack Pickford as the immortal Tom. One of the most congenial roles he has ever played.

Alice Marvin, as Mary, his little sweetheart.

Stunt Suggestions: Dress three boys in old suits, wooden swords and cutlasses and provides a black pirate flag. Have them distribute throwaways throughout your territory. Offer a copy of the book to the child bringing in the largest mat-

inee party. Work the libraries and get book stores to make a special window display.

Advertising Aids: Two each one, three and six-sheets. Four styles of photos. Cuts and mats for star and subject, five each one-column, three two-column and two three-column. Advertising layout cuts and mats. Rotogravure. Press book. Slides.

LOVE LETTERS.

Thomas H. Ince Presents Dorothy Dalton in an Exciting Story of Love That Rose Above Suspicion—Form the Story by Shannon Fife.

Cast.

Eileen Rodney.....Dorothy Dalton
Raymond Moreland.....William Conklin
Eleanor Dare.....Dorcas Matthews
John Harland.....Thurston Hall
Robert Maxwell.....Howard Mack
Amos .....William Hoffman

The Story: Eileen Rodney believes herself in love with Raymond Moreland, who poses as the leader of an oriental cult, but discovers his duplicity in time to avoid the serious consequences of an elopement. She marries her guardian, John Harland, and is happy until Moreland returns and seeks to reopen the affair under threat of exposure. Moreland is killed, and her husband, as District Attorney, takes charge of the case. Her efforts to recover the love letters she wrote Moreland are nearly her undoing, precipitating an unusually thrilling chain of action.

For the Program: A mystery play that thrills the blood.
A murder mystery without morbidness.

Advertising Phrases: Don't write in haste to repent at leisure.
A story that keeps you guessing.

Feature These Players: Dorothy Dalton, as the young wife.
William Conklin, as the pseudo occultist.
Thurston Hall, as the District Attorney.

Stunt Suggestions: Offer a small prize for the best-written love-letter. Work this with a newspaper. For the lobby build a small fireplace, fill the grate with old letters in their envelopes, and with an electric fan blow up "flames" of salmon-colored chiffon lighted by red lights below the letters. Put the chiffon in among the envelopes. and char those nearest these flames. Above, place a sign, "Burn love letters. For the reason see Dorothy Dalton in 'Love Letters.' (Date.) She was nearly charged with murder."

Advertising Aids: Two each one, three and six-sheets. Four styles of photos. One two and three-column cuts and mats of star and production. Rotogravures. Press book. Advertising layout cuts and maps. Slides.

THE DEVIL STONE.

Jesse L. Lasky Presents Geraldine Farrar in Cecil B. DeMille's Production of a Romantic Story of Superstition on the Breton Coast.

Cast.

Marcia Manot.....Geraldine Farrar
Guy Sterling.....Wallace Reid
Robert Judson.....Hobart Bosworth
Silas Martin.....Tully Marshall

The Story: Marcia Manot, a simple Breton fisher maiden, has found an exquisite emerald, once the property of an ancient Norse queen. The stone is supposed to be cursed, because it was wrested by her from a Christian priest. Silas Martin, the avaricious American owner of large Breton fisheries, marries Marcia to gain possession of the stone, while she marries him in the hope of persuading him to better the condition of his employes. She soon finds that the stone is his sole interest, and that he has planned to divorce her, by compromising her with his business manager, Sterling. In an effort to regain possession of the stone she kills Martin in self-defense and believes the curse to be working, but eventually the stone is given to the priest, that the curse may be lifted, and Marcia escapes the fancied penalty.

For the Program: A Breton maid and a millionaire.
Do devils lurk in glittering gems?

Advertising Phrases: How a Breton maid broke an ancient spell.
Death followed the emerald through long centuries.

Stunt Suggestions: Get some prominent jeweler to make a display of emeralds in his window with "These Are Not Devil Stones. For the story of the Devil Stone see the play (theater and date) and learn how the curse was lifted." Offer matinee tickets to all girls born in May and who, therefore, have emeralds for their birthstone.

Feature These Players: Ceraldine Farrar, star of "Carmen" and "Joan the Woman."
Wallace Reid, who supported her in the above plays.
Hobart Bosworth, as the detective.
Tully Marshall, as the miserly Martin.
Mention that all four players have been starred.

Advertising Aids: See press book.
Released Dec. 31.

A MODERN MUSKETEER.

Artcraft Presents Douglas Fairbanks in a Rollicking Story of a Hero of the Past in the Strenuous Present.

Cast.

Ned Thacker.....Douglas Fairbanks
Dorothy Morane.....Marjorie Daw
Mrs. Morane.....Kathleen Kirkham
The Navajo.....Frank Campeau
Raymond Peters.....Eugene Ormonde
Philip Marden.....Tully Marshall

The Story: Ned Thacker, through prenatal suggestion, is born in Kansas with the spirit of D'Artagnan, of Gascony, and, naturally, his gallantries are very much misunderstood by maids and matrons of today, but when he falls in love with Dorothy Morane it takes something more than a millionaire rival to head him off, and it takes even more than a half-crazed Indian guide and the face of the Grand Canyon to keep him from the lady of his choice—not even her mother can do that.

For the Program: His love was deeper than the Grand Canyon.
Dumas had nothing on "Doug."

Advertising Phrases: A Fairbanks Fantasy in God's own wonderland.
The apotheosis of acrobatic amours.

Feature This Player: Douglas Fairbanks, as the man who felt himself a king's musketeer.

Stunt Suggestions: Borrow pictures of the Grand Canyon of the Colorado or similar views from the railroad agent or other sources. Label them, "See Douglas Fairbanks drop down these fearsome cliffs in 'A Modern Musketeer' at (theater and date). He outdoes all past achievements." Mount a man in cavalier dress and send him through the streets with a banner on his back.
Released Dec. 17.

FANATICS.

Triangle Presents a Curiously Complicated Story of Mistaken Motives and Misguided Revenge, by John Lynch.

Cast.

Mary Lathrop.....Adda Gleason
Nicholas Eyre.....J. Barney Sherry
Hugh Grosbeck.....Wm. V. Mong
Robert Lathrop.....Donald Fullen
Lola Monroe.....Olga Grey
Billy Haskell.....Eugene Burr

The Story: Failing to get a loan from Nicholas Eyre, the Steel King and friend of his wife's father, Robert Lathrop induces his wife to beg for the money he plans to spend upon his mistress. He is given a check. Hurrying to Lola's apartments, he finds her in the arms of her lover, Haskell. In the fight that follows, Lathrop is killed and left in the park. Believing her husband to be a suicide because Eyre refused to advance him funds, the wife plans to revenge what she considers his murder, but enlightenment comes after terrible damage has been done.

For the Program: She sought through anarchy to avenge her fancied wrongs.
A story of sin and steel.

Advertising Phrases: She sought to kill, but kissed instead.
Steel King resists vampire's advances.

Feature These Players: Olga Grey, as the adventuress.
J. Barney Sherry, as the Steel King.

Stunt Suggestions: Send out a soap-box orator to talk on labor, being careful that he says nothing that will offend either capital or labor. When he has attracted a small crowd let him announce that one solution of labor problems will be found in "Fanatics" at your theater on certain dates. Then he moves on to another pitch, working up and down the main streets. In the lobby display a framed check made out by Nicholas Eyre to Robert Lathrop. Below explain that "This check from the Steel King to the libertine is the point about which the story of 'Fanatics' revolves. Here (give date)."

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Rotogravure heralds, slides, special music, 11x14 lobby displays, electros, mats, stills.
Released Dec. 9.

THE LEARNIN' OF JIM BENTON.

Triangle Presents a Masterly Picture of the Old Feud Between the Sheep and Cattle Grazers—Story by Al Neitz, Directed by Cliff Smith.

Cast.

Jim Benton.....Roy Stewart
Evelyn Hastings.....Fritzi Ridgeway
Joe .....Walter Perry
Harvey Knowles.....Ed Brady
Sid Harvey.....Thornton Edwards

The Story: Jim Benton has been too busy making money to learn to read and write, but he persuades Evelyn Hastings to open school on his ranch and he is her most devoted pupil. The sheepmen carry out their threat to cut off Benton's water supply and Evelyn makes him promise to shoot only in self-defense. He keeps his promise, but still he has to kill, and a packed jury of sheepmen bring in a death verdict. The cattlemen attempt a rescue, but it is Evelyn who saves the day.

For the Program: He could shoot, if he couldn't spell.
His millions could not save his life.

Advertising Phrases: What chance has the Cattle King with sheepmen on the jury?
The unfenced range is gone, but its romance lingers still.

Feature These Players: Roy Stewart, as Jim Benton, the Cattle King.
Fritzi Ridgway, the girl who could read and ride.

Stunt Suggestions: Build a jury box in the lobby and fill it with twelve tailor's dummies. Below place a sign reading "Jim Benton might as well have faced these twelve as to hape for justice from the sheep sympathizers. See 'The Learnin' of Jim Benton.' (Date)." Get out an imitation jury notice to sit on the case of Jim Benton at your theater on a certain date. Copy as closely as possible the style of the local notice.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald in rotogravure. Slide. Lobby display in sepia or tint. Electros, mats. Press sheet.
Released Dec. 9.

THE MATERNAL SPARK.

Triangle Presents a Drama of the Little Town and the Big City, with Irene Hunt—Story by E. Cecil Smith, Script by George du B. Proctor.

Cast.

Howard Helms.....Rowland Lee
Mary Helms.....Irene Hunt
Bumpkins .....Joe Jacobs
John J. Mills.....Edwin Jobson
Clarice Phillips.....Josie Sedgwick

The Story: Brought from a small town to the big city as the protege of a railroad president, Howard Helm proves himself too weak for the town. His rapid advancement leads to stock gambling and, of course, the other woman. The railroad president checks the gambling by the simple process of breaking and firing Helm; Mary looks after the other woman and they go back to Pepperell to start afresh.

For the Program: He was too small for a big town.

A small-town peg in a big-city hole.

Advertising Phrases: He took the count on the Great White Way.

No woman is wholly bad.

Feature These Players: Irene Hunt as the rescourceful young wife.

Rowland Lee, as the man too small for the big town.

Stunt Suggestions: Construct a miniature pond, in which place the largest china or paper frog obtainable. Place in the lobby with a card reading "Howard Helm found it was better to be a big frog in a small-town puddle than to be a tadpole in the city lake. See 'The Maternal Spark' (Date)." The pond can be a small basin set into a soap box filled with dirt with a few branches and evergreens for a backing. For street work send out a man, woman and little boy in an auto. Letter the side, "They're going back to Pepperell. For the reason see 'The Maternal Spark' at (house and date)."

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald in rotogravure. Slide. Sepia or tinted lobby display. Electros, mats. Scene photos. Press sheet.

Released Dec. 16.

BECAUSE OF A WOMAN.

Triangle Presents a Story of Love's Renunciation That Was Its Own Reward —Story by E. Magnus Ingleton, Script by George E. Jenks.

Cast.

Noel Clavering.....Jack Livingston
Valerie Greenway.....Belle Bennett
Allan Barrett.....George Chesebro
Muriel Gwynne.....Louella Maxam
Lucia Malvern.....Lillian Langdon
Colonel Gwynne.....Josef Swickard

The Story: Because he desires to shield the father of the girl he loves, though he suspects another to be the real culprit, Clavering takes upon himself the reproach of business treachery and seeks a hiding place as operator at a little telegraph station in the desert. There comes the man he suspects, and Clavering wrings a confession from him, but lets him go when he declares that he is married to the girl. Too late he discovers his error, but in seeking to shield the girl from further distress finds happines from an unexpected source.

For the Program: Renunciation proved its own reward.

He thought he was giving up happiness when he was really finding it.

Advertising Phrases: A vampire who wasn't.

Fate leads to love by devious paths.

Features These Players: Belle Bennett, as the Broadway beauty.

Jack Livingston, who gave up a career for love.

Stunt Suggestions: Send out cards with "If you've been disappointed in love" in large letters, running into, "don't despair. In 'Because of a Woman,' to be shown at (theater and date) Noel Clavering gave up his career, and she married his rival, yet Noel found greater happiness than she." And in the same type as the top line, "Don't worry. It will come out right." Use a teaser slide on the screen reading, "Would you give up the woman you love to the man you hated?" Run this a week before the showing. Two days before the playing date, add the title and date.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet. Herald. Slide. Lobby displays and scene photos for lobby. Cuts and mats. Press sheet.

Released Dec. 16.

THAIS.

Goldwyn Presents Mary Garden (Screen Debut) in a Splendidly Spectacular Picturization of Anatole France's Opera, Thais.

Cast.

Thais .....Mary Garden
Paphnutius .....Hamilton Revelle
Lollius .....Crauford Kent
Cynius .....Lionel Adams
Nicias .....Charles Trowbridge
Mother Superior.....Alice Chapin
Nun .....Margaret Townsend

The Story: Paphnutius, a wealthy Alexandrian, is about to embrace the new faith of Christianity, but is persuaded by a friend to first see Thais, the most notable couftesan of her time. He falls in love with her, but is forced to kill a rival and conscience again urges him toward the new faith. He becomes a monk, but leaves the cloister to return to Alexandria to seek to convert Thais. In this he succeeds and she joins a nunnery. He saves her soul but loses his own peace of mind. Note—It would be better to hold the program story to an announcement of the elaborate presentation of this famous opera and to copy the full story from the press sheet for general distribution.

For the Program: The most widely-known operatic artist in her best-known role.

A rival in splendor and story to Cleopatra.

Advertising Phrases: The most colorful opera in a splendid production.

The greatest love story of ancient Egypt.

Feature These Players: Mary Garden, one of the best-advertised women of the operatic world, in the work in which she was first introduced to America. Even the newspapers that are generally hard to reach will take stuff on this star.

Hamilton Revelle: See a recent issue for his Picture Personalities.

Stunt Suggestions: Make a special drive on musical societies, music teachers and literary clubs. If there is a French population, work to them. Work through the musical editors of the newspapers as well as the photoplay men. Send specially printed announcements to a select list of those not generally interested in photoplay. Miss Garden will bring in many persons not interested in pictures. Work to hold them. Make an elaborate production of the film. Work the windows with photographs. See press sheet.

Advertising Aids: Free mat layout. Photographic line cut copy. Cuts from two columns to half pages. Paper, etc.

Released Dec. 30.

UNKNOWN 274.

William Fox Presents June Caprice in the Story of an Unknown Orphan Who Became the Wife of a Millionaire—Story by George Scarborough.

Cast.

Dora Belton, in later life....June Caprice
As a child.....Kittens Reichert
Miss Stegall.....Florence Ashbrook
Her assistant.....Inez Marcel
Professor Jim.....Dan Mason
Pete Davis.....Richard Neill
Franz Marsh.....Tom Borroughs
Mme. Gordon.....Jean Armour
Paul Windsor.....William Burns

The Story: The arrest in America of a foreigner for evading military service in his native land results in his daughter becoming "No. 274" in an orphanage. She is later adopted by a couple who plan to sell her into matrimonial slavery, but she wins the love of a rich young man, who marries her. Later she is reunited with her father through playing a violin, to which she has clung through all her misadventures.

For the Program: "The Sunshine Girl" is coming.

She fought her way to happiness.

Advertising Phrases: June Caprice, the girl with the smile.

From orphanage to palace.

Feature This Player: June Caprice, as the little orphan who found her father through her violin.

Stunt Suggestions: Try to interest ministers and welfare workers in the propaganda material in this play. Get a music dealer to display a violin in his window with a card "It was through this violin that June Caprice found her father in 'Unknown 274,' at (house and date)."

Advertising Aids: Two each one, three, and six-sheets. Sepia lobby displays, 8x10, 11x16, and 22x28. Slides. Press sheet. Mats.

Released Dec. 16.

Film Stories

General Film Company, Inc.

BROADWAY STAR FEATURE.

TWO RENEGADES—(One of the O. Henry Series—Two Parts).—The cast: Bernard O'Keefe (W. L. Rodgers); Doc Milliken (Chet Ryan). Directed by David Smith.

At a reunion of the Confederate Veterans at the Old Soldiers' Home for the Confederacy the moribund veterans were swapping stories and one of their most enthusiastic hearers was a hated yank, Bernard O'Keefe. When asked what he was up to Barney explained why he was "assisting at the wake of the only nation that ever did him a good turn."

It seems that some months before he had gone down to Panama to get in on the ground floor of the Panama Canal "irritation" and contracted chagres fever. Doc Milliken was sent for and he appeared with a tomato can full of calomel and a saw. Doc, by the way, was an ex-reb to whom Yanks were pizen, but his powders knocked the fever and he and Barney became friends. O'Keefe revolted with the straw hat crowd, was captured by the Colombians, court-martialed and sentenced to be shot. He bribed his captors to take him to the drunk and disorderly Consul, who brought him tobacco and banana fritters, but refused to bring the Atlantic squadron to his rescue.

Finally O'Keefe sent for Doc Milliken and was told that his only hope was in the "grandest nation that ever existed—the Confederate States of America." Barney felt that all was lost if his only hope was in a government that is only remembered on Decoration Day, but he expressed a willingness to try Ku-Klux in place of Khaki, confessed a fondness for whisky and 'possum, took the oath of allegiance to the Confederate States of America, and told Doc to get busy. Negotiations were opened between the two nations, with the result that a mysterious keg was brought to the jail and Barney was bowed out. Bewildered, he asked Doc what it all mean and was told that he had better leave on the steamer sailing in the morning before experts passed on the twelve thousand dollars—Confederate money—that had secured his release.

WHISTLING DICK'S CHRISTMAS STOCKING (One of the O. Henry Series—Two Parts).—The cast: Whistling Dick (George Cooper); Virginia Rodney (Adele De Garde). Directed by George Ridgwell.

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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 31—(Dec. 15).

Extra!!!—United States declares War on Austria-Hungary as Ally of the Kaiser. Soldiers our boys will be called upon to fight shown behind their lines on the Italian front. Subtitles: Here's hoping these never find the mark! Some enemy camouflage. Some day we'll have these as souvenirs in our parks.

Queen Wilhelmina Opens New Dutch Parliament. Riding in her coach of gold, the Sovereign of Holland goes to meet the representative of her people who are bending every energy to keep their tiny country out of the world-war.—The Hague, Holland.

"Hare" Breadth Escapes Thrill Sport Lovers. Pittsburgh and Joplin followers of the Greyhound match their favorite coursing dogs at the expense of Br'er rabbit.—Asbury, Mo. Subtitle: "Unfortunate Bob"—the winner.

New York Hotels Entertain Our Fighters. Uncle Sam's soldiers and sailors get an idea of life as it is lived on the roofs.—New York City. Subtitles: You can't do this without a skate on. Jack and Sam are "Some steppers."

High Spots are All that These Boys Hit. Eddie Hearne drives fifty miles in 41 min. 54 4-5 sec. In feature event at Ascot Park Motor Meet, Tom Milton finishing second and Louis Chevrolet third.—Los Angeles, Cal. Subtitles: Eddie Hearne—the winner. "He'll step on her 'til she busts"—Eddie Rickenbacker used to defy death driving racing autos—now he's defying the Kaiser as a lieutenant in Uncle Sam's Aviation Corps in France.

Jean Poilu Hands the Hun Another Wallop in a Thunderstom of Steel. In the third battle of the Aisne the French soldiers took nine villages in four days, capturing thousands of prisoners and hundreds of cannons (Official French War Pictures). Subtitles: The gigantic guns belched a ceaseless hail of hell. The tanks crawled forward, breaking the way for the charging troops. Bringing in the wounded. Dressing stations just back of the battle line give first aid to the injured heroes. The first of 11,157 German prisoners. Most of the German prisoners are boys and old men. After the battle the victorious Frenchmen march back to a well-earned rest.

Cartoons from the World's Greatest Newspapers. Subtitles: Uncle Sam's Service Flag, by Hungerford in The Pittsburgh Sun; Full Steam Ahead, by Evans, in The Baltimore American; We Have With Us Tonight, by Harding in The Brooklyn Eagle.

UNIVERSAL ANIMATED WEEKLY

ISSUE NO. 2 (Dec. 12).

The Ruthless Hun Is in Our Midst.—Four arrested following incendiary fire which destroyed $400,000 Government Warehouse filled with munitions.—Chicago, Ill. Subtitle: Fire-fighting in a bitter Chicago north wind is no sinecure.

City Celebrates With Monster War Pageant.—Twenty-Second Annual Ak-Sar-Ben Carnival ends with big patriotic parade in which thousands take part.—Omaha, Neb.

The First Draft Ends.—200,000 men are called to the colors and leave for camp to complete the quotas of the various exemption boards.—Everywhere in America. Subtitles: The ammunition carriages are shipped to the artillery camps. The camps are engineering masterpieces. The spuds are peeled by machine, eliminating unpleasant kitchen work. Sergeant Marshall Field, 3rd, multi-millionaire department store owner, makes an expert shipping clerk. Assembling the practice guns.

U-Boat Again Takes Toll of American Lives.—U. S. Destroyer "Jacob Jones," commanded by Lt. Com. David Worth Bagley, is sunk by a German submarine, with a loss of 66 officers and men.—Somewhere in the Atlantic. Subtitle: The "Jacob Jones" as she appeared in New York Harbor.

Hath Music Charms to Soothe the Savage German?—Bluejackets at training station are learning close harmony under the instruction of Percy Hemus, the famous baritone.—Pelham Bay Park, N. Y. Subtitle: "That Barber-Shop Chord."

Women Learn Truth About Husbands.—With hubby on the road hustling for a living, 500 "Friend Wives" spent a week with his employer, the National Cash Register Company, and learned all about his job.—Dayton, Ohio. Subtitles: For once woman's curiosity was satisfied. They dined with the boss. Now they can help hubby fatten the pay envelope. These future salesmen are getting early starts.

First Aid for Stricken Halifax.—Relief ship "Calvin Austin" is rushed to Nova Scotia capital carrying $300,000 in supplies for sufferers from explosion and blizzard.—Boston, Mass. Subtitles: Thousands of the sufferers have neither beds nor bedding. Tons of window glass and tar paper are needed for emergency buildings. The Relief Committee.

It Takes Nerve and Skill to Do This.—The first winter weather brings on ski-jumping tournaments in the snow countries of North America. Subtitles: The slightest wavering may mean a broken neck. Birds have nothing on him.

The Holy City Again Under Christian Rule.—Countless hordes of crusaders and soldiers have died during centuries of warfare over Jerusalem, which, after 673 years of Moslem control, has been captured by British troops. Subtitles: Jerusalem from the Mount of Olives. It has changed little since the time of Christ. A street scene. The French church in Jerusalem. The Mosque of Omar, built on the site of Solomon's temple. The Garden of Gethsemane.

Cartoons by Hy Mayer.

L-KO.

BULLETS AND BONEHEADS (Two Parts—Dec. 19).—The cast: G. Wattaface (Dave Morris); Liberty Bell (Gladys Tennyson); I. Blew Bell (Rube Miller). Directed by Craig Hutchinson.

"I want a plain soda without chocolate flavor," chirped Liberty Bell, the silver-tongued gong of Muchroom Manor, to G. Wattaface, the swiftest shooting soda squirter in the whole state. "We're all out of chocolate, but I can give you one without vanilla flavor," sighed the lover, and just then something happened—in walked father. Father, though a rabid prohibitionist always made it a point not to practice what he preached, so he ordered his daughter without—while he imbibed within his daily "medicine."

One night Sylvester Shellfish, a he vampire, spied Wattaface depositing a note intended for Liberty Bell in the hollow of a tree, and conveyed the information to father, who had already severed diplomatic relations with the young soda dispenser. But Wattaface was the original stick-to-it-kid, so he managed to free Liberty from her father's grasp, and elope with her to Allaboola. General Beetlebuzzer, of the Allaboola Army, goes courting, but when Wattaface butts in and tries to help him make love to the Allaboola queen, Beetlebuzzer becomes indignant and gets his army of seven braves to wipe Wattaface off the map. Liberty sends a telegram asking her father to get the army and navy to help them. This he does, and when he arrives at Allaboola the army and navy are already there. Wattaface is about to be shot when father arrives, and, not knowing whose life he was about to save, disposes of the army in lightning fashion. He is about to shake hands with the wronged man, when he discovers that he saved the life of the villain who had kidnapped his daughter. Just then a healthy bomb, which had strayed from the fold, rushes up to them, and bids them both a fond farewell and a pleasant journey.

NESTOR.

SECRET SERVANTS (One Reel— Dec. 17).—The cast: The Wife (Gale Henry); The Husband (William Franey).

Both husband and wife are afflicted with the same malady. They suffer from "flirting aloud," a very dangerous disease. While the wife is yodling her tea with the butler the husband is whispering sweet nothings in the ear of the fair maid, but they catch each other when least expected, and the contribution to the happiness of the other is discharged. Without each other's knowledge they go to the park to air their emotions, but when the servants reach the park they determine to get the "goods" on their employers; so Bill, the husband, is photographed kissing the maid, while Gale, the wife, is photographed by the maid kissing the butler. With the films developed the two servants go to the house and demand their jobs back again. The evidence is enough, and they are successful, but there seems no way of getting the photographs destroyed, and when, after a great deal of searching the husband discovers the wife's photograph and the wife discovers her husband's photograph they realize that the servants are a couple of blackmailers, and oust them from the house, hiring a large colored lady as maid and an old chinaman as valet, and the enmity existing between these two servants is sufficient proof that the domestic harmony of Bill and Gale will never again be marred by the servant problem.

SPECIAL PRODUCTIONS.

BELOVED JIM (Five Parts—Dec. 17).—The cast: "Beloved" Jim Brockton (Harry Carter); Donald (J. Morris Foster); Mary (Priscilla Dean); Robert McGregor (Chas. Hill Mailes); Fritz Hahn (Frank Deshon); Lawrence Darcy (Sydney Deane); The Butler (Ed. Brown); The Derelict (Joseph Girard).

Jim Brockton had three interests in life: His nephew, Donald; the Trinity, three friends of different nationalities, but united by their love for Jim; and a faithful dog named Lady. His affection for Donald, his nephew, was entirely misplaced, and that unworthy young man laughed at his uncle every time he got a check from him, and proceeded to spend it upon riotous living. Christmas came, and with it Donald, who immediately proceeded to call his club friends around him and have a good time. Jim naturally was hurt, but excused Donald on the ground that youth seeks youth. But when he discovered his nephew and a group of his friends bear-baiting a poor beggar even his faith got a shock, but he took the derelict home and into his household and his heart. The next day the three friends introduced Jim to Mary, an admirable woman, and a year from that date saw them married. When Donald came home for Christmas a situation arose which was fraught with great danger, for Donald had previously been engaged to Mary, and had been low enough to permit an action of his toward her to be sadly misconstrued, destroying her reputation. In an endeavor to compromise her again the ingrate brought about two events which came near to wrecking Donald's life, but the old derelict saved the situation and exposed Donald for what he was.

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UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 4, "The Secret of the Tomb"—Two Parts—Dec. 22).

The yacht is in a desperate plight. Gaston is a prisoner below, and has stopped the engine. Betty is in a faint in the wheelhouse, with the boat drifting on the rocks. "Red," one of Miles Gaston's sailors, fights his way to the wheelhouse. He swings over the wheel; but without headway the boat seems doomed.

Suddenly arrives "The Mystery Ship" out of the mist. A strangely clad man hurls a coil of rope to the yacht and drags it away from its dangerous position. The people in the engine room, including Gaston, notice that their ship is moving; they do not know the reason and wonder. When the yacht is safe the occupant of the mysterious boat disappears. Betty's party, which had deserted her in the motor-boat, return and overcome Red, and put him below with Gaston. Betty tells her aunt and fiance that her agreement was to hand over the map to Gaston if he would start the engine. Apparently he had done so, and she means to keep her word. Harry, hearing this, conceives an idea. He goes to the engine room, finds the map on the floor, and pockets it.

Gaston thinks Betty false to her word. Betty meanwhile writes a note in Gaston's stateroom to the effect that her intentions to keep her agreement were honorable; she did not remember anything which had happened during the night. On deck she tells of the letter. Harry sneaks away and tears up the letter, replacing it by another note reading: "Don't think I am a fool. Stay where you are. Betty." This is the note Gaston received.

Arriving at the Island of Hate, Betty realizes she is helpless to proceed with the search until she can locate the map, but goes ashore to look over the ruined temple her father told her about just before he died. When a sailor goes to the hold with food for Gaston and his fellow prisoners, he is overpowered, and Gaston and his men escape. Harry Russell, with half of the map, seeks to locate the hiding place. He is discovered by Betty, who grabs the map from his hands. He pretends he was trying to find the treasure for her, and determines to regain possession of the map if he has to kill Betty in doing so. So he begins to scrape away a section of the wall under Betty. It falls. Harry thinks Betty buried beneath, but she is caught by the wrists by a mysterious pair of strong hands.

Betty wonders who saved her, and Harry declares he did it, thus re-establishing her confidence. Betty enters the crypt containing mummies of kings in which her father found the treasure. As she pokes about a voice startles her. It is Gaston. He demands the map. He threatens to use force to get it. Betty is nonplussed. As they talk, Harry sneaks into the crypt. He advances noiselessly on Gaston, a boulder in his upraised hand, to strike him down.

THE RED ACE (Episode No. 10, "Hearts of Steel"—Two Parts—Dec. 22).—The platinum sinks to the bottom of the lake, and Bertha hurries to inform her employer of what has happened, and the wrecking of Virginia's canoe. Winthrop is defending the cabin against attack, and, being wounded, has about reached the point of exhaustion.

As soon as Hirtzman learns that Virginia has eluded him and, in spite of her plan, lost the platinum he calls off the attackers, and they hurry to the lake to make an effort to recover the platinum.

Virginia has escaped from the collision unhurt, and made her way to the shore nearby. She sees Hirtzman's party locate the treasure. All set out for Lost Hope. She hurries to Winthrop with the news, and the two closely pursue. At Lost Hope, Hirtzman leaves the treasure with two of his trusted men, while he and the woman go up to their apartments and start to make further plans.

Fouchard, the innkeeper who has betrayed his country, has given orders about further operations. Winthrop and Virginia arrive at the inn. They realize that they are outnumbered, and decide on desperate means to recover the platinum in order to get it to the factory within the specified time.

Winthrop sneaks up to the inn and sets it on fire. Hirtzman and his party have a narrow escape. Fouchard is lost in the ruins of his hotel. Hirtzman and Steele get the platinum out, and, securing a rig, set out for the nearest railroad station. Winthrop and Virginia secure two horses and follow. At the cross-roads they have a fight, but Hirtzman and Steel elude the pursuers and drive furiously to the railroad station. An engine is standing near by while the crew are at lunch. Hirtzman and Steele, with the precious metal, board the engine and start off.

Virginia sees their plan and riding to the engine, tries to board it. Winthrop has seen her, and secures a railroad speedster. He follows the fast-rushing engine. Virginia catches the step of the tender, and, after she has rested a moment, pushes the muzzle of the revolver into Hirtzman's face. But Steele creeps up behind her and knocks down the weapon. Then he takes her and throws her out of the engine.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 99 (Dec. 8).

Somewhere in America.—Hundreds of birdmen are in training at one of Uncle Sam's big aviation schools to man the nation's great aerial fleet. Subtitles (Passed by the Committee on Information): Studying the different parts of the machine. The eyes of the army. Mechanics and woodworkers are needed to repair the airplanes. Enlist now in America's air service.

Oakland, Cal.—Safe from hunters' guns, thousands of wild ducks take up their winter quarters in the placid waters of Lake Merritt. Subtitles: They have become very tame and are easily fed on the lawn.

Tarragone, Spain.—Spain is greatly enlarging her undersea fleet, and Admiral Florez, Minister of Marine, inspects two new submarines. Subtitle: The submersibles successfully undergo their trial trip.

The Victory on the Aisne.—First pictures of the great battle of Chemin des Dames, where the French troops heroically attacked the Teuton lines and won a brilliant victory (French Official War Pictures). Subtitles: Vast quantities of shells are brought up for the assault. The artillery attack begins—every nook hides a monster gun. Quietly the infantry advances to the front-line positions. 5 A. M.—the charge. Soon the first batch of prisoners begins to trail in; they do not seem to mind the change. The Red Cross field hospitals give the first aid to the wounded. 11,000 prisoners, 180 cannon, miles of territory recaptured. Another step on the road to victory and peace.

Nome, Alaska.—The schooner, "Sea Lion," drifts ashore during a storm and coast guards brave the heavy seas to rescue the crew. Subtitle: Uncle Sam's men in the North are a hardy, fearless lot.

Winchendon, Mass.—Good little boys and girls will be happy on Christmas Day for toyland is making many playthings for Santa Claus' bags. Subtitles: The hobby horses are dipped in white paint and then dabbled with an air-brush. Drums will beat when grandfather takes his Yuletide nap. For the heroes of to-morrow.

Washington, D. C.—The eyes of the world are focussed on Capitol Hill as the sixty-fifth Congress convenes for its regular session. Subtitles: Senator Lodge one of the staunchest advocates of a vigorous prosecution of the war. Congressman Dill (right) shows Speaker Clark the case of the first shell fired by Pershing's forces. Uncle Joe Cannon. Crowds gather about the Capitol when President Wilson arrives to deliver his message. "I earnestly recommend that Congress immediately declare the United States in a state of war with Austria-Hungary." "The war will be won when the German people . . . are ready to agree to a settlement based on justice and reparation of wrongs done by their rulers." "Our present task is to win the war and nothing shall turn us aside from it until it is accomplished."

HEARST-PATHE NEWS NO. 100 (Dec. 12).

Jassy, Rumania.—Abandoned by her neighbor, Rumania is helpless, but her people renew their faith in Liberty's cause at a big rally. Subtitles: They honor the troops who have fought nobly to redeem the country. The national dance—symbolizing the unity of the people.

Los Angeles, Cal.—Fifteen thousand enthusiastic "speed" fans turn out to witness the fifty-mile auto race for the Liberty Sweepstakes. Subtitles: Setting a new record of 45 seconds a mile for a circular track. Eddie Hearne wins the auto classic.

America Responds.—The nation is shocked by the terrible disaster at Halifax and immediately offers aid. The Red Cross rushes a relief train to the stricken city. Subtitles: A vast quantity of supplies is sent from Boston on the S. S. Calvin Austin. Doctors and nurses sail aboard the ship to succor the suffering survivors. Off on her mission of mercy. This is the kind of work the Red Cross is doing. Join the Red Cross and help.

The Flanders Front.—Shells burst all around them, but the French soldiers calmly rebuild the defenses taken from the retreating Germans. Subtitles: A veritable cavern made by a big shell, and some abandoned blockhouses. On the battlefield, in camp, they always think of home.

London, England.—A volunteer motor transport service has been organized to convey returning troops from railway depots to their homes. Subtitle: The cars are the gift of American people to the soldiers of Britain.

Los Angeles, Cal.—Striving to relieve the unprecedented freight congestion a new plant is established to build box cars at a rapid rate. Subtitles: After the trucks and frame are set the sills are laid and the side walls put up. Finishing the body—one car is turned out every hour.

Ayer, Mass.—First Assistant Secretary of War Benedict Crowell pays a visit to the National Army boys training at Camp Devens. Subtitles: All hale and hearty from the rigorous outdoor exercise. Demonstrating how they will go "over the top" for Uncle Sam.

Somewhere in America.—At last the Allies' dream of mastery o fthe air is realized as hundreds of aviators prepare to join Pershing's forces. (Passed by Committee on Public Information.) Subtitles: An entire squadron going up for an "attack in force." Looping the loop. In daring exploits Uncle Sam's birdmen bid fair to rival the air heroes of the war. Swarming over the Teuton lines they will "see" the way to victory.

THE SEVEN PEARLS (Episode No. 15—"The Seventh Pearl"—Two Parts—Dec. 23).—The cast: Ilma (Mollie King) Harry Drake (Creighton Hale); Perry Mason (Leon Barry).

This is the fifteenth and final episode of "The Seven Pearls." The preceding episode closed at the watertank near the railroad tracks. When this tank fell, Perry Mason and Harry Drake were unconscious. The water revives Perry, who finds that Ilma has been thrown from the watertank close to Harry and that both are unconscious. He draws his revolver to shoot Harry but the gun fails to explode as all the cartridges had been used. He looks in his pockets for more cartridges and finds the seventh pearl, which he had secured. Hearing some men approaching he jumps on a passing freight train. Harry revives and carries Ilma to the station, where she is revived. They then board the train for the city.

Perry goes to Ilma's apartment and is searching for the pearls when Harry and Ilma enter. Ilma tells Harry that the six pearls she has secured are in the Security Safety Vaults. Perry overhears this and leaves Ilma's apartment without being discovered. He goes to the Security Vaults and rents a safety deposit box. In this Perry places a package containing chemicals, which he has prepared, sets a clock, which controls these chemicals, and locking the safety deposit box, leaves the vault.

The Sultan's Ambassador calls on Ilma for the seven pearls and reminds her that it is the last day she has to secure them. Ilma pleads with him and tells him she will give him the six pearls she has secured if he will cable to the Sultan for a few hours' extension of the time she has to secure the seventh. He agrees to do so. They go to the Security Safety Vault to get the pearls. Perry has been there before and had secured the pearls from the safety deposit box where Ilma had placed them. The chemicals Perry had placed in his safety deposit box gave off a gas that rendered the guards senseless, and Perry, wearing a gas mask, had been immune to this vapor. He is escaping with the pearls when Ilma, Harry and the ambassador enter; they are overcome by the gas when they attempt to capture Perry.

A general alarm is sent out and Harry learns that Perry was seen at Coney Island. He and

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Ilma and the police go to that resort and hear that Perry has been seen near the Eden Musee, which contains the wax figure of himself in the act of murdering his brother Charles. Ilma spies Perry and follows him into the Eden Musee. She loses track of him and Harry and the police tell her she must have been mistaken. As they leave the building, they hear a shot fired and return to find Kismet with a bullet hole through his head and Perry with the executioner's dagger through his heart. Kismet had discovered Perry in the act of gloating over the seven pearls he had obtained after he had thrown Harry, Ilma and the police off the scent by taking the place of his own wax figure in the murder group. Kismet had demanded one of the seven pearls, saying it belonged to his people, and Perry could have the others if he gave up that one. Perry refused, and in the fight that followed both men were killed. Ilma finds the seven pearls and returns them to the Sultan's ambassador.

In Harry's apartment after the wedding, Ilma is dressed in a Turkish costume. Harry enters. She puts a Turkish fez on his head and he sits beside her. Turning to him she says, "My Harry," and he answers, "My Harem"

OVER THE HILL (Astra—Five Parts—Dec. 30).

Amos Winthrop, owner of the Winthrop newspaper syndicate of "yellow" journals, delights in posing as the patron of ambitious youth, and he appoints Allan Stone as business manager of the Daily Pioneer at Columbia. The Rev. Timothy Neal, compelled to resign his pastorate because of advancng years, and his granddaughter, Esther, arrive in Columbia, where the minister hopes to make a living selling books. The one failure in Amos Winthrop's life is his pampered son, Roy, and the father sends Roy to Columbia to work as a reporter on the staff of the Daily Pioneer.

Rev. Neal takes many and varied lessons in the gentle are of book-agenting but success does not come to him and Esther is at her wit's end trying to instruct her grandfather how to approach strangers. Their little store of savings dwindle. Jim Barnes is editor of the Daily Pioneer and he delights in applying big-town methods to a small-town paper. He prints sensational stories and is supported in his methods by young Winthrop. Stone, on the other hand, asserts that scandal about people kills advertising prospects. The owner of Columnia's largest department store is Henry Lawlor, and the Daily Pioneer advertising staff longs to secure Lawlor to an advertising contract.

Pneumonia attacks Rev. Neal and he passes away, leaving his granddaughter, Esther, alone in the world. She has met both Allan Stone and Roy Winthrop. The time comes when the only hope of the Daily Pioneer is the Lawlor advertising contract. There is an agreement that if the paper fails to make a stipulated showing before a specified date, Allan Stone and Jim Barnes shall forfeit all claim to their respective shares of stock in said paper. Young Winthrop antagonizes Lawlor and it seems that the contract is lost. He prepares a story dealing with the purported elopement of Lawlor's daughter and the same is set in type.

Esther, considering it a "spite story," burns the entire edition of the Daily Pioneer, thus preventing the story from being read. In so doing she earns the gratitude of Lawlor, who gives the paper the advertising patronage. Amos Winthrop, summoned to Columbia, appreciates the foolishness of his son and orders him to leave Columbia and return home where the father can keep an eye on the boy. Stone wins an allotment of stock in the Daily Pioneer and wins Esther for his bride.

RUNAWAY ROMANY (Ardsley Film Corp.—Five Parts—Dec. 23).—The cast: Romany (Marion Davies); Theodore True (Joseph Kilgour); Bud Haskel (Matt Moore); Anitra St. Clair (Ormi Hawley); "Inky" Ames (Gladden James); Hobart (Boyce Combe); Zelaya (W. W. Bitner); Zinga (Pedra de Gordoba). Scenes written by Marion Davies. Directed by George Lederer.

"Inky" Ames, theatrical press agent, through a fictitious story makes it appear that Anitra St. Clair, an actress, is the long lost daughter of Theodore True, the copper king. True accepts the actress as his daughter, and they, in answer to a telegram from Bud Haskel, True's representative in the West, decide to go westward immediately to inspect a newly-discovered copper mine.

Bud Haskel is, incidentally, volunteer "school master" to the flower of a gypsy camp, Romany. The girl is loved by Zinga, son of the gypsy chief. Upon her father's threat to wed her to Zinga, Romany seeks the help of Bud, who aids her to escape. Zinga suspects Bud of conniving at Romany's escape and follows him constantly. Irking under the restraints of her new life, Anitra decides to give her former gayeties a whirl and finds in True's nephew, Hobart, a willing assistant. She incurs the enmity of "Inky," who resolves to put True wise to the fact that the actress is not really his daughter. Romany, with the broader knowledge of life, imparted to her by books, turns to her new world with keen expectancy, and is glad to receive Bud again at her first party. That same evening Romany discovers Hobart at his uncle's safe, but does not discover the fact that Hobart has extracted money from the strong box.

Determined to make True see that he is being imposed upon by Anitra, "Inky" seeks out Bud Haskel, telling Bud that the actress is not True's daughter, and that he ("Inky") has cooked up a press stunt to advertise the show she was in. Zinga's persistent shadowing of Bud to uncover Romany's whereabouts succeeds at last. One development is that Romany writes a letter to True stating that she has been grateful to True and Haskel for their kindness, but that she must leave the True Home; that she is broken hearted.

Romany is then suspected of taking the money from True's safe, but after Anitra's deception is exposed to True, Hobart confesses to his uncle that he (Hobart) is the guilty one. But discovers Romany's whereabouts and persuades her to return to True's mansion. Bud also secures Zinga's release from prison, where he has been confined upon Zinga's assurance that he has a revelation to make to Mr. True. The gypsy tells True that Romany is really True's daughter; that when the girl grew up Zinga wanted her for himself. That the gypsies named her Romany. True is happy in the recovery of his daughter, and Bud and Romany plight their troth.

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Miscellaneous Subjects

CHRISTIE FILM CO.

THIRTY DAYS (One Reel—Dec. 17).—The cast: Mr. Newlywed (Jay Belasco); Mrs.. Newlywed (Ethel Lynne); Billy (Billy Mason). Directed by Al. E. Christie.

A craving for a night with the boys brings grief to the home of the Newlyweds. Jay is at the club and the hour is late. Mrs. Newlywed paces the floor and halts when a cuckoo clock announces the hour of one. She gives up hope and prepares to retire. When the game breaks up, Jay wanders home and makes a stealthy entrance. The cuckoo calls twice. Jay promptly cuckoos some more with the hope of fooling his wife on the hour of his return. She is far from fooled and makes life miserable for him. The next morning at breakfast a messenger brings a telegram that calls for Mrs. Newlywed's immediate departure for her mother's, who is ill. She leaves for the train after making Jay promise not to go to the club during her absence.

Jay determines to bring the club to him. He calls the boys and invites them to a game at his house. While he is talking to them he sees men post a quarantine notice on the house next door. Soon after the game starts Jay sees an old couple approaching the house, and recognizes his wife's uncle and aunt. In desperation he steals the fever sign from the neighbor's house and posts it on his own door. The ruse works and the couple depart in all speed.

Trouble develops when the boys attempt to leave the house after the game. Every effort is foiled by the health officers, until Jay calls the club, and his pals promise to assume the role of undertakers and carry them from the house in coffins. Ethel, in the meantime, gives up the journey to her mother and returns in time to upset all their plans. The police arrest Jay and the boys and they are sentenced to

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thirty days in jail for the disturbance they have caused. Ethel forgives Jay when she sees him behind the bars.

NEARLY A PAPA (One Reel—Dec. 24).

Jack Gordon is happily married, but his great ambition is to be a father. He is offered a position in another city which necessitates his absence from home for a time. Before he leaves he finds a baby's sock on the floor of his wife's bedroom. This he surmises promises a speedy realization of his dream.

Soon after Jack is established in his new position, Helen, his wife's sister, and her young baby, arrive at the Gordon apartment on a visit from the East. Mrs. Gordon sends her husband a telegram: "Big surprise for you, sister, baby arrived today, all well, love, Helen." But the operator made a mistake, and Jack's message read, "Big surprise for you, mister baby arrived today—etc." Jack leaves for home.

On the way from the depot to his home he buys an armload of toys. Meanwhile, Mrs. Gordon and Lucille have gone shopping. Lucille has left her baby with Mrs. Gordon's sister and her child. When Jack arrives at his apartment he finds two children, owing to the temporary absence of Ethel, who has gone out for a bottle of milk. Jack attempts fathering both, unsuccessfully, and while his attention is centered on one of them, Lucille returns and takes her baby. Jack soon misses it and calls in the police. In the midst of the confusion, Mrs. Gordon returns. She is surprised to see Jack. He shows her his telegram. She smilingly corrects it. Jack's hopes are shattered.

CUPID'S CAMOUFLAGE (Dec. 31).

Betty had never met romance, so didn't recognize it, but Billy was willing to look it in the face wherever he met it. Betty was on her way to her aunts and Billy was returning from college. They were both on the train. Billy smiled and so did Betty. The train stopped at a station amid a field of flowers and Betty jumped to the platform for a brief stroll. Billy followed and the flowers opened the way for an acquaintance. Billy started to pick some for Betty and the train started. Billy got the flowers but lost Betty and the train.

Billy's father, a wealthy milk dealer, starts his son in at the bottom of the ladder driving a milk wagon. Coincidence works its magic, and Betty substitutes for her aunt's maid, who has been taken ill just when company is expected. Billy delivers the milk at Betty's back door and they are reunited. Love at first sight. Billy is offered promotion, but refuses it and sticks to the wagon. His father is proud of such a son. Every day Betty manages to meet Billy by bribing the maid, until one day auntie catches Billy kissing Betty, and promises to report him to the company.

Love triumphs when Betty suggests that the company couldn't in fairness discharge a married man. Billy whisks her into the wagon and they make a quick run for the minister. Billy arrives at his father's office with Betty just as Betty's aunt has indignantly demanded Billy's discharge. The father promised to fire the man who dared to kiss his customer's daughter, but everything is happily adjusted when it is found that Billy is the son of the wealthy milk dealer.

FOX FILM CORP.

TROUBLEMAKERS (Fox Standard Pictures—Seven Parts—Dec. 9).—The cast: Mrs. Lehr (Lillian Concord); Jane and Katherine, her children (Jane Lee, Katherine Lee respectively); Daniel Whitcomb (Richard Turner); Job Jenkins (Robert Vivian); Isaac White (William T. Hays); "Manny" (Stuart Sage); Cynthia (Frances Miller). Story and direction Kenean Buel.

Mrs. Lehr, a young widow who grew up in Cuttleback, decided, after her husband's death in the west, to return, with her children, Katherine and Jane, to Cuttleback, and make her home on the old family estate, which, during her absence, had been looked after by Job Jenkins, caretaker, in the Lehr family's employ since boyhood. Job had been the sole occupant of the estate for so many years that he regarded it as part and parcel of his life, and he was disturbed when he learned that his mistress was coming back with her two children.

Daniel Whitcomb, Cuttleback's leading attorney, read with interest the notice in Cuttleback's newspaper about Mrs. Lehr's intended return, and pondered the romance that had connected his and her life before she left for the west. He wondered if her return would awaken the old-time affection he felt she once entertained for him.

He remembered that before she left Cuttleback she had asked him to see her, which he was prevented from doing by reason of his mother's desperate illness. He had written, but his letter miscarried, and did not reach her until she had become the wife of another. She replied informing him of her marriage and hinting at her disappointment in his not having seen her before she left, but absolving him from any intention to purposely slight her. It happened that Mrs. Lehr and Mr. Whitcomb did renew their old love story.

While this was going on Jane and Katherine were making things hum around the Lehr estate and old Job's patience was taxed to its limit. The kiddies formed a warm attachment for an odd job, handy man, of slow wit, "Manny," who while doing chores about the place, found time to amuse the youngsters and became their faithful attendant.

One day Job's belongings had been removed from his room and the faithful old gardner had dropped out of sight. This happened on a day when a barn on the Lehr estate was destroyed by fire. A charred skull found in the ruins formed the basis for a charge of murder preferred by the town constable against dull-witted Manny.

Mrs. Lehr believed him guiltless, but couldn't prove his innocence, and the children "just knew" he never killed Job or anybody else, but, like their mother, couldn't prove it. Mrs. Lehr sought Daniel Whitcomb's aid, but not only did he refuse her plea, but stated it as his belief that "Manny" was guilty. His decision brought about a break in his love affair with Mrs. Lehr and earned for him the dislike of Jane and Katherine.

"Manny" was tried and convicted—wholly upon circumstantial evidence, and he was being led to the electric chair, when Jane and Katherine arrive on the scene with the supposed murdered man, Job, whom accidentally they had found and who knew nothing about "Manny's" predicament. Of course, everything was cleared up, and Jane and Katherine got a new daddy.

GREATER VITAGRAPH.

BOBBY TAKES A WIFE (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton); Uncle John (Templar Saxe); Aunt Jen (Eulalie Jensen).

Bobby and his uncle live together in bachelor disorder, until Bobby makes friends with Aida, who is living with her maiden aunt in the house next door, and who are also finding many difficulties in an unmarried state. While Bobby and his uncle John are struggling with buttons that refuse to stay on, Aida and her aunt Jane have their own troubles with wood that is reluctant to be chopped.

Through the offices of the appealing Bobby and the delightful Aida, the aunt and uncle are married and all come to live together in Uncle John's house. For a time all is serene and the four are very happy, but Aunt Jane begins to resent John's smoking in the house, reprimands him severely for not wiping his feet, refuses to allow him to attend his lodge meetings and in many ways gradually changes from a loving wife into a tyrant.

Bobby and Aida watch all this, and with childish imitativeness work it into their play. One day Aunt Jane hears the children in the yard just after she has had a bitter quarrel with Uncle John and steals out to watch them. The little ones are playing at being married and in their play enact the scenes which they have witnessed in the house. Aida bullies and tyrannizes over her play-husband, Bobby, scolds him for not wiping his feet, snatches his corn-cob pipe from his mouth, tells him she has nothing to wear, and so antagonizes him that he rebels and refuses to play further.

Jane, realizing whither she and her husband have been drifting, goes silently back to the house, but she has learned her lesson and when John returns that evening she goes back to her attitude of the first days of marriage, they are

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reconciled, and beam lovingly at each other while Bobby and Aida smile knowingly at them.

BOBBY'S COUNTRY ADVENTURE (One Reel).—The cast: Bobby (Bobby Connelly); Aida, the daughter (Aida Horton); Grandpere (Richard Wangeman).

Bobby and his grandfather have reached the end of their resources and they sit in their shabby garret wondering what is to become of them. Grandfather is too old to work and he is estranged from his only brother, a well-to-do-farmer in Vermont But the brother writes telling him to "forget the past" and bring himself and Bobby to the farm to live.

The two have no money for railroad fares, but bravely begin the long walk. They are almost at grandfather's brother's home when they come to a sign post which mischievous boys have changed so that they think they are still very far from friends and, discouraged, crawl into an empty corn-crib to rest.

Too hungry to sleep, Bobby goes out to forage and meets Jacqueline, who falls in love with him on the spot, obtains him food and even steals her grandfather's watch so the wayfarers may know when to rise and resume their journey in the morning. But the owner of the corn-crib is bitter against tramps, and when he sees Bobby and Grandfather emerge from their sleeping place the next morning, he calls his aged father and two farm laborers and they seize the two destitutes.

But through the trick of the boys in changing the guide-post Bobby and Grandfather have been so close to their destination that they have slept in the shed of the brother whom they were seeking—the grandfather whose watch little Jacky stole to give to her sudden sweetheart is the brother of Bobby's Grandfather, and Jacqueline is his granddaughter. So the two old men, who had been estranged and parted for so long, weep in each other's arms and Bobby is given the watch as a reward for his courage.

TO THE RESCUE (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton).

Bobby is a ragged waif deserted by his parents and picked up by the leader of a gang of blackmailers who forces him to play a violin in the streets and then take all the pennies he gets. One day, Bobby wanders where only rich folks live and plays before an iron gate where a dainty little miss is playing with her dolls. She and Bobby talk and her father gives Bobby a dollar, more money than he ever got before.

That night when Pietro, Bobby's master, hears about the dollar he tells Bobby to bring the little girl to their wretched home to see a miniature steamship he is making. And Bobby thinking nothing wrong gets little Aida away from her fine home. Then Bobby is locked in a room and Aida is made a prisoner in the cellar while Pietro and his accomplices write a letter to Aida's father demanding a ransom.

Bobby overhears the plot and slips away to a cellar window and gets Aida out and takes her back home just as her distracted father and mother are beginning to search for her. Pietro and the other men are arrested and Bobby is kept in the fine home as Aida's own little "bruvver."

BOBBY, THE MAGICIAN (One Reel).—The cast: Bobby (Bobby Connelly); Aida (Aida Horton).

Entranced by the wonders performed by a magician who entertains the guests at his birthday party, when Bobby is given the magic wand which apparently does these wonders and his little sweetheart expresses a preference for an apple over a walnut, he tells her to look under her pillow the next morning. During the night he steals to her home and replaces the nut, which she holds clasped in her hand, with the wished-for apple. Later, when her canary dies, he demonstrates the efficacy of the wand by taking away the dead bird, returning with a live one which he has bought with a five-dollar gold piece, received on his birthday.

His little sweetheart's mother, Mrs. Grover, falls ill, and Bobby's adored one calls upon him to make her well. Through the agency of the young magician's father, a widower with a fast growing interest in Mrs. Grover, a New York doctor is brought, who effects a cure.

Then comes the final test of the wand. The little girl demands that the wonderful instrument bring her a father as nice as Bobby's. For a moment he is at a loss, but then, recovering, he replies that the job is too big for him, but that he will ask his father what should be done. Willingly the boy's father takes the wand and goes to Mrs Grover, later calling in the children and telling them that Bobby is to have a new mother and his little sweetheart a new father.

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IN THE BALANCE (Five Parts—Dec. 17).—The cast: John Strangeway (Earle Williams); Louise Maurel (Grace Darmond); Sophy Gerard (Miriam Miles); Prince of Seyre (Denton Vane); Stephen Strangeway (Robert Gaillard); Graillot (Templar Saxe). Directed by Paul Scardon.

The actress is on her way to visit the Prince in his castle when she is stranded on a lonely road by an accident to her motor car. The Hillman happens along and takes her to Peak Hall. He is still young and handsome, but marked by the stern, fanatical belief of his family that no member of it ever should leave the hills.

In an exchange of confidences, the Hillman warns the actress not to visit the dissolute Prince, and she in turn tells him that for once he should try the broader life of the cities. Both heed the other's advice. She returns direct to the city, and he, in a brief period, follows.

The Prince, still pursuing the actress, seeks to entangle the Hillman by throwing a notorious dancer in his path, but fails. Strangeway, the Hillman, proposes to Louise, the actress, but she withholds her answer. His brother comes from the hills to reclaim him, but his mission is vain. Again the Hillman proposes to Louise, who is always in the company of the Prince, and this time is accepted.

Angered at his apparent loss of the actress, the Prince makes a scandalous remark about her at his club, which is resented with blows by the Hillman, whose love is all but crushed, when hurrying to Louise she admits what the Prince said is true.

The Hillman returns to Peak Hill where a few months later as he is reading in a paper of the engagement of the actress and the Prince, she arrives at his home. She assures him that she is good, not bad, and that she did make the promise to the Prince when she believed he loved her, and both the Hillman and his brother receive her as one of them.

METRO PICTURES CORP.

BLUE JEANS (Special Release—Seven Parts—Dec. 10).—The cast: June (Viola Dana); Perry Bascom, known as Jim Nelson (Robert Walker); Sue Eudaly (Sally Crute); Ben Boone (Clifford Bruce); Col. Henry Clay Risener (Henry Hallam); Jacob Tutwiler (Russell Simpson); Cindy Tutwiler (Margaret McWade); Jack Bascom (Augustus Phillips). Directed by John H. Collins. Adapted by June Mathis and Charles A. Taylor from Joseph Arthur's famous melodrama.

Perry Bascom comes to the town of Rising Sun, Indiana, to take charge of the sawmills which have for years been managed by his father's best friend, Col. Henry Clay Risener. His father's half-brother, Jack, has brought the name into disrepute in the town, so he (Perry) decides to be known as Jim Nelson. Perry sees June, who has been sent away from the poorhouse. He shares his lunch with her and protects her from the attentions of Ben Boone, the political bully of the town.

June finds a home with old Jacob and Cindy Tutwiler, taking the place of their own daughter, whom Jacob had banished from home eighteen years before, and whose picture has been turned to the wall. Perry becomes the conservative candidate for Congress, opposing Ben Boone, who is the candidate of the liberal party. Perry asks June to marry him if he proves successful.

Perry receives a call from Sue Eudaly, with whom he has gone through a marriage ceremony, but whom he left on finding she had a husband living. Her husband, Jim White, has disappeared, and she defies Perry to prove her previous marriage. She threatens to go to the rival candidate with her information, and Col. Risener, as Perry's campaign manager, buys her off. June is alarmed at the interest Sue shows in the man she loves, and Perry urges her to marry him at once, secretly. June continues to live with the Tutwilers. She has discovered that their daughter, who had married a hated Bascom, was her own mother, and that she is the granddaughter of Jacob and Cindy.

Ben Boone has fallen in love with Sue, and his affection is returned. At the political rally June leads the village band, trying to drown out the voice of Boone when he harangues the crowd. The tide seems to be turning against Boone. Sue, deciding to explode a bomb in the camp of his opponents, takes her stand beside Perry and tells them he is a Bascom. She says she knows the wife he has deserted. June says that it is not true, since she herself is his wife.

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But the townspeople will not listen. They believe that he has deceived June, and refuse to believe anything good of a Bascom. The Tutwilers take June home with them and Perry is ordered to get out of town.

Perry goes to the Tutwilers' to see June before he leaves. Sue is there. He denies that she is his wife, but she horrifies them all by saying that if Perry's father lured June's mother away from home, Perry and June are brother and sister. Cindy dispels that thought by producing a photograph of June's father. It is Jack Bascom, the half-brother of Perry's father —not a true Bascom by birth. Perry goes away to obtain proof of Sue Eudaly's husband, and June leaves the house, refusing to have anything to do with her grandfather until he retracts his insults to Perry.

Ostracised by the townspeople, June lives in a humble cottage, where her child is born. Cindy goes to see the little one, but June will not permit Jacob to come until he admits that he is sorry. Perry at last returns with proof of Jim White's marriage to Sue.

He seeks Boone at the mill. Boone cannot understand why Sue refuses to marry him. She finally tells him it is because she has a husband living, and that husband is Perry. Boone attacks Perry and overpowers him. Placing him on the log-carriage, he turns the great lever. He has locked June, who has followed her husband, inside the office. Then he and Sue make their escape. Through the glass door June watches her husband's body approaching the teeth of the saw. Breaking the glass of the door, she plunges out, and, reversing the lever just in time, saves Perry from the saw.

Misfortune overtakes Sue and Boone, and with their baneful influence removed, June, Perry and the little one begin a happier life in the little town, with the love and respect of all.

WORLD PICTURES.

THE TENTH CASE (Five Parts—Dec. 17)—The cast: Claudia Payton (June Elvidge); Sanford King (John Bowers); Jerome Landis (George Macquarrie); Harry Landis (Gladden James); Schuyler Payton (Eric Mayne); Laura Brandon (Eloise Clement); Judge Wallace (Charles Dungan). Directed by George Kelson.

The Peyton family consists of Claudia, an only child, and her father, John, a man of the world, who is supporting in luxury Laura Brandon. Claudia chides Sanford King, a young attorney and legal adviser to the Payton family because he permits his law practice to take him away from his friends. Jerome Landis, a wealthy widower, proposes to Claudia; she refuses him. Payton loses heavily in the stock market, and informs Claudia that if financial assistance is not forthcoming they will be paupers.

To save her father, Claudia accepts the wealthy Landis, and they are soon married. At a luncheon, Laura meets Harry Landis, nephew of Jerome Landis, and invites him to her apartment. While the newlyweds are on their honeymoon Harry becomes entangled in the toils of Laura. He makes a demand for money on his uncle, which is refused. Harry tells his uncle that the reason why he is not able to help him out is due to the latter's butterfly wife, who married him for his money. Landis becomes infuriated. Claudia, not knowing where Harry's money is going, and feeling as though she is duty-bound to give him some part of her $25,000 wedding present she received from her husband, is handing him a check—the performance being overseen by Landis.

A son is born to Claudia. Harry keeps bleeding Claudia for money, until finally she is forced to tell him that she will not give him another cent. Harry accepts the ultimatum, but says she will regret it. Laura learns from Harry the state of affairs and together they plan a frame-up. That night when Claudia's back is turned, Harry slips into her room and conceals himself behind a screen. She retires, and when her husband returns home he discovers Harry in compromising attire, and believes her unfaithful. Claudia goes to her aunt, and divorce proceedings are started.

Sanford takes charge of Claudia's legal interests. At the summing up of the case the judge makes the following statement: "In nine out of ten cases of circumstantial evidence like this, those concerned are guilty"—and is to hand down his decision the next day. Sanford and Claudia are fearful of the outcome. She tells Sanford she has a plan, which involves a considerable amount of risk.

They go that night to the home of Judge Wallace, and while Claudia is awaiting the judge's return, Sanford slips upstairs. The judge's wife comes in and Claudia says that she has come to plead for intercession on behalf of her child. The wife says she cannot interfere with her husbands' affairs. To the judge Claudia makes a frantic plea, but it is of no use. Claudia leaves. The judge goes to his wife's bedroom and is speaking with her when a vase of flowers falls. He fires. Sanford, with coat and collar off, steps from behind the curtains. The judge cannot believe his senses. The wife protests her innocence—he is suspicious until Sanford explains. "Circumstantial evidence, your honor, may be right in nine cases out of ten; but this, too, is the tenth case."

The decisions handed down by the judge the next day grants the father the divorce, but gives the mother custody of her child for half of the year. Sanford again tells Claudia of his love for her, but she would not think of marriage with the stigma on her name. Harry Landis and Laura Brandon are on a joy-ride. The machine becomes unmanageable and goes over the cliffs, killing Laura instantly, but giving time to Harry to tell the bystanders of his frame-up on Claudia. Jerome Landis then realizes the terrible wrong he has done Claudia, goes to her a suppliant, and is forgiven.

KING-BEE FILMS CORP.

THE PROSPECTOR (Two Parts—Dec. 29).—The cast: The Prospector (Billy West); The Pet of the Camp (Beatrice Joy); The Town Drunkard (Budd Ross); The Saloonkeeper (Oliver Hardy); The Greaser (Leo White). Scenario by Rex Taylor.

After a luckless prospecting trip, Billy starts homeward across the desert, mounted on his little burro with his pick, shovel and pack strapped up behind him. Finally he comes in sight of Red Dog Gulch and, hungry and thirsty, he pushes on toward the city. Susie is the daughter of the town drunkard. She starts out on her horse for a little ride, and a little way from town is attacked by Pedro and Little Casino, two Mexicans, who try to steal her horse. Billy happens along, runs the Mexicans off and takes Susie back to town.

Arriving in town, Billy's first thought is for food. Being without a cent, he hocks the burro in the local pawnshop and goes at once to the restaurant, where he orders a large feed. In the midst of his dinner, he remembers the burro, and knowing that he must be hungry, too, Billy gathers the rest of his dinner and goes to feed his little pal. The pawnshop is closed for the night, and Billy breaks in a window and feeds the burro. He is discovered by the pawnbroker and arrested for burglary, though with Susie to vouch for him, the court soon releases him.

Billy then wanders into the main saloon, gambling room, dance hall, where he has many exciting adventures with the roulette wheel, with a dance-hall vampire and with the local bad man. He finally gets into such a mess that he is forced to run for his life. He breaks into the pawnshop again and steals his burro out to escape on. Then with most of the town in pursuit, he starts out across the desert.

Meanwhile, Oliver, who is the owner of the saloon, has been making love to Susie, who resents it and will have nothing to do with him. Oliver then engages Pedro and Little Casino to kidnap the girl. They do, and are just taking her to their den in the mountains when Billy, in trying to escape from the posse, blunders into them and makes the capture. The posse arrives, bent on hanging Billy, but when they find that he has rescued the pet of the town, they give him three cheers and hang the Mexicans instead. Billy then beats up Oliver for his share in the proceedings, and Susie rewards him in the best approved style.

PARAMOUNT.

THAT NIGHT (Mack Sennett—Two Parts—Dec. 17).—There is harmony in The Cafe until it is accidentally discovered that lovely Mary has had a fortune left her, whereupon Beery, the proprietor, Trask and Murray, two entertainers, all race to her home with the idea of marrying her. Now it chances that Beery is married already, but in order to get the money he hires a crook to pose as a minister, planning to get the fortune through a fake marriage.

He nearly succeeded. The minister arrives promptly, however, as does Trask, who, finding the parson at hand, bribes him to double cross Beery and marry him (Trask) to Mary. Trask, though, believes it to be a wedding on the square.

Then ensues a sequence of the funniest, rapid fire complications imaginable. "You're not married," becomes the slogan of everybody, including the police force. Once the bogus status of the minister has been established, there is a wild chase after the couple, who, in the meantime, have secured a nice little honeymoon flat.

Before they are located, however, the newlyweds have a scrap so that the honeymoon flat is vacant when Charlie Murray arrives. He, too, gets into trouble and, indeed, is so lit up he does not know he is in the wrong room and he's in the bathroom in his pajamas when Mary arrives.

Naturally it doesn't look good to "hubby" when he appears on the scene and he isn't a bit slow in unlimbering his trusty shooting iron. And into the melee somehow comes mother-in-law, the police and a bunch of thoroughly irate citizens of the ultra respectable type, whom the police have routed out through mistaken identity.

The chase that follows is a scream and all through it one observes apartments on whose doors marriage licenses are nailed, proof of the widespread havoc caused by Beery's villainy.

Meanwhile, however, a real parson arrives and the principals again assemble for a real wedding which is about to take place, when it is learned that no fortune is coming to Mary. Right away Trask gets cold feet, Beery being already out of the running, but noble Charlie Murray steps to the front. "I love you for yourself alone," he chortles, and they are made one, only to learn that the act has, after all, brought Mary her fortune.

NAN OF MUSIC MOUNTAIN (Five Parts—Dec. 17).—The cast: Henry De Spain (Wallace Reid); Nan Morgan (Ann Little); Duke Morgan (Theodore Roberts); Gale Morgan (James Cruze); Sassoon (Charles Ogle); Logan (Raymond Hatton); Sandusky (Hart Hoxie); Bull Page (Guy Oliver); Scott (James P. Mason); Jeffries (Henry Woodward); Lefever (Ernest Joy); Nita (Alice Marc); McAlpin (Horace B. Carpenter).

Henry de Spain, a young mountaineer of about twenty-eight, is made general manager of the Thief River Stage Line because he has nerve and can shoot. It is understood that he is to "clean up" the gang of outlaws in Morgan Gap, led by Duke Morgan, with whose pretty niece, Nan, de Spain is in love. Sassoon starts the trouble by a knifing, but de Spain catches him. The laugh is soon turned, though, for Sassoon escapes and soon after de Spain himself is wounded in a fight with about seven of the Morgan gang.

He is severely wounded and falls from the horse. The horse runs away, and de Spain is left there unconscious. He is finally discovered by Nan, who cannot forget her resentment even when she sees that he is half dead. Later she learns the true story of his attack by her relatives and from his own lips the reason of his being a gunman.

This was that his father was shot in the back by one of the mountaineers and soon after his mother had died from the effects of the shock, leaving him with a birthmark to commemorate his father's tragic death. Nan is won over to his side the more easily that she is already half in love with the handsome gunman. A few days later she helps him escape. Afterwards, although he takes every opportunity for seeing her, they seldom meet and her uncle very nearly succeeds in marrying her to her worthless cousin, Gale Morgan.

Duke Morgan is thrown from his horse and seriously hurt. Nan comes to nurse him at the hospital, where de Spain has been since he was shot. De Spain leaves soon after her arrival, but comes to see her under the pretext of bringing supplies. It is while there that she at last surrenders to his pleading and consents to become formally "engaged." Gale learns of the affair and tells Duke. Nan is forced to confess her love for de Spain and her uncle tells her that she will never marry him. Gale wins old Duke's permission to marry Nan and the girl is kept a prisoner in her room until she will consent to marrying her cousin.

One night de Spain gets the following message: "Take me away from here as soon as you can." He knows it is from Nan. He rides to the Morgan ranch, and overhears Duke and Gale planning Nan's marriage. He reveals himself and holds the men at bay while he and Nan, who has appeared, escape. Sassoon, a bad man, nearly kills de Spain, but the latter manages to get a successful shot at his enemy and they reach town, where he takes Nan to the home of one of his friends.

Henry de Spain learns that old Duke Morgan was the one who killed his father. Nan, broken-hearted, starts back to her uncle to learn the truth. She tries to bring him to de Spain, but they are caught in a blizzard, and only saved by de Spain just as they are about to succumb. Duke tells de Spain that he and Sassoon both shot at his father, but that they never knew which shot proved fatal, and they learned, to their horror soon after, that de Spain was not the man they were after—who had killed a member of their clan. There is a make-shift wedding ceremony performed right there in the snow, for old Duke gives in at last to the lovers, but later at the settlement there is a more elaborate wedding, which serves to unite the two enemy factions.

THE FAIR BARBARIAN (Five Parts—Dec. 17).—An Englishman who has made his fortune in America decides to return to England. He takes his daughter, Octavia, to pay a visit to her relatives, especially Miss Belinda Bassett, an aunt whom she has never seen. The father is called to America by an important business cable, and Octavia goes on alone to her aunt. Slowbridge, the home of this aunt, is a sleepy little English village whose snobbish small-town aristocracy is headed by the pompous

Lady Theobald. Lady Theobald has everyone under her thumb, including Miss Bassett and her own granddaughter, Lucia, a sweet, shy English girl.

Octavia has about the effect of a dynamite bomb in Slowbridge. Her dresses, her breezy ways, her unconventional conduct, all infuriate Lady Theobald, and at first terrify her aunt. Little by little, however, Octavia becomes a general favorite. She enjoys engineering a love affair between the bashful Lucia and a fine young man, who because he is a mere manufacturer, and not a "gentleman of leisure," has no social standing in Slowbridge.

The worst blow to Lady Theobald comes when her nephew, Captain Barold, becomes exceedingly fond of Octavia. His manner of demonstrating his affection does not please Octavia, for he seems to feel that he is doing her a tremendous favor in bestowing his affection upon her. She decides to teach him a lesson.

Lady Theobald wants Captain Barold to marry her niece, Lucia. Lucia, however, is in love with the manufacturer. Lady Theobald is horrified when she sees Octavia snatching this wonderful catch away from Lucia. Just when Slowbridge is about to blow up with agitation, Captain Barold puts his fortune to the test. He asks Octavia to marry him. She refuses, thereby succeeding in injuring his bump of conceit.

Octavia's father arrives with the news that he is more than a millionaire—that his mining stock has recently doubled in value. With him comes Jack Belsays, an energetic American youth who is a type as foreign to Slowbridge as Octavia. What is the surprise of the small township to learn that Octavia has been engaged to Jack all the time, and never at all anxious to fasten herself upon English small-town society or to intrude into their affairs.

A marriage ceremony follows in Miss Bassett's little villa with young Poppleton, the curate officiating. Through Octavia's good offices, another wedding follows later—that of Lucia and the young manufacturer, whom even Lady Theobald has come to realize is fully worthy of respect—and of the hand of her granddaughter, Lucia.

HIS MOTHER'S BOY (Five Parts—Dec. 24).—The cast: Matthew Denton (Charles Ray); Mabel Glenny (Doris Lee); Banty Jones (William Elmer); Tom Glenny (Joseph Swickard); Jimmie Noonan (Jerome Storm); Mrs. Denton (Gertrude Claire); Mrs. Glenny (Lydia Knott). Directed by Victor L. Schertzinger.

Matthew Denton is a product of a New England village. His father was a prominent business man, who, during the latter part of his life, had encouraged a number of his fellow-townsmen to invest in the Centipede Company, owners of Texas oil property. Matthew lives with his widowed mother. She showers a wealth of motherly care on him, and refuses to permit him to mingle with the other lads of the town, with the result that he grows up tied to her apron strings, and is known as "his mother's boy."

The purchasers of the Centipede stock receive notice that there will be no dividend, that the stock gives every indication of becoming worthless because of a loss in the wells' producing capacity. A delegation of townspeople, calling on Matthew's mother, denounce her late husband for having induced them to purchase the stock. Matthew overhears the tirade, comes to his mother's assistance, and declares that none shall lose a penny through this investment, for he will go to Texas, work in the oil fields himself, and eventually pay off the investors.

The story shifts from the quaint New England village to a bustling town in Texas—a typical oil town, with its hordes of workers, its rudely constructed hotel and ever-present bar, and its town drunkard, who has a wife and pretty daughter. Matthew begins his career as a workman in one of the oil wells, and lives at the boarding house of Mrs. Glenny, where he meets her daughter, Mabel.

Tom Glenny, the town drunkard, in order to procure money with which to buy liquor, has been tapping the line of the Centipede Company and diverting the flow into the pipe of another concern. Most of the workers live at the Glenny home, among them Banty Jones, the town bully, who has paid Tom Glenny to tap the Centipede line. Banty wants to marry Mabel Glenny, but Matthew wins her love, and when the girl proudly displays an engagement ring, Jones gives Matthew twenty-four hours in which to leave town, with the alternative of being the target for Jones' gun. Matthew's innate timidity makes him cower before the savage verbal attacks of Jones, much to the disgust of Mabel, who returns the ring and announces that from that moment no engagement exists.

In the meantime, Matthew has discovered the parallel pipe lines, and that night sees Tom Glenny about to tap the Centipede line. He hurries to the telegraph office and notifies the president of the Centipede Company of his discovery. Later, Matthew overhears Jones denounce Tom Glenny for failing to tap the line, and, as he realizes the father of the girl he loves has only been the tool of the bully, the hitherto timid and shrinking boy suddenly turns into a ferocious being. When Jones attempts to assault him he returns his blows with such effectiveness that the battle is soon over—and in Matthew's favor.

Then follow a series of exciting episodes, the story ending happily.

SELECT PICTURES CORP.

SHIRLEY KAYE (Seven Parts).—The cast: John Rowson (Corliss Giles); T. L. Magen (George Fawcett); Egerton Kaye (George Backus); Daisy Magen (Claire Whitney); Mrs. Magen (Nellie Lindrich); Earl Rosselvin (John Sunderland); Mrs. Bayliss (Mrs. F. O. Winthrop); Dingwall (Frank Otto); Shirley Kaye (Clara Kimball Young). From the play by Hulbert Footner. Scenario by Margaret Turnbull. Directed by Joseph Kaufman.

Shirley Kaye is the vivacious daughter of Egerton Kaye, president of the great Union Central Railroad. The latter holds his position through his descent from "Pirate" Kaye, who founded the line, rather than through any executive ability of his own. Shirley is queen of the most exclusive Long Island set, and as clever as she is lovely to look at.

From the West comes T. J. Magen, a rough but lion-hearted financier, who buys the house next door to the Kayes. Magen cares little for society, and the elaborate household which their wealth forces them to support is a constant worry to his simple and unassuming wife. But the daughter, "Daisy," yearns with all her heart to break into the society and swim where Shirley Kaye reigns supreme.

T. J. and his younger associate, John Rowson who, incidentally, hates all women, especially Easterners, secure a majority of the proxies of Union Central shareholders. Believing that new blood would improve the finances of the U. C., they determine to oust Egerton Kaye, the figure-head president, at the next directors' meeting.

With breaking heart Kaye tells his daughter of the impending blow, which means not alone the loss of his position but also the loss of the family interest in the road. Shirley, angered at the conspiracy, rises supremely to the emergency. She uses her wiles on T. J., dickers with him for his daughter's social position and agrees to give Daisy her heart's desire if he will ally himself with the Kaye interests.

She wins the allegiance of Magen, but Rowson, believing her to be a cold-blooded seeker after money and social position, abruptly severs his connections with the venture and leaves for the West. In the end Shirley goes after him and proves herself as capable in love piracy as in the realm of high finance.

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(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

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One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
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Work (Two parts—Comedy).

ESSANAY.

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The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

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THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama-Russian).
The Seven Pearls (Episode No. 13—"Over the Falls"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 3—"The Island of Dread"—Two parts—Drama—Pathe).
Move On (One Reel—Comedy—Rolin).
Our National Parks—Yellowstone Park, Its Terraces and the Grand Canyon (One Reel—Colored Travel—Ralph Earl).
Happy Hooligan at the Circus (Cartoon Comedy) and Rotogravure Section (Educational) (Split Reel—International).
Hearst-Pathe News No. 100—(Topical).
Hearst-Pathe News No. 101—(Topical).

RELEASES FOR WEEK OF DEC. 16.

Vengeance is Mine (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 14—"The Tower of Death"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 4—"The False Locket"—Two parts—Drama—Pathe).
Argus Pictorial No. 3 (One Reel—Educational—Argus Laboratories).
Along the Vardar, European Turkey (Colored Travel) and "A Fresh Water Pirate" (Colored Educational—Pathe Split Reel).
Happy Hooligan—Bullets and Bull (Cartoon Comedy) and "Keeping the Camp Clean" (Educational—International Split Reel).
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardsley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rolin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids—"Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.

PARAMOUNT MACK SENNETT COMEDIES.

Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.

PARAMOUNT FEATURES.

Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).
Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).

PARAMOUNT SERIAL.

Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—"Halls of Hazards"—Two parts—Drama).
Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Nov. 11—Issue No. 93—Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18—Issue No. 94—Straw Weavers of the Tropics; Uncle Sam's Hints No. 5, How to Preserve Eggs; Over the Jumps With Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1992.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical)
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).

NESTOR.

Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).

POWERS.

Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

HERBERT RAWLINSON PRODUCTION.

Dec. 31—The High Sign (Five parts—Drama).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).

STAR FEATURETTE.

Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).

UNIVERSAL SPECIAL FEATURE.

Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).
Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).

TRIANGLE KOMEDY.

Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.

KEYSTONE COMEDY.

Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts).
Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New R eleases Before Saturday.

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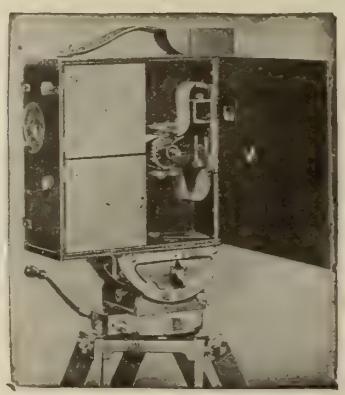

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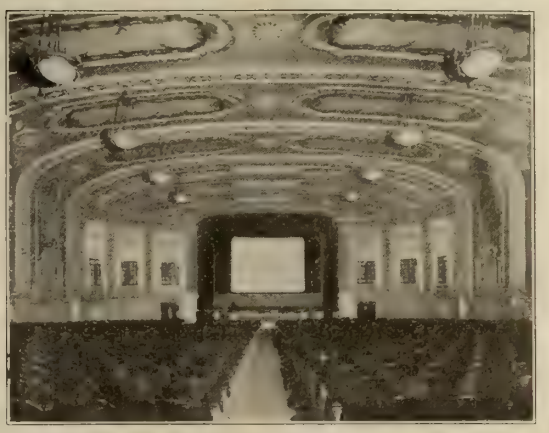

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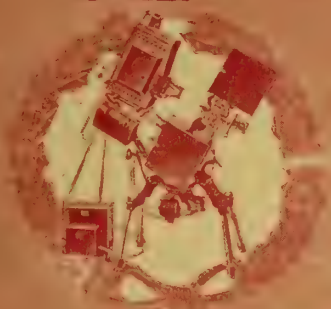

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